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ABSTRACT

This book, recognized as a most complete and accurate dictionary-glossary-encyclopedia-thesaurus on dancing-with-a-partner, defines and enumerates names, words, and terms with their relation to coupledancing, offering data and suggestions for making coupledancing easier, more graceful, and fun. It targets couples who dance together in any mode, fashion, or style, covering most past and present coupledances and providing an alphabetized catalog of dance steps. The book is a compilation of the opinions of many expert coupledancers, reporting how various steps are (or were) actually danced rather than how they should be danced. It begins with key coupledance definitions and terminology, provides a classification of coupledance words used in the book, classifies some current coupledances (modern and Latin), and then presents the glossary of terms. An electronic version of the book is available. (Contains 80 references.) (SM)

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A COMPLETE REFERENCE FOR COUPLEDANCERS

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Dance BOOK 2001

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Dance BOOK 2001

A
Most
Complete
and
Accurate
Dictionary
-Glossary
-Encyclopedia
-Thesaurus
on
Dancing
-With
-A
-Partner

Thomas L. Nelson
CoupleDanceWorld

Dance BOOK 2001

CoupleDanceWorld presents this unique and authoritative reference guide for Dance Professionals, Dance Instructors, Top Dancers, and Dancer Wannabes. An encyclopedic compendium of over 800 pages of specific data on dancing, DANCE BOOK 2001 is full of illustrations and vibrant full-page full-color images and contains most every dance term, addressed and discussed alphabetically. This is a tool that clearly describes how to execute each figure and pattern. Classic dances are explored and explained extensively. Much that before has been only verbal is now in written form therein.

With thousands of entries from Accordion to ZigZag, DANCE BOOK 2001 is a unique **cross-reference** literature. Encompassing much more than simply ballroom and nightclub, this book is a most complete and accurate **Dictionary-Glossary-Encyclopedia-Thesaurus on Dancing-with-a-Partner**. You Can Look It Up Alphabetically! Although voluminous, this book has handy loose-leaf pages, useful in removing for practicing individual dance steps.

DANCE BOOK 2001 addresses interrelating data on all of the following disciplines:

a) International and American Competition Dances
b) Ballet, Cabaret, CheerLeading, ChorusLine, CountryWestern, JazzDancing, RoundDancing, ShowDancing, TeamDancing, and TheatreArtsDancing
c) Various ChaChas, Folkdances, Foxtrots, Hustles, Mambos, Novelty-Dances, Polkas, Rumbas, Sambas, Swings, Tangos, and various Waltzes
d) Balboa, Bolero, Cumbia, Flamenco, Onestep, Paso Doble, Peabody, Salsa, and Twostep
e) Ancient, Contra, Country, Court, Medieval, 18th and 19th Century Dances
f) All of the Balances, Hitches, Turns, and Walks.

This book is an invaluable tool for choreographers, for advancing to higher skill levels and for learning even the most difficult of partner dances. This book is crammed full of choice descriptions and tidbits as is unknown of anyone else in the world that has produced as complete an alphabetized book on dancing!

COMMENTS FROM THOSE WHO KNOW:

BRILLIANT! A truly comprehensive guide from beginners to the most advanced dancers, choreographers and teachers!" ° *Professor Marian S. Weiser, Director Dance Theatre & Dept. Chairperson, Los Angeles Pierce College*

GROUNDBREAKING! This book is the ideal reference for all who want to excel and perfect their style." ° *Byrne C. Fernelius, Ph.D., Chairman Emeritus, Dept. of Leisure, California State University Northridge*

"EXCELLENT! This book is unique reference literature. An encyclopedia of over 800 pages, crammed full of choice dancer's descriptions and tidbits. It is unknown of anyone else in the world that has produced such a book!" ° *Opal Cohen, Past President, Round Dance Teachers Association*

"SUPERB! An awesome compilation of just about everything anyone ever knew about every phase of terpsichore. A masterly job!" ° *John W. Jones, author of SQUAREDANCE FUNDAMENTALS*

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DANCE BOOK 2001

A Glossary for Coupledancers

A COUPLE'S GUIDE TO DANCING

Second Edition - 1 January 2001

COMPILED By *CoupleDanceWorld*
Under the Direction of THOMAS L. NELSON

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1. PREFACE AND OVERVIEW

DEFINITION: In general, **COUPLEDANCING** is defined as dancing in conjunction with a partner, or men and women dancing together in rhythmical movement to music. In bodily communication of feelings, encompassing more than Ballroom and Niteclub Dancing, Coupledancing is dancing in unison, moving as one, attuned in harmonious accord. You will find that all Coupledances herein are variable, adaptive, creative and immensely satisfying.

In Coupledancing, whenever we humans hit upon some bodily Movement, Figure or Pattern that strikes our fancy, we tend to **give it a name**, perhaps out of necessity, for our conversing on the subject. This book is a terminology of these names in alphabetical order, a collection of narrative descriptions on Coupledancing. This book is specialized and technical, with explanatory definitions, interpretations and notes.

PURPOSE: Always accessible for reference, this book contains much data and suggestions for making Coupledancing easier, more graceful and fun. This book is for all who want to excel, to perfect their Coupledancing style. Perhaps most useful to the dedicated Coupledancer, what follows may also be of interest to casual enthusiasts. While some people would never attempt advanced Coupledancing, others savor the challenge. If you are a beginner, spice up your life! Take this frolicking dimension. Coupledance! You will find the way. The great thing in this world is not so much where we are but in what direction we are moving, (*Oliver Wendell Holmes*). Coupledancing benefits (1) Good health, (2) Sociability, (3) Creative expression, (4) Easy to learn, (5) Low injury risk, (6) Flexibility retention. Get involved in TOGETHER activities! One dances on this Earth for only awhile.

FORWARD: More than an alphabetized catalog of dance steps, this book covers most past and present, and possibly some future popular Coupledances. Like language, more or less, each Coupledance is continually in process of change. Nothing endures but change, (*Heraclitus*,) (but) the more things change, the more they remain the same, (*Alphonse Karr*).

Coupledance trends follow trends in popular music. While many are fads that eventually wane away, certain Coupledances become phenomena for generations. These Classics are explored and explained extensively in this book.

Some people demand that there be a right way and that otherwise it's WRONG. Some people have this NEED for dictating THE "correct way". Sorry, there is no such thing in real life with Coupledancing. There are only Doctor's Opinions. This book is a compilation of the opinions of many Doctors of Coupledancing. Ingenuity can become lost under a blanket of rules. Don't say, "One must **always**, or **never**, dance this way or that," because **always** and **never** are rarely true. This book reports how various steps are (or were) actually danced, and NOT how these steps should be danced.

SCOPE: A conglomeration of Coupledance terms in alphabetical order, this book is for use by couples who dance together in any mode, fashion or style. This text is specialized and technical, with explanatory definitions, interpretations and notes. In Coupledancing, much that had been only verbal in the past is passed on to you herein in written form.

More than an alphabetized catalog of dance steps, this book covers most past and present, and possibly some future popular Coupledances, allowing at will, certain Coupledances that are dead and gone to be resurrected somewhat. Coupledance figures and patterns relevent today, yesterday and tomorrow are described herein in detail.

2. ABOUT THE AUTHOR

To begin with, about the Dance Specialist and compiler in charge of this book, Tom Nelson wishes to thank his teachers and helpers. He wishes to thank his many teachers, both for private and for group Coupledance lessons, he has had through the years. These include: Phil Adams, Neale Allen, Lee Atkinson, Art Balloy, Skippy Blair, George and Sharri Blume, Ron and Lois Cassard, Felix Chavez, Opal and Joe Cohen, Dean and Mary Collins, Steve and Elizabeth Cullip, Lisa Fay, Alice Ferris, Ray Fox, Ed and Diane Gaines, Hi and Cookie Gibson, Silky Griffith and Betty, Laure Haile, Ray and Kitty Harrison, Frank Hermann, Finn and Berthe Hoffler, Tom Hyatt, Jonathan and Sylvia, Michael and Mari Kiehm, Lori Llamas, John March, Mickey and Clara Marshall, Bill Martin, Roger and Shirley McAndrews, Margaret Michael, John Michaelson, Fred and Keiko Migliorini, Carol Montez, John Morton, Sherry Novak, Eddie and Audrey Palmquist, Dan Rand and Kendy, Ricky and Kay Sexton, Ken and Sheila Sloan, Sonny Watson, Jill Weston, Ron and Nancy Yanke, Glenn and Lezlie Yata, and numerous others.

Tom says,"About me? I'm a `Dance Specialist'. My trade is Coupledancing." The Author, with more than fifty years of constant, multiple and diverse kinds of Coupledancing under his belt, is a learned authority about the contents of this text. He is uniquely qualified with more than 20 years of teaching Coupledancing, mostly in his own `*CoupleDanceWorld*' studio. Much herein was learned through his own practice and discipline.

At the age of five, in 1930, Tom was formally taught Coupledance routines with his sister in a dance school run by his aunt. By the age of 14, Tom was already proficient and experienced on the dancefloor at many dances. He had been formally taught more than just the fundamentals of the Shag, Twostep, Foxtrot, Rumba and the Waltz.

He was an accomplished Coupledancer when he went in the service at 17 for World War II. He was fortunate to dance to many of the "big bands". Tom swore to himself "to become the best dancer in the world." A Cadet and then Pilot in the Army Air Force, he Coupledanced at every chance, at USO's, hotels, dance halls, the Hollywood Paladium, aand even in a Navy-only wharf dive. He loved to dance the Lindy. He was sometimes able to accurately guess from where in the U.S. a lady was from, by her style of dancing. Tom could perceive different dance trends in various parts of the country, especially in how different Swings were danced. On occupation duty, Tom danced much with Tokyo ladies, Seoul ladies and with Manila ladies.

Back to college in 1947, Tom picked up the Balboa and the Samba. Later, Tom learned the Mambo, ChaCha, the Twist, the Pony, Watusi, Mashed Potato, and many other dances. By 1970, Tom had become the proverbial "Studio-Hopper," with formal lessons in West-Coast-Swing, different Hustles, International and Latin, and in most all Coupledances. Addicted, Tom also went Coupledancing, as a sample, 175 times in 1975, dancing at 17 different places. Tom has logged thousands of hours on the dancefloor. Tom began teaching Coupledancing in 1977, and began Roundancing in 1980, which he has continued with a relish to date.

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JUKKA & SIRPA

Step-Kicks in Shadow
Jive in the International Latin Division

Painting by Nancy Raquel Flores
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3. KEY COUPLEDANCE DEFINITIONS and TERMINOLOGY

A conglomeration of Coupledance terms in alphabetical order, **DANCE BOOK 2001** is for use by couples who dance together in any mode, fashion or style.

In General: DANCE BOOK 2001 defines and enumerates names, words and terms with their relation to Coupledancing.

Thesaurus: DANCE BOOK 2001 is also a Dance Thesaurus, guiding one to related Coupledance subjects.

Description of Dances: Those currently Coupledanced by many are in sufficient detail herein to completely describe the subject term, position, action, movement, figure, or pattern.

Actions and Movements Common to Various Dances: Many of the same particular actions or movements that one's body is capable of executing, are common to different Coupledances. It is possible to address most all bodily actions and movements, since such activities are not infinite. Therefore, **DANCE BOOK 2001** lumps together the major Coupledances subject to such actions or movements, figures or patterns. All Coupledance styles influence and feed on each other.

Defining Elsewhere: Capitalized words or terms are further defined elsewhere within **DANCE BOOK 2001**.

Footwork: Unless otherwise noted, partners always Coupledance the Pattern, Figure or subject-item on opposing feet, mirror-image, rather than on their same identical feet.

Defining Left and Right Footwork: Always in *Italics*, **Right Feet** words begin Capitalized while **left feet** begin in lower-case letters, throughout **DANCE BOOK 2001**.

Turning Right and Left: "Clockwise" and "Counter-Clockwise" are viewed as if the clock face is on the Dancefloor, not on the ceiling.

Defining Rotations: With noted exceptions, rotation amounts notated herein, for turns, swivels, spirals, etc., refer to foot-rotation, and not necessarily to the amount of body-rotation.

Omitted Data: With noted exceptions; (1) Level of difficulty or level of skill required, (2) Orientation of steps or figures with hall, (3) Preceding or following figures to the subject figure, and (4) Heel-toe footwork. All have usually been omitted from each subject figure or pattern for simplification.

Items with Multiple Names: All the various item names known at time of printing are listed. The name selected for listing first in the writeup herein is not necessarily the name preferred by some, but is the name the writer considers the most commonly used.

Item Names with Multiple Meanings: Certain names have multiple listings or definitions herein for clarity.

Verbal Calls and Head-Cues: Many of the cues for roundancing and the like are included herein, while square dance calls are mainly excluded.

(Continued)

3. KEY COUPLEDANCE DEFINITIONS and TERMINOLOGY
(Continued)

Marks that Precede Item Names: An item preceded by an "**X**" has yet to be completely defined. An item preceded by "**TRY**" has a portion with correctness in doubt.

Disclaimer: DANCE BOOK 2001 is not a "bible", and does not specify REQUIRED methods or modes. **DANCE BOOK 2001** only **reports** how certain Coupledances were danced at the time of writing, or before, as seen through the experience of the author and skilled, consulting associates. Just as **DANCE BOOK 2001** is bound to develop and change, so do the Coupledances contained herein. Coupledances develop and change like a living thing, due to the various inputs, through the years, of the different parties dancing and changing them.

4. CLASSIFICATION of COUPLEDANCE WORDS

Classifying the Definitive Coupledance Terms Used in This Book, from the Minute to the Overall:

Term = Common, generalized or Basic, pertaining to Coupledancing
Position or **Stance** or **Hold** = Couples' Body Positions
Action = Motion without Change-of-Weight; a non-Step Movement
Movement, Move, Motion, Step or **Break** = Change-of-Weight with at least one Step taken
Figure = Coupledance Step combinations spanning at least one Measure
Pattern or **Sequence** or **Compound-Step** or **Routine-Section** = multi-Figures with a name, beginning and ending
Coupledance = The complete dance or Routine
Genre or **Amalgamation** = Family of Coupledances, Routines or Patterns
Routine = Several different Amalgamations joined together.

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6. CLASSIFYING SOME CURRENT COUPLEDANCES

Moderns (Smooth, or Standard)

WALTZES:

American Medium-Waltz: In ballrooms, clubs, cabarets and in Roundancing
Country-Western Waltz: In Country-Western taverns and at competitions
International Slow-Waltz: At competitions, in studios, ballrooms and in Roundancing
American Viennese Waltz: In ballrooms, clubs and in Roundancing
International Viennese Waltz: At competitions, in studios, ballrooms and Roundancing
Period Waltzes, including *Hesitation*: In exhibitions, schools, studios, Roundancing

FOXTROTS:

American Medium-Foxtrot: In ballrooms, clubs, cabarets and in Roundancing
International Slow-Foxtrot: At competitions, in studios, ballrooms and Roundancing
American Quickstep: In ballrooms, clubs, and in Roundancing
International Quickstep: At competitions, in studios, ballrooms and in Roundancing
Peabody: In ballrooms and clubs
Four-Count: At schools and in clubs
American Onestep: In ballrooms, clubs, cabarets and in Roundancing
American Twostep: In ballrooms, clubs, cabarets and in Roundancing
Country-(or Texas)-Twostep: In Country-Western taverns, studios, and at competitions

TANGOS:

International Tango: At competitions, in studios and in Roundancing
American and Continental Tangos: In ballrooms, studios, clubs and in Roundancing
Argentine Tango or *Tango Argentino*: In cabarets, studios, clubs and in Roundancing

Latins (Rhythm)

RUMBAS:

International Rumba (Two-Beat): At competitions and in studios and ballrooms
International Bolero: At competitions and in studios and ballrooms
American Rumba (One-Beat): In ballrooms, clubs and in Roundancing
American Bolero: In ballrooms, clubs and in Roundancing
Slow-Twostep: In Roundancing and in clubs

MAMBOS:

International Mambo (Two-Beat): At competitions and in studios and ballrooms
International ChaCha (Two-Beat): At competitions, in studios, ballrooms, Roundancing
American Mambo (One-Beat): In ballrooms, clubs and in Roundancing
American ChaCha (One-Beat): In ballrooms, clubs and in Roundancing
Salsa and DiscoCha: In cabarets, studios and clubs

SAMBAS:

International Samba: At competitions, in studios and ballrooms and in Roundancing
American Samba and Merengue: In ballrooms, clubs and in Roundancing
Cumbia: In Roundancing and in clubs
Polka - European and American: In cabarets, ballrooms and in Roundancing
DiscoSwing or *DiscoTwostep*: In cabarets, clubs and studios

SWINGS:

International Jive: At competitions, in studios and ballrooms and in Roundancing
Eastern Swing (6 & 8-Count): In ballrooms, studios, clubs and in Roundancing
NewYorker, Shag, Lindy, Flying-Lindy, Jitterbug
West-Coast-Swing: In taverns, cabarets, ballrooms, studios, clubs and in Roundancing
New-York-Hustle, Street-Hustle, Latin-Hustle
Balboa and Balboa-Salsa: In ballrooms, caberets and clubs

PASO-DOBLES:

International PasoDoble: At competitions, in studios and in Roundancing
Spanish PasoDoble: In exhibitions, studios and cabarets
Flamenco: In exhibitions, studios and cabarets

7. COUPLEDANCER'S GLOSSARY

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PASSION III

Cabaret Performance

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A' or A'-Step: "*a*" denotes an additional Step within the Beat. In Basic Coupledance usage, a small "*a*" Step danced usually denotes one quarter of a music Beat in 4/4 Time, (usually the last quarter,) and one eighth of a Beat in 2/4 Time. Or, a minute bit of Timing is (usually) robbed from its preceding *Quick* or *Slow* dancing Step. (Sometimes, "*a*" is robbed from its following Step.) In Rhythm relative to the Beat, Timing intervals that begin either before or after the middle of a Beat can be Counted as "*a*". One or two Beats might be Counted as "One-And-*a*'---".

Tiny Steps for rapidly spinning Pencil-Turns could be *a*'-Steps.

(See Body-Rhythm, And ---, Quick, and Slow. Also see BPM, Beats-per-Measure, Rhythm-Pattern, Tempo, Lagged-Timing, Slow-Down, and Speed-It-Up.)

A'-Step: See A'.

About-Face! See Cross-Unwind, and Military-Team.

Above: A **Longway-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Meaning towards the Longway-Set Head or Top.

(See Up, Below, and Down.)

Abrupt: Two Leadable variances; each is a Coupledance Action suitable for all **Tangos**. Both are a characteristic Tango look, an Accent.

From Promenade Position, one is an **Abrupt** body-Turn to Closed then immediately Recovering to Promenade Position; no Footwork. With a **Knee-Lead**, either the Man's Knees or all Knees shift Toward each other then spring back Toward Line-of-Direction. Timing is *And Quick*.

The other is, from a low Stance in a Closed Position, an brusque Body-Turn to Promenade Position. No Footwork, but all Knees and both Heads Abruptly shift toward Line-of-Direction. Timing is *Quick*.

Similar to **Head-Flick**, and **Tick**. (See Salute, and Head-Flick-Link.)

Academie Royale de Musique et de Danse: See Ballet, French School, and Beauchamps-Feuillet System.

Accent: A General Coupledance Term. The music Beat that is emphasized. Emphasis on a particular Movement or Count of music, normally on the first Beat of a Measure.

(See Syncopation, and Beats-per-Measure.)

Accent-of-Execution: The sudden application of increased Energy within the pattern of Movement forms an **Accent-of-Execution**. For instance, in the Sequence *Step Jump Step*, the *Jump* forms an **Accent-of-Execution**.

Accordion or **In-and-Out** (*I/O*): A General Coupledance Movement. Successive Together and Aparts; a Movement that may be added to Figures such as **Crab-Walks**, and **Minuets**.

Similar to **Pulse**, **Spring-Action**, and **Rock-Steps**. (See Impulse, Pull, Push, Force, Yank, Heavy, and Lightly. Also see Counter-Balance, Counter-Movement, and Counter-Sway.)

Accordioning-Apart: See Hitch-Apart.

Accordioning-Together: See Hitch-Together.

Acknowledge (*ack*): A General Coupledance Movement that may begin a Country-Dance or Roundance, among others. A courteous Partner recognition, Performed in various ways, one of which is the **Bow** and **Curtsy**. Another is Stepping Apart in Open-Facing Position.

(See Reverence, Honors, Ecarte, Nod, and Introduction.)

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Acrobat: A General Gymnastic and Coupledance Term for one Skilled in feats requiring muscular Coordination, Agility, and Balance; a **Gymnast**.
(See Athletic.)

Acrobatic-Maneuver: A General Exhibition, Coupledance Action, Movement, or Figure. A manifestation of spectacular Agility; or, a **Gymnastic-Feat** requiring Muscular-Control and Coordination.
(See SportAerobics. Also see Enlevement, Elevation, Aerials, Aerobic, Flip, Lift-Throw, Lift, Throw, Loft, Volta, Snake, CartWheel, Detroiter, Poisson, Fish-Dive Position, and Lifts-to-Chest-or-Shoulder. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Dead-Weight, Lift-Bent, and Lift-Straight. Also see Tumbling, Tumbling-Pass, Tuck, Male-Tumbler, Spot, Flyer, Stunt, and Hitting-the-Mat. Also see Tumbling-Error, and Slipped-Out. Also see Alight, and Touchdown. Also see Floor-Sweep, CartWheel, and Airplane.)

Across (*acrs*) or **Cross-Line-of-Dance** (*XLOD*)**:** A General Coupledance Movement. Either or both Coupledancer's Movement **Across** their Direction-of-Dance, or **Across** their own Body. Or, one's Foot **Crosses** the path of one's other.
(See Cross, Lock, and Cut.)

Across-Left: See Cross-In-Front.

Across-Right: See Cross-In-Front.

Action: A General Coupledance Term. When in a Coupledancing context, **Action is Motion without a Change-of-Weight. Action is a non-Step Movement.**
(See "Classification of Coupledance Words" at beginning of this book.)

Activate: A General Coupledance Action; to set in Motion.

Active: A General Coupledance Term. Dancing rather Quickly and/or Lively, with Agile and/or Nimble Movement. Or, briskly abounding in Energetic Action. Not Lazy, passive nor quiescent.
(See Blithe, Allegro, Alegria, Dart, and Lively.)

Active-Couple(s) or **Leading-Couple(s)** or **Lead-Couple(s)** or **First-Couple(s)** or **Head-Couple(s)** or **Top-Couple(s)** or **Actives:** A General Coupledance Term, used mostly in Traditional **Country-Dance**; relating to such dances as Longway-Sets, Squares, Quadrilles, Contras, and the like.
Couples taking Action; or, the Couple(s) whose turn it is to initiate the Figure or Pattern.
(See Head-of-Set, Top-Couple, Set-Dance, Progressive-Longways, Progressive-Circle, Formation, Community-Dance, and Big-Circle-Dancing.)

Active-Foot: See Free-Foot.

Active-Leg: See Free-Foot.

Actives: See Active-Couple(s), and Top-Couple.

Adage: See Adagio.

Adagio or **Adage:** (Italian = *a-DAHZH-eo*, from *ad-agio*, meaning at-ease or leisure; French = *a-DAHZH.*)

A Slow, Graceful and expressive, carefully controlled Coupledance Movement to music, as compared to **Allegro**.

(See Elegance-of-Movement.)

Add: A General Coupledance Term. A Choreographic insertion into a Routine; a Link which completes one dance Pattern prior to the next Pattern.

(See Exit, and Truncation.)

Adjudicator: The British Term for a **Judge** of Coupledancing.

(See Scrutinize, Judgement-Call, and Competition.)

Adjust: See Blending.

Adroit: A General Coupledance Term. Expert or Skillful in one's own dance, even under pressing conditions. Essentially same as **Dexterous**.

(See Skillful, Challenge, Gold-Level, Professional-Level, Clean, Elegance-of-Movement, Master, Professional-Level, and Technique.)

Advance (*adv*): Coupledance Action or Movement Forward.

Advance-and-Retire: See Forward-and-Back.

Advance-Corte: See Advanced-Corte.

Advanced (*adv*): A General Coupledance classification. **Advanced** dancers are those who are coming into their own. They are Skilled in precisely Performing Choreographed intricate Steps, Patterns and Rhythms, together; and/or, they are Skilled with the ability to Improvise certain Steps and Patterns.

Advanced is also a Coupledance Choreographed to an **Advanced-Level** of Skill; or, a **Silver-Level** class in which Coupledancers with Advanced Skills are taught; or, Roundance Phase V, (Advanced Rounds.)

(See Difficulty-Levels, Beginner, Intermediate, Challenge, Phase, and Competition-Levels. Also see Dance-School-Dancers, Advanced Figures, Amateur, and Amateur-Level.)

Advanced-Alemana or **Trading-Places-Alemana:** A Leadable Coupledance Pattern suitable for all **ChaChas**, **Rumbas** and **Boleros**. Same as an Alemana except Partners Change-Sides Clockwise. Man Half-Turns, Lady makes 1 1/2-Turns. Consists of six Steps (except 10 for ChaCha), in two Measures.

Man dances *forward Recover sideturn1/8CW, CrossInBackTurn1/4CW sideturn1/8CW Close.*

Lady dances *Backward recover SideTurn1/4CW, crossinfrontswivel1/2CW ForwardSwivel1/2CW forturn1/4CW.*

(See Alemana.)

Advanced-Chase: A Coupledance Pattern suitable for American **Rumba** and for both **ChaChas**. Four Measures in length. Danced in the normal 10 Steps, Timing for both ChaCha and Rumba is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

One Partner turns Clockwise then is separately Chased by the other in Tandem, then the Chase is reversed. The Advanced addition is each Partner, in turn, either Steps or Spins 1 1/2-Turns Clockwise while dancing Away.

(See Chase.)

Advanced-Class: See Advanced Figures.

Advanced-Corte or **Advance-Corte:** A Leadable Argentine and American **Tango** Coupledance Figure, where the Man Cortes the Lady, followed by a Step-Thru Counter-Clockwise with Free-Feet then applying Weight. Timing is *Quick Quick Slow.*

Man Steps *backward Draw turnThru1/4CCW.*
Lady Steps *Forward drawclose Turnthru1/4CW.*
(See Corte.)

Advanced Figures or **Advanced-Footwork** or **Advanced-Class:** A General Coupledance Term. **Advanced Figures** are more difficult to Master than are **Basic** and **Intermediate Figures**, but are easier to Master than are **Challenge Figures**. **Advanced Figures** are taught and danced in the more **Advanced-Level** of complex Coupledances. They are included in **Silver-Level** of Ballroom Dancing, and in Phase V of Roundancing, (Advanced Rounds,) among other places.
(See Difficulty-Levels, Advanced, and Phase.)

Advanced-Footwork: See Advanced Figures.

Advanced-Hip-Twist(1): A Leadable Coupledance Figure suitable for all **Rumbas** and **Boleros**, four Steps for Lady, one Measure. Rumba Rhythm is *Quick Quick Slow And*; Bolero Rhythm is *Slow Quick Quick And.* Identical to **Closed-Hip-Twist** except for Man's first Step, which increases Lady's Swivels. (Mambo is not included because her overturned Swivels take too much Time.)

Begins in Closed Position, and ends with Lady Facing Across front of Man, in "L" Position. Lead Hands are retained. Man Twists-Upper-Body Clockwise then straightens Counter-Clockwise, then Twists Clockwise again, to Lead Lady into pronounced Swivels then a Hip-Twist.

Man, upon his first Step, Swivels Lady a Half-Turn Clockwise; his second Step returns Lady a Half-Turn to Face him; after his third Step, he Leads her in a Singular Quarter-Turn Clockwise Hip-Twist.

Man dances *forbodytwist1/4CW* with CBM *Recover1/4CCW crossbehind* with CBM **Hip-Twist** Lady.

Lady dances *backswivel1/2CWSideCheck* Ball-Flat *forswivel1/2CCW ShortDiagForward Turn1/4CWtouchclose.*

Normally followed by **Fan-from-Hip-Twist**. Identical to **Advanced-Open-Out** except for last Step. (See Hip-Twist, and Half-Basic-to-Fan.)

Advanced-Hip-Twist(2): A Leadable Coupledance Figure suitable for both **ChaChas**, six Steps for Lady, one Measure. ChaCha Rhythm Timing is *Slow Slow Quick And Slow And.* Identical to **Closed-Hip-Twist** except for Man's first Step, which increases Lady's Swivels. (Mambo is not included because her overturned Swivels take too much Time.)

Begins in Closed Position, and ends with Lady Facing Across front of Man, in "L" Position. Lead Hands are retained. Man Twists-Upper-Body Clockwise then straightens Counter-Clockwise, then Twists Clockwise again, to Lead Lady into pronounced Swivels then a Hip-Twist.

Man, upon his first Step, Swivels Lady a Half-Turn Clockwise; his second Step returns Lady a Half-Turn to Face him; after his fifth Step, he Leads her in a Singular Quarter-Turn Clockwise Hip-Twist.

Man dances *forbodytwist1/4CW* with CBM *Recover1/4CCW shortsideward Close shortsideward* **Hip-Twist** Lady.

Lady dances *backswivel1/2CWSideCheck* Ball-Flat *forswivel1/2CCW ShortSideward close ShortSideward Turn1/4CWtouchclose.*

Close can be a *CrossInFront*, for both. Normally followed by **Fan-from-Hip-Twist**. Identical to **Advanced-Open-Out** except for last Step. (See Hip-Twist, and Half-Basic-to-Fan.)

Advanced-Level: A General Coupledance Term. **Advanced-Level** refers to Coupledances that are Choreographed to an **Advanced** student's Level of Skill; or, refers to a Coupledancer considered to have an **Advanced** Level of Skill; or, to a class in which Coupledancers with **Advanced** Skills are taught.

(See Dance-School-Dancers, Advanced Figures, Easy-Level, Intermediate-Skill-Level, Challenge-Level, Difficulty-Levels, Silver-Level, Amateur-Level, Amateur, and Phase.)

Advanced-Open-Out(1): A Leadable Coupledance Figure suitable for all **Rumbas** and **Boleros**, four Steps for Lady, one Measure. Rumba Rhythm is *Quick Quick Slow And*; Bolero Rhythm is *Slow Quick Quick And*. Identical to the **Advanced-Hip-Twist** except for the last Step; instead of taking Weight, the last Action is a Touch for Man, while the Lady Changes-Feet (for an extra *And* Count).

Begins in Closed Position, and ends with Lady Facing across front of Man, in "L" Position. Lead Hands are retained. Man Twists-Upper-Body Clockwise then straightens Counter-Clockwise, then Twists Clockwise again, to Lead Lady into pronounced Swivels then a Hip-Twist.

Man, upon his first Step, Swivels Lady a Half-Turn Clockwise; his second Step returns Lady a Half-Turn to Face him; after his third Action of a Touch, he Leads her in a Singular Quarter-Turn Clockwise Hip-Twist.

Man dances *forbodytwist1/4CW* with CBM *Recover1/4CCW touchclose* **Hip-Twist** Lady.

Lady dances *backswivel1/2CWSideCheck* Ball-Flat *forswivel1/2CCW ShortDiagForward Turn1/4CWChangefeet*.

Normally followed by a **Spiral-from-Hip-Twist**. (See Hip-Twist, and Opening-Out.)

Advanced-Open-Out(2): A Leadable Coupledance Figure suitable for all **ChaChas**, six Steps for Lady, one Measure. ChaCha Rhythm Timing is *Slow Slow Quick And Slow And*. Identical to the **Advanced-Hip-Twist** except for the last Step; instead of taking Weight, the last Action is a Touch for Man, while the Lady Changes-Feet (for an extra *And* Count).

Begins in Closed Position, and ends with Lady Facing across front of Man, in "L" Position. Lead Hands are retained. Man Twists-Upper-Body Clockwise then straightens Counter-Clockwise, then Twists Clockwise again, to Lead Lady into pronounced Swivels then a Hip-Twist.

Man, upon his first Step, Swivels Lady a Half-Turn Clockwise; his second Step returns Lady a Half-Turn to Face him. After his fifth Action of a Touch, he Leads her in a Singular Quarter-Turn Clockwise Hip-Twist.

Man dances *forbodytwist1/4CW* with CBM *Recover1/4CCW shortsideward Close shortsideward* **Hip-Twist** Lady.

Lady dances *backswivel1/2CWSideCheck* Ball-Flat *forswivel1/2CCW ShortSideward close ShortSideward Turn1/4CWChangefeet*.

Close can be a *CrossInFront*, for both. Normally followed by a **Spiral-from-Hip-Twist**. (See Hip-Twist, and Opening-Out.)

Advanced Rounds: Phases IV and V of Roundancing.

Advanced-Sliding-Door: An Unleadable choice of three Coupledance Patterns, each two Measures long, suitable for all **ChaChas**, **Rumbas** and **Boleros**. All three begin and end in Shadow-Position with Left Hands Joined. To begin all three, both Left-Lunge-Line then Recover; during all three, the Man Steps *crossinback Sideward, Hold CloseToLeft*:

(1) Left Hands remain Joined throughout, while Lady Quarter-Turns Counter-Clockwise then Recovers; Man matches her Rotation in Shadow.

(2) Man releases her Hand during Quarter-Turns, then retakes it.

(3) Man Steps without Rotating, Left Hands remain Joined; Lady (only) Rotates Half-Turn Counter-Clockwise to caress Man's chin then Recovers.

(None of these is similar to Sliding-Door.)

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Aerial: See Aerials.

Aerial-Flyer: See Flyer.

Aerial-Ronde: See Ronde, Aerial.

Aerials or **Aerial** or **En-L'Air** (*ahn-lehr*): A General **Cabaret**-style series of Exhibition, Coupledance Figures, Patterns, or Routine-Sections, where the Lady-Partner is Thrown or Lifted from the Dancefloor then Raised; or, when one's limb is Raised above the Dancefloor.

Opposite of **Ground-Bound**. (See Flare, Aerobic, Enlevement, Elevation, Flip, Lift-Throw, Lift, Throw, Loft, Volta, Snake, CartWheel, Airplane, Floor-Sweep, Detroiter, Poisson, Fish-Dive Position, and Lifts-to-Chest-or-Shoulder. Also see SportAerobics, Gymnastic-Feats, and Acrobatic-Maneuver. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Dead-Weight, Lift-Bent, and Lift-Straight. Also see Tumbling, Tumbling-Pass, Tuck, Male-Tumbler, Spot, Flyer, Stunt, and Hitting-the-Mat. Also see Tumbling-Error, and Slipped-Out. Also see Double-Work, Snake, Volta, Detroiter, and Cabaret Performers. Also see Alight, and Touchdown.)

Aerial-Splits(1) or **Russian-Splits** or **Gymnastic-Splits:** An Unleadable, Athletic, General, Singular or Teamdance Stationary Stunt or Figure in one Spot; often Performed by teen-age girls in **CheerLeading**, and by Athletes in **SportAerobics**.

From both Feet Standing, the Performer Jumps as high as possible while fully Spreading both arms Straight and level, and while bringing both legs Up into a Sideways **Aerial-Splits**, Feet touching Hands Well for an instant. At the instant of this **Aerial-Splits**, the Performer, looking Straight Forward, has a Chin-Up with a bright smile Facial. Upon descending and landing, legs and arms are Lowered and the Performer assumes a Position of Attention.

Much more than **Spread-Eagle**. (See Splits, Split, Flying-Splits, Traveling-Splits, Fit-Splits, Supported-Splits, Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Dramatic-Landing, Back-Flip, and Leg-Stretch-On-Arm. Also see Sissone, Leap, Springing, Bound, Caper, Capriole, Sauter, and Volta. Also see Enlevement, Elevation, Aerials, Aerobic, Flip, Lift-Throw, Lift, Throw, Loft, Volta, Snake, CartWheel, Detroiter, Poisson, Fish-Dive Position, and Lifts-to-Chest-or-Shoulder. Also see Dead-Weight, Lift-Bent, and Lift-Straight. Also see Tumbling, Tumbling-Pass, Tuck, Male-Tumbler, Spot, Flyer, Stunt, and Hitting-the-Mat. Also see Tumbling-Error, and Slipped-Out. Also see Alight, and Touchdown. Also see Drill-Team, And Military-Team.)

Aerial-Splits(2): See Traveling-Splits.

Aerial-Swivel or **Gymnastic-Twist** or **Swivel-Leap:** Two Unleadable, General, Singular Man's or Lady's, Athletic, Traveling, Aerial Acrobatic-Maneuvers, Left or Right. **Aerial-Swivels** are suitable for use by **Gymnasts** in **CheerLeading**, with Gymnastic **Drill-Teams**, and with **High-Impact-Aerobics**, (SportAerobics,) among other uses.

An **Aerial-Swivel** is to Throw oneself up to a Full-Turn En-L'Air. **Aerial-Swivels** are usually repeated several times.

Aerial-Swivel-to-Left: The Performer begins with legs Spread and Weight on Right Foot, looking Left with arms Slightly Spread, then one Steps *sideleft* with Impetus and CBM. Next comes the **Flinging** of one's Right Foot across Body and into the air, Forcing one's Left Foot to *swivel* up to *1/2turnCCW* as it also flies from the floor. Completely En-L'Air, one's Body Torques to complete the Full-Turn upon Alighting, Right Foot first.

Aerial-Swivel-to-Right is Mirror-Image Opposite.

(See Flying-Splits, Cabaret-Splits, Leg-Stretch-On-Arm, Supported-Splits, Aerial-Splits, Traveling-Splits, Fit-Splits, Split, Flip-Split, Hand-Spring, Back-Hand-Spring, Back-Flip, and Dramatic-Landing.)

Aerobic or **High-Impact-Aerobics:** A General Coupledance Term, meaning flying in the air, Lively and athletic with Vigorous Agility. Suitable in describing certain **Aerials**, **CheerLeading**, **Ballet**, **Exhibition**, **Cabaret**, and **MTV-Style** Dancing, among other subjects.

Similar to **SportAerobics**. (See Double-Work, Impetus, Enlevement, Ballon, and En-L'Air. Also see Lift-Throw, Lift, Loft, Volta, Stunt, Gymnastic-Feats, Aerobatic-Maneuver, Detroiter, and Lifts-to-Chest-or-Shoulder. Also see Flyer, Spot, and Male-Tumbler. Also see Alight, Land, Dramatic-Landing, Hitting-the-Mat, and Touchdown.)

Aerobic-Dancing: A General Coupledance Term for a system of Exercises that combine **Aerobics** with dance Steps. Danced Singularly to music.

(See SportAerobics.)

Aficionado: A complementary (Spanish) Coupledance Term, referring to an **amateur** Coupledancer.

Against-Line-of-Dance: See Reverse-Line-of-Dance.

Aggressive Following: A derogatory Coupledance slang Term, referring to the Lady dancing her own dance, thereby Leading her Man instead of Following his Body-Movement.

Agile: A General Coupledance Term. Active, easily Led, Nimble, Lively, Moving Quickly and easily.

(See Supple, Pliant, Limber, Lithe, Sure-Footed, Bend, Limbering, and Skillful.)

Aida: Mirror-Image, Left or Right, Leadable Coupledance Figures suitable for all **ChaChas**, **Rumbas** and **Boleros**. From Open-Facing Position, Inside-Feet and Inside-Hands Thru on top, then Change-Hands to Back-to-Back Vee-Position.

Man dances *ForTurn1/4CCW sideturn1/4CW BackTurn3/8CW.*

Lady dances *forturn1/4CW SideTurn1/4CCW backturn3/8CCW.*

Both start with an extra Step Sideward with Outside-Feet if starting in Left-Open-Facing Position.

Aiming: See Feet-Between-Feet.

Airplane: Four General Aerobic, Acrobatic-Maneuvers or Coupledance Movements, Figures or Patterns; either Face Down or Face Up, and either Left or Right. Suitable for **Cabaret** and several types of **Exhibition** dances. **A planing in the air** of one's Partner, usually the Lady.

With the Man firmly Grasping one of his Lady's Hands and her matching Foot, both, he then Swings her airborne Circularly, **Spread-Eagle** and horizontally Prone as they Spin. The Man is the Hub-Partner with the Lady being the Rim-Partner. He may Skim her close to or even against the Dancefloor at times.

Similar to **Floor-Sweep**. (See Tumbling, and Hand-Spring.)

Alcatraz: A novelty fad, American Street-Swing Coupledance, popular in the 1980s-1990s.

(See Beach-Bop.)

Alegria or **Alegrias** (Spanish = *ah-lay-GREE-ahs*): Often termed the queen of Flamenco dances, the **Alegrias** Genre are Singular dances, rarely Coupledances. Usually a Lady's dance, and one of the oldest of Spanish Gypsy Spot-dances, **Alegrias** was originated by Gypsies from the seaport Cadiz.

Alegria means merriment, mirth, joy, happiness. With suggestion of bullfight Movements, the **Alegria** dances and songs are Performed in an uplifting Style, Light and carefree but pure and refined. These dances can express great intensity of feeling, with an optimistic and high-spirited mood, but tinged at times with melancholy. Allied to **Cante Jondo**.

Same as **Allegro**. (See Spanish Dance, and Spanish-Folkdance-by-Region. Also see Active, Lively, and Blithe.)

Alegrias: See Alegria.

Alemana or **Basic-Alemana:** A Leadable two-Measure, six-Step Coupledance Pattern suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**. Begins and ends in Left-Open-Facing Position. The Figure is Led by the Man's Left Hand high and flat after the Lady Breaks-Back and Recovers; then she makes a Clockwise Swiveling Turn under Arched Hands to return to Facing Position.

Man dances *forward Recover close, Backward recover Sideward.*

Lady dances *Backward recover Sideward, crossinfrontswivel5/8CW ForwardSwivel3/8CW forward.*

Both Partners add Steps for ChaCha. (See Advanced-Alemana, Underarm-Single-Turns, Left-Alemana, and Twirl.)

Alemana-from-a-Fan: A Leadable two-Measure, six-Step Coupledance Pattern, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**. From Fan Position, the Lady Closes Right then Forward to an Alemana, to a Left-Open-Facing Position. Figure is Led by the Man's Left Hand high and flat upon the third Step.

Man dances *forward Recover close, Backward recover Sideward.*

Lady dances *BackClose forward ForTurn1/4CW, crossinfrontswivel5/8CW ForSwivel3/8CW forward.*

Both Partners add Steps for ChaCha. (See HockeyStick.)

Alewander or **Allemandler:** A Traditional Swiss Folkdance, perhaps related to the Allemande.

Alexander or **The Alexander:** A British novelty Fad Coupledance popular in England in 1913; a Twostep. Some say more than a hundred new Coupledances were invented between 1912 and 1914; the **Alexander** was then one of them.

(Also see the Lame-Duck, Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all novelty Fad dances in vogue in the 1910s.)

Alexandrovsky: A Traditional Russian Folk Coupledance, a Waltz.

Alex Moore: Rare to include someone's name in Glossary, except for a rare Coupledance person. Alex Moore's 1936 book, "**Ballroom Dancing**" and his related publications, have consistently been the "bible" for the Waltz, Foxtrot, Quickstep, and Tango of International Modern Smooth Coupledancing worldwide. These books have been revised and updated many times.

See "The Ballroom Technique" July 1994 Reprinting; The Imperial Society of Teachers of Dancing, Imperial House, 22/26 Paul Street, London EC2A 4QE.

Alight: An Unleadable, General Coupledance Term, Action, or Movement. To **lightly** descend and settle Down on the Dancefloor, Mat, or ground, on one or both Feet, after a Leap or flight En-L'Air. Suitable in describing certain **Aerials**, **CheerLeading**, **Ballet**, **Exhibition**, **Cabaret**, and **MTV-Style** Dancing, among other subjects.

Similar to the harsher **Land**, and to the Softer **Touchdown**. (See Ballon, Dissolve, and Hitting-the-Mat.)

Aligned: See In-Line.

Aligned-Facing-Opposed Position: See Toe-to-Toe Position.

Alignment: A General Coupledance Term. Proper Body Posture Standing Stationary; the Positioning of one's Body parts in relation of one to the other.

Or, the direction of the Man's Body-Movement in relation to the room or Dancehall; or, Position of Feet in relation to the rectangular Dancefloor and to the **Line-of-Dance**.

(See Body-Alignment, Amount-of-Turn, Posture, Poise, and Facing.)

Allegro: (French = *a-lay-GROH*; Italian = *al-LAY-groh*.)

A cheerful, brisk and bright but Smooth type of Coupledance Movement to music, as compared to **Adagio**.

Same as **Alegria**. (See Active, Lively, Lightly, Ballon, and Blithe.)

Allemand: See Allemande.

Allemande(1) or **Allemand** or **Alman:** A Traditional Traveling **Court-Dance** Genre in favor during the 16th and 17th Centuries; a German Coupledance of the classical period, whose roots were traced to medieval times, when knights were said to have clanked to its stately Measures. The Alman is mentioned by Thoinot-Arbeau in his book, 'Orchesographie', published in 1588. Germany contributed only this one enduring Court-Dance. Never loosing Joined Hands, the Allemande was performed with Smooth Gliding Steps and fine bearing in moderate 4/4 Time. Partners would Dishrag as they Coupledanced in Positions such as Varsouvienne, lady-behind and Left-Varsouvienne.

Allemande(2) or **Forearm-Turn** or **Arm-Turn:** Two Leadable, General Coupledance Figures, Left or Right, used mostly in **Folkdance**, **Country-Dance**, and **Square Dance**.

A one-Handed Flat-Turn that is usually one-Measure long. Couple-Rotation is usually a Half-Turn. Partners dance comfortably and fairly close, usually on Same-Feet.

Allemande-Left is begun in Left-Outside Position with Left Hands either Clasped with Thumbs Up, or with Left Hands in a Forearm-Grasp, or with Left fingers at each elbow joint. Also a Modern Western Square Dance Call, (see Square Dancing.)

Allemande-Right is Mirror-Image Opposite.

(See Wagon-Wheel, Turn, Raised-Turn, Elbow-Swing, Reeling-Action, Waist-Swing, Highland-Swing, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, Windmill, and Buzz-Step, Partners.)

Allemandler: See Alewander.

All-Girl CheerLeading: Unleadable Choreographed Performing by **All-Girl CheerLeaders**, as young as high-school age, and even middle-school age.

Same as **Co-Ed CheerLeading**, except for no men or boys. **All-Girl CheerLeaders** do not possess the added strength of **Male-Tumbler Spots**, which would allow for more difficult Stunts than with these **All-Girl CheerLeading** Teams. Male-Tumblers can Toss their Flyer girl Higher than girl Spots can Toss her.

Similar to **Large-Squads CheerLeading**, and **Small-Squads CheerLeading**. (See CheerLeading, Drill-Team, Showdance, Cheer-Pom Coach, Teamdance, Teamdance-Choreography, Teamdance Positions, Drill-Team-Stack, Military-Team, Formation, Rank, File, On-Stage, Facials, Pom-Pons, Dance-Sneaker, and Novelty-Props. Also see Line, Line-Formation, Kick-Line, and Line-Captain. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Technical-Merit, and Artistic-Presentation. Also see Competition-Age-Categories, Competition-Levels, and Competitive-Dancers. Also see Gymnastic-Feats, Aerobatic-Maneuver, Ground-Bound, Aerials, Flyer, Stunt, Arabesque, High-Kick, Poisson, and Side-Leg. Also see Lift, Loft, Lift-Throw, Lifts-to-Chest-or-Shoulder, Throw, Enlevement, Elevation, and Dead-Weight. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Alight, and Touchdown. Also see Tryouts, Clean, Sloppy, False-Start, Error, Slip, and Slipped-Out. Also see Coordination, Locomotor, Tuck, Tumbling, Tumbling-Error, Tumbling-Pass, and Tumbling-Tryouts. Also see Co-Ed, Spot, Mat, and Major-Player. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see National Cheerleading Association, and Drum Corps International.)

All-Girl-Squad: Relating mostly to **Drill-Teams** and **CheerLeading**, a Term for a Squad made up entirely of girls.

Similar to a **Cheer-Squad**, and a **Co-Ed-Squad**. (See Squad, Team, All-Star-Squad, Pom-Squad, Large-Squads CheerLeading, and Small-Squads CheerLeading.)

All-Hands-in-Hand: A General Term for a Coupledance Action, in which Partners Clasp all Opposing or all Matched-Hands, including Crossed-Hands and Double-Crossing-Hands, and either in Facing or Back-to-Back Position.

All-Hands-Spin: See Illusion.

All-Look-and-Move-As-One: A General Coupledance Term, Action, or Movement, suitable in describing certain **CheerLeading**, **Chorus-Line**, **Drill-Team**, **Military-Team**, **Teamdance**, and **Roundance** acts, among other subjects. No one is to stand out.

(See Curtain-Call, Stepping-On-To-the-Floor, and On-Stage. Also see Line-Formation, Kick-Line, and Facials. Also see Technical-Merit, and Artistic-Presentation.)

All-Star-Squad: **Cheerleading** Teams Compete once a year to win the "**Nationals**", sponsored by the **National Cheerleading Association**. The winning **All-Star-Squads** win an **NCA** jacket for each member.

Competition-Categories are Co-Ed CheerLeading, All-Girl CheerLeading, Large-Squads CheerLeading, and Small-Squads CheerLeading. Large-Squads CheerLeading, whether Co-Ed-Squad or All-Girl-Squad, all have 25 Spots on each Team, and each has six girl Flyers.

The Dallas, Texas Convention Center, at times jammed with over 250 Teams and some 10,000 CheerLeader moms, is the **NCA** center of activity and Competition. More than half of these Teams won't make it past the Preliminaries and will spend Finals-Day in the stands.

Although the allotted Performance time is only 2 1/2 minutes long for each Team or Squad, each of these groups Practices for perfection all year long. Their Routines are Choreographed to bits and pieces of music, strung together with sound effects.

A typical winning Team might be the "NCA All-Star National Champion, Large Co-Ed CheerLeaders".

Alman: See Allemande.

Al's-Step: A Leadable Ten-Count **West-Coast-Swing** Coupledance Pattern. Begins Facing in Double-Hold and ends in Left-Open-Facing Position in the Opposite direction. Lady loses her Slot: Sugar-Push beginning then Right-Hand-to-Hand, Man Spins Lady 1 1/4-Turns Clockwise, Catches her by his Spinning 5/8-Turn Counter-Clockwise, where he Hip-Leads her Backward then her Throw-Out.

Alta-Danza: (Spanish,) see High-Dance.

Alternate: A Coupledance Term for one who is not guaranteed a spot in the show or activity, but is needed as backup to fill in for a possibly missing Performer or Partner.

Alternate-Basic: A Leadable 1990s, **Slow-Twostep** Coupledance Pattern that Travels Sideways in both directions. Danced in 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, in 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick*.

This **Slow-Twostep-Alternate-Basic**, Left then Right, six-Step Basic Pattern is danced with some Float and with a Softened-Knee, Generally in a very Loose-Closed or Butterfly Position.

This **Alternate-Basic Step** is danced with a wide *Sideward* Step, a Step *CrossBehind* In-Line with Supporting-Foot, then a *RecoverCrossInFront* Step, then repeated Mirror-Image Opposite.

For first and fourth Steps, Push-Off with a Slight Opposite Side-Stretch. For second and fifth Steps, make a Slight Forward-Aerial-Ronde followed by a Break-Back Rock-Step and a Slight Dip and Push-Off. Third and sixth Steps **Travel Sideways** with CBMP.

See **Slow-Twostep** for further details.

Similar to **Basic-Step**. (See Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, DiscoSwing, and Side-Cross-Hesitation Patterns. Also see Open-Basic, Lunge-Basic, Switches, Left-Turn-with-Inside-Roll, and Right-Turn-with-Outside-Roll, for other **Slow-Twostep** detail Patterns.)

Alternating-Chaines or **Alternating-One-Foot-Turns:** Two Unleadable Basic Progressive-Coupledance Movements, Right and Left, each consisting of one Step. Executed Singularly by either Partner.

Usually danced Straight in a single direction in multiples, and always **with Spotting**.

To Spin a **Full-Turn** Right then a **Full-Turn** Left then Right then Left, etc., one Alternates from Right-Demi-Pointe, (with the Left Foot Forward,) to Left-Demi-Pointe to Right-Demi-Pointe to Left-Demi-Pointe Positions. With first applying Weight Forward each time, one Full-Spins Clockwise then Counter-Clockwise then Clockwise then Counter-Clockwise. Toes and Heels may be danced spaced Apart to simplify.

Similar to **Deboules**. (See Chaine, Turn, and Singular-Spin-Styling.)

Alternating-One-Foot-Turns: See Alternating-Chaines.

Amalgamation or **Genre** or **Combination:** Two or more Coupledance Figures united together in Sequence; or a grouping of a series of Coupledance Patterns. Several different Amalgamations in Sequence can become a Routine. In still other cases, an **Amalgamation** is a blend of diverse Coupledances. A **Genre** is a distinctive category, type or class of Coupledances.

(See Amalgamation-of-Dances, and Choreography.)

Amalgamation-of-Dances or **Dance Step Categories** or **Coupledance Amalgamation:** There are many Coupledances, current and bygone, addressed herein. What follows are listings with an attempt to classify. An **Amalgamation** is a blend of diverse Coupledances, while a **Genre** is a distinctive category, type or class of Coupledances. A **Family** is a group of alike Coupledances, related to music Rhythm and Syncopation. A **Group** consists of closely related Coupledances. And then, Coupledances may have sub-groups. Within all these, are Patterns, Figures, Movements and even Actions, all addressed in this book.

The following **Genre**s are listed, and then their subjects are sub-listed and sub-sub-listed herein:

1) **Moderns-and-Smooth Genre**
2) **Latins-and-Rhythm Genre**
3) **Swings-and- Discos Genre**
4) **Ancient-Coupledance Genre**
5) **Folkdance Genre**
6) **Exhibition Genre**
7) **Group-Exhibitions Genre**
8) **Novelty-and-Fad Genre**.

Amateur: A General Coupledance Term. An **Amateur** is one who engages in Coupledancing as a pastime, without pay, rather than as a Profession; or, one who is lacking in Coupledance expertise.

Compare against **Professional**, and **Schooled-Dancer**. (See Amateur-Level, Competition-Levels, and Difficulty-Levels. Also see Beginner, Street-Dancer, Introductory-Stage, Basic Figures, Pre-Novice-Level, Novice-Level, and Phase.)

Amateur DanceSport Championships: Participants qualify for entering into the State Games of America by placing in the top three winnings in their own State Games.

(See USABDA, and DanceSport.)

Amateur-Level: A General Coupledance Term encompassing all Levels, (Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, and Gold-Level,) of Competition classifications. The first complete Level of the **International System**, referring to Couples in Competitions in which both Partners are **Amateur** dancers.

Compare with **Professional-Level**. (See Competition-Levels, and Difficulty-Levels. Also see Dance-School-Dancers, Competition, Introductory-Stage, Beginner, Basic Figures, and Phase.)

American Ballet: Begun about 1935, the **American Ballet** is mainly a transition of the **Ballet Russe**.

(See Ballets Russes; Ballet, Cecchetti Method; Ballet, French School; Ballet, Italian School; and Ballet, Russian School.)

American Bolero or **Bolero-Box** or **Square-Bolero** or **Backwards-Bolero:** A graceful Latin Rhythm Spot-Coupledance, this soft and gentle Bolero has no Abrupt Moves; arms are rarely Raised above Shoulder-Height. This Bolero is danced on the One-Beat in a Left-Turning-Box Basic Figure, instead of in a Side-and-Back manner as in the International-Bolero. Timing is 4/4, with *Slow* taking over two Beats, and is danced *Slow And Quick, Slow And Quick*. Danced with only slight Cuban-Motion, ideally at 28 Bars per minute Tempo, (24 to 36).

Man's American-Bolero Basic Pattern, beginning (oddly) with the Man's Right Foot, is *Backward sideward Close, forward Sideward close*. Lady Follows.

(See Bolero, International Bolero, American Box-Rumba, Box-Step, and Left-Turning-Box.)

American Box-Rhumba or **Rhumba** or **American Rumba** or **Square Rumba** or **Box-Rumba** or **Rumba-Box:** Actually two Spot-Coupledances of the Latin Rhythm Genre, first danced socially in the U.S. about 1936. Musicians had named Rumba "**Rhumba**" to differentiate it from the traditional **Cuban-Rumba** Folkdance; later the "h" was dropped. Arthur Murray invented the **American Box-Rhumba**. In competition, Fred Astaire revised the invention.

Both methods are danced on the **One-Beat Rhythm-Station in a Left-Turning-Box Basic Pattern**, (instead of on the Two-Beat in a Forward-and-Back manner as in the International-Rumba.) Danced with Cuban-Motion, ideally at 27 to 30 Bars per minute (MPM) at 4/4 Tempo, (24 to 44.) *Diag*onal Steps are danced with a Swooping Stride and ending Rise; they are not Brushed. The *Forward* and *Backward* Steps have the Cuban-Motion and form the Left-Turning-Box.

Man's **Arthur Murray Rumba** Basic Pattern is *forward DiagForward close, Backward diagbackward Close*, danced *Slow Quick Quick, Slow Quick Quick*. Lady Follows.

Man's **Fred Astaire Rumba** Basic Pattern is *sideward* (or *diagbackward*) *Close forward, DiagForward close Backward*, danced *Quick Quick Slow, Quick Quick Slow*. Lady Follows.

(See Rumba, Beguine, American Bolero, Salsa, Box-Step, Basic-Box, and Left-Turning-Box.)

American ChaCha: A popular Latin Rhythm Spot-Coupledance; danced more relaxed and informal than for the International ChaCha. Danced on the One-Beat Rhythm-Station, and in a Forward-and-Back manner, with no Cuban-Motion, and with less Travel; instead of on the Two-Beat with Side-Jogs and with Cuban-Motion, as with International ChaCha. Still, before they start, Man might ask his Lady, "Do you want Two-Beat or One-Beat?"

Rhythm is *1 2 3& 4, 1 2 3& 4*. Timing is 4/4 or 2/4, danced at 32 Bars per minute (MPM) with 4/4 Tempo, (26 to 38, ideally at 128 BPM.)

Man's American ChaCha Basic Pattern is *forward Backward cha Cha cha, Backward forward Cha cha Cha*. Lady Follows.

(See ChaCha, and American Mambo.)

American Competition Tango: A Rhythm Traveling-Coupledance that has been lumped together with the American-Style of Modern Smooth Traveling-Coupledances at Competitions. Identical to the International Tango, except Partners are allowed Break-Apart from their Patch while Competing.

(See Continental Tango, International Tango, and American Tango.)

American-Foxtrot: See American Medium-Foxtrot.

American Jive: A Bobbing and Bouncing, agile and lively **Swing** Spot-Coupledance. A 1960s and 70s spinoff from International Jive, which is a dance the British originally developed from various American Eastern Swing dances, but this one has much more Uninhibited-Free-Style. Introduced back into the U.S. in formal British Competitions, American studios began teaching Jive. Americans dancing this Jive, and calling it Jive, have re-introduced forms of the Lindy, NewYorker, and Shag into it.

In Syncopated 4/4 Time, Jive is danced both Six- and Eight-Count ideally at 45 MPM Tempo, (35 to 50.) Danced on the One-Beat Rhythm-Station, this dance has Clockwise-Turning Patterns that cover a Circular space in a limited Dancefloor area.

(See Jive, International Jive, and Jive-Float.)

American Mambo or **Salsa:** A Latin Rhythm Spot-Coupledance, very similar but usually slightly Faster than the Salsa-Suave. Differs from the International Mambo, which is danced on the Two-Beat Rhythm-Station, and always with Cuban-Motion. With **American Mambo** and Salsa, the Delayed-Weight-Shift, Cuban-Motion, and Mambo-Twist are optional.

Danced in Closed-Rumba-Hold Position, or in Facing Position with No-Contact, where his Lady Follows by watching his Movements. In Shine, elbows are bent and arms move with shoulders, Palms-Down, Shoulders-Shake.

Timing is 4/4 and is danced ideally at 40 Bars per minute (MPM) Tempo, (30 to 50, ideally played at 160 BPM.) It is a similar but more difficult dance than the ChaCha. Danced on the One-Beat, (Break-On-One Timing, *1234,1234,*) *Quick Quick Slow, Quick Quick Slow,* (describing for two Measures,) Freezing on the *Slows.*

Man's **American Mambo** and Salsa Basic Pattern is *forcheck Recover risesideward, BackCheck recover RiseSideward.* Lady Follows.

StraightenClose is optional for *RiseSideward.*

(See Mambo, and American ChaCha.)

American Medium-Foxtrot or **Standard-Foxtrot** or **Classic-Foxtrot:** A Leadable, Modern Smooth Coupledance that is danced in an informal Closed Position. This was the most popular dance in the U.S. from about 1920 to about 1960. This dance differs greatly from the **International Slow-Foxtrot**, although both are Traveling Coupledances, in that this one is less formal and more social. At its Slower Tempos, this was the Cheek-to-Cheek dance from about 1920 to about 1960; this dance was "music to hug by".

American Medium-Foxtrot music is in 4/4 Time and is danced on the One-Beat Rhythm-Station. Ideally, its played at 132 Beats, (33 Measures,) per minute, but ranging from about 28 to 42, (some say even to 45,) Measures per minute. Mostly, the Rhythm one dances to it is *Slow Quick Quick, Slow Quick Quick.*

Man's Basic Pattern is *slowforward BrushDiagonal close, SlowBackward brushdiagonal Close.* Danced with Brushing and with Generally Left-Turning Steps. Lady Follows.

(See Foxtrot, and American Quickstep.)

American Medium-Waltz or **Boston-Waltz** or **Standard-Waltz** or **Classic-Waltz:** A Modern Smooth Coupledance that is danced in an informal Closed Position. This differs greatly from the **International Slow-Waltz**, although both are Traveling Coupledances, in that this one is less formal and more social. In 3/4 Time, ideally danced at 33 to 40 Bars per minute Tempo, but is sometimes played as Slow as 30 Measures-per-Minute (MPM).

(See Waltz, Country-Western Waltz, and American Viennese Waltz.)

American Onestep: A Modern Smooth Traveling-Coupledance. The dance is similar to the **Peabody** and **Four-Count**, and is danced in an informal Closed Position. Music is in 2/4 or 4/4 Time, ideally played at 30 Measures-per-Minute, (120 BPM,) Tempo. Thus, it differs from the **Two-Step**, and will usually suffice when no other Step fits the music.

American Onestep is Marched on even Beats, one Step for each Beat. Couples Feather then Left-Feather Outside in long Strides; and Couples dance with many Pivots, Wheels and Rock-Turns.

(See Onestep.)

American Polka: See Polka-American.

American Quickstep: A Modern Smooth Traveling-Coupledance that is less formal and simpler than the **International Quickstep**. Music Timing is 4/4, and its Rhythms vary.

This **American Quickstep** is a cross between the International Quickstep and the **Peabody**, and it utilizes **Arthur Murray Senior- and Junior-Walks**. Partners Float along Half-Timing, normally Coupledancing at from 50 to 54 Measures-per-Minute, (50 to 60.)

(See Quickstep.)

American Rhythm-Style: See Competition-Categories.

American Rumba: See American Box-Rhumba.

American Samba and Merengue: Often combined into one dance, both are Latin Rhythm Travel-Coupledances. Music Rhythms vary. Timing is 4/4 or 2/4, and is danced ideally at 56 Bars per minute Tempo, (48 to 58 MPM at 2/4 Time.)

The **American Samba** is more relaxed and informal than the **International Samba**, yet tiring never-the-less. Dancing combined, the **Merengue** Onesteps are often intermixed for relief of effort.

Both are danced on the One-Beat Rhythm-Station. The Basic **American Samba** Body-Rhythm is *Slow And Slow, Slow And Slow*, with four *Down Lilt Down Lilt, Down Lilt Down Lilt* Knee-Motions in its six Steps. Optional, interspaced, Body-Rhythms are (1) *Slow Slow*; (2) *Quick Quick Slow*; and (3) *Quick Quick Quick Quick*.

American Samba is Coupledanced with no Cuban-Motion, while **Merengue** has much. **Merengue** is danced *Slow Slow Slow Slow.*

(See Samba, and Merengue.)

American Smooth Division: A classification for Coupledance Competition. **Similar to International Standard Division**, except Partners are allowed to dance in a more Open Style, rather than being restricted to remaining in Closed Position. Dances are:

The Slow-Waltz, the Slow-Foxtrot, the Viennese Waltz, the Quickstep, and the International Tango.

(See International Latin Division.)

American Smooth-Style: See Competition-Categories.

American Society of Composers, Authors & Publishers or **ASCAP:** One of the three largest companies for current music licensing permission. Membership is from April 1 for a calendar year.

(See BMI, and SESAC.)

American Society of Professors of Dancing: A group in 1914 that attempted to standardize the popular Coupledance Steps of the day.

American-Spin: A Leadable, Spot-Coupledance Six-Count Figure, 1 1/2 Measures long, most suitable for all Eastern **Swings** and Jive.

From Facing Position, the Lady is Led to Closing on Man, then she is Free-Spun a Full-Turn Clockwise on her Right Foot, ending in Butterfly Position. Normally for her Lead, the Lady receives a Push-Off at her Right Heel-of-Hand, from either of the Man's Hands, or she may be Led from Butterfly Position. Rhythm Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Man dances *apart Recover triple-In-place, Triple-in-Place.*

Lady dances *Apart recover Triple-in-PlaceSpinCW, triple-In-place.*

(See American-then-Inside-Spin, Push-Spin, Both-Free-Spin, and Outside-Turn.)

American-Start: For **Argentine Tango** Coupledance, the first two of eight Moves, Starting in Loose-Closed Position, with Man's Right Foot, both Step-Thru then Sideward. Timing is *Slow Slow.*

Man Steps *CrossInFront* then *sideward* Quarter-Turning Clockwise. The Lady Follows.

(See Basic-Start, Backward-Start, Basic-Step, Gancho, and Natural-Resolution.)

American Tango or **New-French-Tango:** A Rhythm, Traveling-Coupledance. The **American Tango** is less complex than the rapidly Flexing and Swiveling **Argentine Tango**, and much less formal and with more gentle Movement than the **International Tango**. The simplified **American Tango** has both pronounced CBM and Body-Flight. It has both languid and contrasting crisp Movements, and, with its structure correlated to its musical Phrasing, is easier to Coupledance than to any other Tango. **American Tango** is danced in Closed Position #2 and in various other extravagant Positions.

The history of the **American Tango** begins with Tango's second introduction into the U.S., this time from Europe. Mainly France had continued to import their Tango interpretations from the Argentine well into the early 1920s. Europe developed rules, including some Dancefloor Traveling. American high society embraced this **New-French-Tango**, or the **Continental Tango**, beginning about 1926. Further simplified, the resulting **American Tango** was an easier and tamer version, but still electric and extremely romantic.

(See Tango, Continental Tango, and American Competition Tango.)

American-then-Inside-Spin: A Leadable, Spot-Coupledance Six-Count Pattern, 1 1/2 Measures long, most suitable for all Eastern **Swing**s and Jive, including Lindy-Hop, where the Man Checks his Lady and reverses her Spins.

From Facing Position, the Lady is Led with Shake-Hands to Closing on Man, then she is Free-Spun a Full-Turn Clockwise on her Right Foot, followed by a Full-Turn Free-Spin Counter-Clockwise on her Left Foot. The Man then catches her in Loose-Closed Position to begin a Clockwise Turning Figure. Rhythm Timing for Man is *slow Slow quick And slow, Quick and Slow;* for Lady is *Slow slow Quick and Slow, slow slow.*

Man dances *apart Recover triple-In-place, Triple-in-Place.*

Lady dances *Apart recover Step step SpinFullCW, spinfullCCW.*

(See American-Spin, Inside-Spin, Push-Spin, and Both-Free-Spin.)

American Twostep: Categorized in the Modern Smooth **Coupledance** Genre, the **American Twostep** is danced in an informal Closed Position, and it is radically different from both the Texas-Twostep and the Slow-Twostep. Danced on the One-Beat Rhythm-Station, Timing is *Quick Quick Slow, Quick Quick Slow.*

Man's Basic Pattern, the Leadable non-Turning American Twostep Box, is danced *sideward Close slowforward, Sideward close SlowBackward.* His Lady Follows.

(See Twostep.)

American Viennese Waltz: A Modern Smooth, Traveling-Coupledance. Differs from the International Viennese Waltz in being less formal and less restrictive, in that many more Figures and Patterns are danced. Ideally paced at 58 Bars per minute (MPM), may be danced between 44 and 64 MPM. In 3/4 Time, there is normally one Step per Beat, other than for Hesitations and Holds.

(See Viennese Waltz, International Viennese Waltz, and Waltz.)

Couples are restricted to dancing only the following Figures and Patterns in Bronze **American Viennese Waltz** Competitions: *(From NCDTO Bronze Std Syllabus Manual.)*

1) **Basic-Left-Turn** (Viennese-Turn)
2) **Left-Hesitation-Turn**
3) **Basic-Right-Turn** (Natural-Right-Turn)
4) **Right-Hesitation-Turn**
5) **Side-Hesitation** (Side-Draw)
6) **Side-Cross-Hesitation**
7) **Forward-Hesitation**
8) **Backward-Hesitation** (Twelve-Beats)
9) **Progressive-Hesitation**
10) **Curtsey-Hesitation**
11) **Right-Outside-RunAround**
12) **Promenade-RunAround**
13) **Canter-Rocks-Left**
14) **Canter-Rocks-Right**
15) **Left-Fleckeral** (Reverse-Fleckerl)
16) **Right-Fleckeral** (Natural-Fleckerl)

Some other Figures that work well when dancing the **American Viennese Waltz** are:

1) Figures and Patterns of International Viennese Waltz
2) Left-Twinkle-in-Closed
3) Forward-Waltz
4) Back-Waltz
5) Waltz-Balance
6) Balance-Back
7) Balance-Together
8) Left-Face-Waltz-Turn
9) Right-Face-Waltz-Turn
10) Hesitation-Left-Turn
11) Hesitation-Right-Turn
12) Cross-Hesitation
13) Drag-Hesitation
14) Hesitation-Change
15) Backward-Hesitation (Nine-Beats)
16) Waltz-Balances-Forward-and-Backward
17) Waltz-Balances-Together-and-Apart
18) Apart-and-Together
19) Reverse-Corte
20) Three-Step-Reverse-Corte
21) Away-Step-Step
22) Together-Step-Step
23) Away-and-Together
24) Minuet
25) Reverse-Minuet

American-Waltz: See American Medium-Waltz.

Amount-of-Turn: A General Coupledance Term, usually measured in fractions of a Full-Turn. **Amount-of-Turn** refers to the amount of Rotation of one's Feet occuring in one Step. Or, that occuring between two consecutive Steps. Amount of **Body-Rotation** is generally indicated only when different from that of one's Feet. **Amount-of-Turn** is often specified **in total**.

(See Turn, Singular-Rotation, Couple-Rotation, and Group-Rotation. Also see Foot-Rotation, Torque, Body-Turns-Less, Body-Completes-Turn, and Alignment.)

Anchoring: See Anchor-Step.

Anchor-Step or **Anchoring** or **Anchor-Triple-Step:** The last West-Coast-**Swing**, Eastern Swing, and Jive, Spot-Coupledance Movement, prior to beginning next Figure or Pattern; Feet remain Anchored in one place; Triples In-Place. Leadable, performed with feet in #4 Walking-Step Position, with Right foot Rearward for either Man or Lady. Three Steps In-Place, *Ball ball Flat* for Man, *ball Ball flat* for Lady. Knee is Softened on leg with no Weight after the *Flat* or *flat*. The Man also sometimes dances *CrossBehind sideward Recover*, the Left-Half a Sailor-Shuffle, as his Coaster-Step or Anchor-Step.

(See Drop-Action, Touch-Step, Chasse-Turn, and Coaster-Step.)

Anchor-Triple-Step: See Anchor-Step.

Ancient-Coupledance Genre: Looking under **Amalgamation-of-Dances**, the following **Ancient-Coupledances** are listed in dated order:

Ancient Coupledance Genre
- Medieval Country-Dance Family
  - Ancient English Sword-Dances AD 400-
  - Morris-Dance Group AD 1350-
    - Country-Gardens
    - Lads a Bunchun
    - Shepherd's Hey
    - Laudnum Bunches
  - High-Dance Group - Before AD 1400
    - Saltarello - Before AD 1400
  - Basse-Danze Group - Before AD 1400
    - Danse-Macabre - Before AD 1400
  - Landler
- Court-Dance Family - AD 1380-1600
  - High-Dance Group
    - Song-Dance - AD 1500-
    - Volta - AD 1580-
      - Capriole
  - Basse-Danze Group
    - L'Anglaise - AD 1680-1720
  - Morris-Dance Group
  - Branle Group - AD 1550-1800
    - Gavotte
  - Canary - AD 1580-1610
  - Allemande - AD 1580-1700
  - Galliard Group - AD 1580-1720
    - Sink-a-Pace

(Continued)

Pavane Group - AD 1580-
Passemezzo - AD 1580-
Escorting a Bride
Opening a Ball
Courante - AD 1580-1720
Court-Dance Family - AD 1600-1800 (Baroque)
Branle Group
Gavotte - AD 1550-1720
Minuet - AD 1650-1800
Galliard Group
Pavane Group
Courante
Continenza
Allemande
Sarabande - AD 1630-
Passepied - AD 1650-
Rigaudon - AD 1720-1800
Quadrille
Eighteenth Century Coupledancing
Minuet - 1580-
Quadrille Group - 1770-1870
Cotillion - 1550-1880
Rigadoon
Bolero-Classic
Country-Dances
Reels and Jigs
Hornpipe Steps

And: A Basic Coupledance Term for indicating a Hold Count or Action; or, indicating, (between,) two dance Movements to be Performed simultaneously; or, a preparatory Cue or command to begin a Coupledance, or a portion of one.

(See And ---.)

And ---: In Basic Coupledance usage, "*And*" is a quicker-than-Quick single Step that is added to a Pattern, which robs Time from a preceding Step, or sometimes the following Step, interrupting constant Timing. An "*And*" Step danced usually denotes one half of a music Beat in 4/4 Time, or one quarter of a Beat in 2/4 Time, as with Steps of a very Fast Run.

In Rhythm relative to the Beat, Timing intervals that begin in the middle of a Beat possibly can be Counted as "*And*". One or two Beats might be Counted as "One-*And-a*'---".

(See Body-Rhythm, Slow, A', &, and Quick. Also see BPM, Beats-per-Measure, Rhythm-Pattern, Tempo, Beat, UpBeat, Count, Timing, Lagged-Timing, Slow-Down, and Speed-It-Up.)

& (Ampersand): A General Coupledance usage. "**&**" denotes a Half-Beat, which is an additional Step within a single Beat. The UpBeat preceding or following the DownBeat is often written as "**&**" instead of as "And," i.e., "*&1*" precedes the DownBeat, while "*1&*" follows the DownBeat.

(See And ---.)

And-Change-And-Change-And: An Unleadable Coupledance Movement, mostly for **West-Coast-Swing**. An alternate Ending replacing Anchor-Step, or suitable for a two-Beat add-on. **And-Change-And-Change-And** shifts Weight from one Foot to the other then back. Man's Rhythm Timing is *A'slow a'Slow Slow*. Partners always on Opposing Feet. Foot upon *Change* is Moved to **Home**.

Starting with his Right Foot slightly Forward, Man's Movements are *Andchange andChange And*; Lady's Movements are *andChange Andchange and*.

Similar to **Switch**, and **Heel-Switches**. (See Change-And-Change, Change-Feet, and Change-of-Weight.)

And-Step: A Basic Coupledance Term. **And-Step** is inferred in many Terms and Cues, such as the Cue, "Cross-Behind," whose full meaning would be, "Cross-Behind-**And-Step**." Weight is transferred, otherwise the Foot Crossing-Behind would remain in the air.

(See And ---.)

Angle-Back: See DiagBackward.

Angle-Forward: See DiagForward.

AnkleRock: A General Coupledance Movement. With ankles maintained Crossed and Locked, Weight is shifted Sideways from one Foot to the other then back.

(See Slip-Jig, Pronate, Supinate, Twisted-Feet, and Flex.)

AnkleTrip or **Trip** or **Tripping** or **The Trip:** A Man's Unleadable Movement, either danced Singularly or while Coupledancing. Two *Quick* Beats long, and suitable for all **Tangos**, **PasoDobles**, and **Flamencos**, among other dances. **AnkleTrip** is most often Performed as the Man Steps-Thru from Promenade Position.

An Accent having a characteristic Tango look, Dramatic and on the verge of comic, the Man purposely **AnkleTrips** himself in an embellishment for effect.

The Man may prepare by first Flashing from Closed to Promenade Positions, with no Foot Movement. After secondly Stepping Slowly *forward*, the Man, Tilting Forward, starts to Totter then catches himself. He Performs this by momentarily Hooking his Right Toe Behind his Left ankle, thereby beginning to fall Forward. He then catches himself by Stepping *Forward*. He has immediately released his Right Toe to Check his Forward fall.

Note: His Lady may dance a **KneeFlick** with her Inside-Leg immediately prior to the Man's **AnkleTrip**.

(See Out-of-Balance, Tips, Lean, Incline, Pitch, Toddle, and Clumsy. Also see Toe-Stab, Toe-Tap, Toe-In, and Toe-Touch. Also see LockBehind, and CutBehind.)

Antagonistic-Coupledancing: A Standard Coupledance Term; Lady's counter-actions that produce a joint Action opposite to that of the prime mover, the Man.

(See Assistant-Mover.)

Anticipation: Premature Action by the Lady prior to her Man's Lead, **Anticipation** is generally a derogatory Coupledance Term in reference to the Lady anticipating her Man's Lead. Since she must **Follow, not Anticipate**, this is generally a no-no. Anticipation means to hope, to expect, to devine, to forsee, or to portend; while to Follow means to await and to Prepare at the ready with presentiment. Ladies, don't try to outguess your Leader.

(See Preparation, and Pitch.)

Anti-Clockwise: See Counter-Clockwise.

Apache Dance: A violent Coupledance originated by the Parisian underworld. French reporter Emile Darsey applied the name, **Apache**, (after American Indian Apaches,) to Parisian criminals and ruffians.

The **Apache Dance** portrayed their uninhibited passions, by the female Partner being gladly flung about, kicked then embraced with fervor. Wearing a striped shirt, neck scarf and barette, the Apache Man entertainer violently spun his prone Lady across the Dancefloor in the 1950s French Nightclubs.

Apache-Spin: A Leadable Six-Count Eastern **Swing** and Jive Coupledance Figure, 1 1/2-Measures long. Rhythm Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in Left-Open-Facing Position. After Apart and Recovering, Man places Lady's Right arm **Low** behind her back, then, with Shake-Hands, he Full Outside-Spins her on the last Step of their first Triple. He releases hands as he starts her in order to simultaneously Rotate himself a Full-Spiral Clockwise. They end Facing, Tripling In-Place.

Apache-Whip or **Change-of-Hands-Whip:** A Leadable, Eight-Count Basic **West-Coast-Swing** Coupledance Pattern with various endings. Differs from the Straight-Whip the Man by placing Lady's Right arm **Low** behind her back at Coaster-Step, then Outside-Full-Turning her with Shake-Hands.

Apache-Whip-from-Shake-Hands: A Leadable Eight-Count **West-Coast-Swing** Coupledance Pattern. Beginning with Shake-Hands, Lady is Turned by the Man Counter-Clockwise into Sweetheart Position, but with her Right arm **Low** behind her back, as Man dances his Straight-Whip Footwork. Lady dances Mirror-Image of her Coaster-Step as Man Quarter-Turns and Side-Touches. The Man then Outside-Full-Turns her with Shake-Hands. Instead of Anchor-Steps, Pattern may end with both assuming a Freeze Position or with a second Outside-Full-Turn for the Lady.

(See HugMe-Apache-Whip.)

Apache-Whip-then-Freeze: A Leadable Eight-Count **West-Coast-Swing** Coupledance Pattern, identical to the Apache-Whip, except ends with both in Freeze Position instead of with Anchor-Steps.

Apache-Whip-then-Rollout or **Double-Apache-Whip:** A Leadable Eight-Count **West-Coast-Swing** Coupledance Pattern, identical to Apache-Whip, then ending with a second Outside-Full-Turning her with Shake-Hands. There is no Freeze or Anchor-Step Ending for the Lady since she is Twirling.

Caution: Pattern should be used with care for Lady's arm.

Apart(1)(*apt*)**:** A Leadable, Basic **C**oupledance Action of separating from one's Partner without Progressing. Or, any Position or location where Partners have no Body area in contact with each other, and is limited to visual Lead-and-Follow. Or, refers to one's Slightly separated Body-Parts.

(See Ecarte, Connection, and Open-Choreography.)

Apart(2)**:** See No-Patch.

Apart-and-Together: A partially Leadable, two-Measure Accordioning-**C**oupledance Pattern. Suitable for the various **Waltz**es and for the **Twostep**, among other dances, where Partners separate then return to their original Position. Waltz Timing is *Slow Slow Slow, Slow Slow Slow*; Twostep Timing is *Quick Quick Slow, Quick Quick Slow.*

Partners may release contact to Move Sideward, Away from each other then back Together again. For Waltz, they dance *Sideward Draw Touch, Sideward Draw Touch.* For Twostep, they dance *Sideward Close Sideward, Sideward Close Sideward.*

(See Hitch-Apart, Away-and-Together, Balance-Back, Balance-Together, ApartTouch, and CloseTouch.)

Apart-and-Together: See Reverse-Minuet.

ApartTouch: Two Leadable, Basic **C**oupledance **Balance-Touch** Movements, Left or Right Mirror-Image Opposite.

With a Change-of-Weight, Man Steps to separate his Feet Apart; or else he Steps Apart from Partner, Accordioning, then he Touches the Dancefloor and Holds, with his Free-Foot usually Touching next to his Supporting-Foot. Lady Follows.

(See CloseTouch, Apart, Touch-Step, Balance-Back, Ecarte, and Apart-and-Together.)

Appel (French for *a call*) or **The Appel** or **Appel-to-Closed Position:** A Firm, Intense and Dramatic, one-Step **PasoDoble** Coupledance Movement. A Preparatory-Step Facing Partner; a **Stomp**! In-Place with a Change-of-Weight.

After Starting High on Balls of both Feet, **Appel** is then danced Low Height with **Bent-Knees**. To **Appel**, one Sharply Lowers **Down Into-the-Knees** then takes Weight with a Stomp onto the Man's **Right** Foot, (Lady's Left,) Flat-of-Foot, close to one's other Foot, while maintaining an erect Upper-Body in a **Proud-Stance**.

(See Appel-to-Semi-Closed Position, and Slip-Appel. Also see Body-Heights, Stamp, and Mulekick.)

Notes: 1) Rarely, the Man **Appels** onto his Left Foot.

2) One may **Flick** before Lowering into an **Appel**.

3) **Appel** is used to commence a number of PasoDoble Figures and Patterns. Therefore, the appropriate Lead follows **The Appel**.

4) **The Appel** is an indication to his Lady that Travel is to follow.

5) There are certain Figures and Patterns wherein dancers dance in three different **Heights**; besides **Appel**, see **Sur-Place** and **Elevations** for the other two Heights.

6) **Appel** originates from the matador's call to the bull, "*Aha Toro!*".

Appel-to-Closed Position: See Appel.

Appel-to-Promenade Position: See Appel-to-Semi-Closed Position.

Appel-to-Semi-Closed Position or **Appel-to-Promenade Position:** Intense and Dramatic, one-Step **PasoDoble** Coupledance Movements. Facing Partner, a **Stomp** In-Place with a Change-of-Weight, a simultaneous **Circle-Hands**, and then a turn of the Heads into Semi-Closed Position.

After Starting High on Balls of both Feet, the **Appel** is then danced Low Height with **Bent-Knees**. To **Appel**, one Sharply Lowers **Down Into-the-Knees** then one takes Weight with a Firm **Stomp** onto the Man's **Right** Foot, (Lady's Left,) Flat-of-Foot, Slightly Rearward but close to one's other Foot, while maintaining an erect Upper-Body in a **Proud-Stance**. Starting with the Stomp, Partners **Circle-Hands** simultaneously. Finally, Partners turn Heads to Look-Away Toward Line-of-Dance, as their Lead Joined Hands are Extended Outward.

(See Appel, and Slip-Appel. Also see Body-Heights, Stamp, and Mulekick.)

Notes: 1) **Head-Flick**: Preceding their Head-Turn, a Slight Body-Turn can be Performed upon the Appel, CCW for Man and CW for Lady.

2) The Circle-Hands is optional.

3) One may **Flick** before Lowering into an **Appel**.

4) Used to commence a number of PasoDoble Figures and Patterns; therefore, the appropriate Lead follows these Movements.

5) This Movement is an indication to his Lady that Travel is to follow.

Arabesque(1): A **West-Coast-Swing** Coupledance Movement, where one leg Sweeps and Swirls Aerially Behind, almost straight and level.

Arabesque(2): See Flyer.

Arabesque Position: A series of Unleadable, General, **Ballet** and Coupledance Positions that vary slightly. **Arabesque** (*a-ra-BESK*) was named after a form of Moorish ornament.

An **Arabesque** is where one Stands on one leg, Straight or slightly Softened, and with the other leg Extended Straight-Legged Behind, usually parallel with the Dancefloor or Higher. One's Straight-Arms with Palms-Down, form Diagonally Away in various directions, creating the longest possible line from fingertips to Toes.

In Ballet, **Arabesques** by the Cecchetti Method, the French School, and the Russian School, all vary in method.

(See Attitude-Line, and Fish-Dive Position.)

Arch(1): A General Coupledance Term, referring to the area on the bottom of the Foot located mid-length at the Instep of the Foot, between Heel and Ball.

(See Foot.)

Arch(2): A General Coupledance Action of curving one's own spine Slightly back by Raising one's ribcage.

(See Shoulders-Rolled-Back, and Breathe.)

Arch(3): Various General Coupledance Actions, used mostly in **Folkdance**, **Country-Dance**, and **Square Dance**. Two persons Clasp one or both Hands and Raise Joined arms to invite other dancers under and through.

(See Underarm, and Arching.)

Arch(4): See Arching.

Arched-Legs: See Bow-Legged.

Arch-In: See Inside-Turn, and Lady's-Left-Underarm-Turn.

Arching(*A*) or **Underarm** or **Arch** or **Archward** or **Single-Arch** or **Make-an-Arch:** A Leadable, Basic Coupledance Movement, suitable for all **Twosteps**, all **Latins**, for Eastern **Swing** and West-Coast-Swing, among other dances. A single set of Joined Hands held high for one's Partner to pass under.

(See Underarm-Single-Turns, Underarm-Turn, Arch-Turn, and Archward-and-In-Line, and Double-Arch. Also see Box-the-Gnat, Swat-the-Flea, California-Twirl, Star-Thru, Left-Star-Thru, and Curlique.)

Arch-Out: See Outside-Turn.

Arch Position: See Steeple Position.

Arch-Turn(1)(*AT*): A Leadable, Basic Coupledance Movement. A General Term for one or both Partners to Turn or Pass under Raised arms; either one set or all four of their Joined and Raised Hands. When Facing Apart, four possible one-set Connections are; Left-Right, Right-Left, Right-Right, and Left-Left.

(See Arching, Underarm, Underarm-Single-Turns, Outside-Turn, Inside-Turn, Lady's-Right-Underarm-Turn, Lady's-Left-Underarm-Turn, Man's-Right-Underarm-Turn, Man's-Left-Underarm-Turn, Archward-and-In-Line, and Double-Arch. Also see Dishrag, Carousel, Box-the-Gnat, Swat-the-Flea, California-Twirl, Star-Thru, Left-Star-Thru, and Curlique.)

Arch-Turn(2): See Lady's-Right-Underarm-Turn, and Lady's-Left-Underarm-Turn.

Archward-and-In-Line: A Leadable **West-Coast-Swing** Coupledance Movement, where the Lady is Passed 'Archward', under Man's Raised Left arm and In-Line with her Slot.
(See Pull-Thru, Change-Places, and Arch-Turn.)

Arc-Turn: See Lady's-Right-Underarm-Turn, and Lady's-Left-Underarm-Turn.

Arete: The ancient Greek **sport philosophy** that places excellence and perserverence above all else. The creed of many Coupledancers; always **aspiring to be the best**.

Argentine Tango or **Tango Argentino** or **Tango-Arrabalero** or **Baile-Nuestro:** A Leadable, intricate Coupledance; this is the original Tango. This is the Tango that modern Argentines Coupledance in Buenos Aires. Before some evolution, this is also the Tango that immigrant men Coupledanced in Buenos Aires in the 1920s, the men outnumbering women maybe 50 to one.

Tango origin is believed to have been influenced mostly by the Spanish Gypsy **Milonga**, but also by the Afro-Argentine **Candombe**, the **ContraDanza-Spanish**, and by the Cuban **Habanera** dances. Arrabalero is believed to refer to the Bolero. The original Tango could possibly have been a hybrid between the Haitian and Cuban **Tanango** and this **Habanera**.

Being wrapped up in Tango vastly influenced its participant's Way-Of-Life, in that it came with a certain Mode-of-Dress-and-Behavior.

This Tango is brooding, earthy, tense, dramatic, sensual, low, and Flat. It is characterized by complex leg Movements, by Circling and Flicking, Flaring Feet and rapid changes of Position. This Tango is danced on the One-Beat Rhythm-Station, at 27 to 33 MPM, (played at 108 to 132 BPM.)

Modern Argentines from Buenos Aires Travel-Coupledance Counter-Clockwise with long, soft, loving, gentle, hesitently Slow, Stalking Strides, intently Following the broken Rhythm, Leaning-Into-EachOther, then they may break into intricate legwork that includes Ganchos and Ochos. Their dance includes extensive pauses.

Man, as with most Coupledances, normally dances Forward with Lady Stepping Rearward. Man wraps his Right arm completely around her waist, with his Right elbow Down and against her waist. His Weight may be back on his Heels, as he Steps Under-His-Lady. His Left Toe Points slightly Outward as it Slides Forward.

Lady's Weight remains well Forward, as she dances constantly pressing either cheek against his Right cheek, whether in Closed or in Promenade Positions. Her Left wrist is often wrapped at his neck.

Their Ending is perhaps as follows:

Man ends dancing *forward* Toe Outward *ForFeathered forward* Left Shoulder-Lead *Close* then knees straight.

Lady ends dancing *Backward* Weight Forward *backfeathered* with CBM *Backward* Right Shoulder-Lead *lockinfront* as she Leans against Man.

(See Tango-Milonga, Ganchos, and Tango. See Argentine Tango Basic-Step, American-Start, Backward-Start, Basic-Start, and Natural-Resolution.)

Ari-Ara: An Israeli Traditional **Folk** Coupledance, characterized by its Skips and three-Step-Turns.

Arkansas-Traveler: An American Traditional **Folk** Country-Dance, a Barn-Dance; depicting a tinware salesman from Arkansas. Also, an American Quadrille.

Arm-Check: A Leadable six-Step, two-Measure, Coupledance Pattern, suitable for both **Mambos**. The Man Spins his Lady by her wrist 1 1/4 Turns Clockwise. Beginning in Loose-Closed Position, their Timing is *Quick Quick Slow, Quick Quick Slow.*

Man dances *rockapart Recover crossinfront*, releasing Lead-Hand and taking her Left wrist by his Right Hand; Leading Lady to Free-Spin by his *ForSwivel1/2CCW, forward Close.*

Lady dances *RockApart recover Forward* toward Man's Right; *spin7/8CW ForTurn1/4CW forturn1/8CW.*

Arm-Circles: See Arm-Rotation.

Arm-Flail: Various uninhibited, Singular Movements while dancing Apart. Unleadable Flailing of both of one's arms, especially while dancing Charleston-Kick, Side-Kick, and SugarFoot Steps to the **Charleston**. Also during other dances.

(See ArmWork, Arm-Waves, Palm-Inward, Palm-Outward, Tighten-the Lightbulb, Loosen-the Lightbulb, Port-de-Bras, Free-Hand-Fashioning, and Samba-ArmWork.)

Arm-in-Arm: A General Coupledance Term, where one's elbow is Linked in the crook of the Partner's arm.

(See Arm-Link, and Escort Position.)

Arm-Left: See Elbow-Swing.

Arm-Link: Eight possible Coupledance Arm-Links, four in Side-by-Side Position plus four with Partners in Offset-Facing-Opposed Position. Left or Right, the Lady links her elbow in the crook of her Man's elbow, or visa-versa.

(See Arm-in-Arm.)

Armpit-Check: See California-Twirl.

Arm Positions: See Five Arm Positions.

Arm-Raise: Not for Man. Unleadable, General, Lady's Styling for **Raising** her Left Free-Hand.

Lady does a Left **Arm-Raise** in **four** Slow Forward Steps, normally during **Swivel-Walks**, but also during other Patterns. She Raises her Hand to slide Up against her Body, brushing her hip then her cheek.

Lady retains **Free-Hand-Fashioning** during her **Arm-Raising** four Steps, beginning with **Free-Hand-Fashioning-Soft**, and becoming **Free-Hand-Fashioning-Taut** by time Raised.

Lady's first *Forward* Step Starts with her Left Hand **Free-Hand-Fashioning-Low**. Upon her second *forward*, her index knuckle is touching her armpit. Upon her third *Forward*, her fingers have turned Upward, with the back of her wrist against her Left ear. Upon her fourth *forward*, she shoots **Straight-Arm** Up to **Free-Hand-Fashioning-Taut**, Tightening-the-Lightbulb to Palm-Outward, bent wrist and with her upper arm against her ear. Upon her fifth Step, she Drops her Left arm abruptly Down.

Similar to **Free-Hand-Fashioning-Raised-Wrist**. (See Port-de-Bras, and Wrist-Twist.)

Arm-Right: See Elbow-Swing, and Reeling-Action.

Arm-Rotation or **Arm-Circles** or **Double-Hand-Jive:** An Unleadable **West-Coast-Swing** Coupledance Movement, suitable for Sugar-Pushes and PullThrus.

Man, forearms to forearms, simultaneously rotates his Left arm Counter-Clockwise, and his Right arm Clockwise a Full-Turn each, then Clasps Lady's Hands after he Slips arms and Steps Away Backward.

Lady cooperates by extending and retaining her arms toward Man, Straight-Arms.

Arms-Across-Shoulders: See Buddy-Buddy.

Arms-Across-Shoulders Position: See Buddy-Buddy Position.

Arm's-Length: A General Coupledance Term. A distance, usually distance Apart.

Arm-Slide: See Wolf-Glide.

Arm-Slide-Full: See Wolf-Glide.

Arm-Styling: See ArmWork.

Arm-Turn: See Allemande.

Arm-Waves: Two Unleadable Basic Spot-Coupledance Movements, Right or Left, Mirror-Image Opposites. Suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among others. Continuous Arm-Waves may be added as one dances **Continuous-Side-Body-Waves**. Arm-Waves ripple **from one arm to the other** and back, etc. Elbows are Raised alternately Up and Down.

(See ArmWork, Arm-Flail, Hip-Waves, Hip-Rocks, Broken-Sways, Hula-Dance, Side-Lift, Side-Rise, Body-Lift, Cuban-Hip, Cuban-Motion, Hip-Lift, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Body-Wave, Body-Ripple, Side-Body-Waves, Wag, and Figure-Eight.)

ArmWork or **Arm-Styling:** A Basic Coupledance Term for the particular Positioning, working, and displaying of arms, shoulders, and Hands while dancing, reflecting the character of a dance or Style of dancing. For instance, Flamenco-ArmWork differs considerably from Ballet-ArmWork, (Port-de-Bras.)

(See Free-Hand-Fashioning, Samba-ArmWork, Arm-Waves, Arm-Flail, Tighten-the-Lightbulb, Loosen-the-Lightbulb, Palm-Inward, Palm-Outward, and FootWork. Also see Five Arm Positions, and Five-Arm-Positions-Spanish-Dance.)

Arm-Wrap: A General Term for a series of Coupledance Figures where Partners remain All-Hands-in-Hand for one Measure or longer. Arm-Wraps are popular in all **Swings**, **Twosteps**, **Polkas**, **Discos**, **Latins**, **Waltzes**, **Onestep** and other dances. Series includes the Butterfly, Varsouviennes or Sweethearts, Back-to-Backs, Cradles, Pretzels, Dishrags, Buddy-Buddys, Full-Wolf-Glides and Tunnels.

Around (*arnd*): A General Coupledance Movement in a circular Pattern.

Around-the-World: A Flashy, partially Leadable, General Coupledance Circular Figure, Performed with artful Balance. Suitable for the Slow-**Foxtrot**, Slow-**Waltz**, all **Tangos**, **Boleros**, **Rumbas**, and other dances such as **Cabaret**. Around-the-World is Performed in Loose-Closed Position except for Feet, arms and Hands.

Lady Sweeps Around-the-World by Bending at her waist to her Right, then she is Led Sweeping Clockwise from her waist in a full Circle. While thus Sweeping Circularly, she also Slowly makes a Sweeping Sway with her Head and eyes rolling across the ceiling from her Right to Left.

While Sweeping, the Lady has either both Feet together, or she has her Left leg Front-Hooked around the Outside of her Partner's Right calf. Also, the Lady has, either her hands Grasping her Man's shoulders, or she has her arms Raised Straight-Arm and spread high.

Man holds his Lady securely by either of two methods: (1) With both of his Hands at her waist and hips, his Thumbs spread; or, (2) With both of his Hands at her back, flat against her wings or waist. Man sinks Well into his Knees to place his Center-of-Balance enough Rearward to Counter-Balance his Lady's Backward Bend; his Right Knee and Foot are Forward between his Partner's Feet; he may also extend his Toes Outward for Stability in Supporting her.

(See Rag-Doll, Around-the-World-ContraCheck, Bird-of-Paradise, Bird-of-Paradise-ContraCheck, and Sway-ContraCheck.)

Around-the-World-ContraCheck: A Flashy, partially Leadable, General Coupledance Circular Figure, Performed with artful Balance. Suitable for the Slow-**Foxtrot**, Slow-**Waltz**, all **Tangos**, **Boleros**, **Rumbas**, and other dances such as **Cabaret**.

Man, after first Lowering by Softening his Right Knee, Moves Forward into Lady, and the Couple assumes a Figure identical to the normal **ContraCheck** Position, except as follows:

Lady, either with her Hands Grasping her Man's shoulders, or with her arms Raised Straight-Arm and spread, Bends at her waist to her Right, then she is Led to Sweep Clockwise from her waist in a full Circle. She also slowly makes a Sweeping Sway with her Head and eyes rolling Across the ceiling from her Right to Left, as she Sweeps Circularly.

Man holds his Lady securely by either of two methods: (1) With both of his Hands at her waist and hips, his Thumbs spread; or, (2) With both of his Hands at her back, flat against her wings or waist. Man sinks Well into his Knees to place his Center-of-Balance enough Rearward to Counter-Balance his Lady's Backward Bend; his Right Knee and Foot are Forward between his Partner's Feet; he may also extend his Toes Outward for Stability in Supporting her.

(See Around-the-World, Bird-of-Paradise-ContraCheck, Bird-of-Paradise, Rag-Doll, and Sway-ContraCheck.)

Argue: See Bow-Legged.

Arthur Murray Foxtrot: A specialized American Medium-Foxtrot Coupledance. See Magic-Step Series, Magic-Step, Open-Magic-Step, Magic-Left-Turn, Side-Rock, Conversation-Spin, Senior-Walk and Junior-Walk.

Arthur Murray Rumba: A Spot-Coupledance of the Latin Rhythm Genre, first danced socially in the U.S. about 1936.

Arthur Murray invented the **American Box-Rhumba** from Beguine and Danzon Steps. In Competition, Fred Astaire revised the invention. Although the **Fred Astaire Rumba** Timing has become more popular, the **Arthur Murray Rumba** Timing better fits the Rhythmic Bolero music.

Danced on the **One-Beat Rhythm-Station in a Left-Turning-Box Basic Pattern,** (instead of on the Two-Beat in a Forward-and-Back manner as in the International-Rumba.) Danced with Cuban-Motion, ideally at 27 to 30 Bars per minute (MPM) at 4/4 Tempo, (24 to 44.) *Diag*onal Steps are danced with a Swooping Stride and ending Rise; they are not Brushed. The *Forward* and *Backward* Steps have the Cuban-Motion and form the Left-Turning-Box.

Man's **Arthur Murray Rumba** Basic Pattern is *forward DiagForward close, Backward diagbackward Close*, danced *Slow Quick Quick, Slow Quick Quick*. Lady Follows.

Similar to the **Beguine**, and the **Fred Astaire Rumba**. (See Rumba, American Bolero, Salsa, Box-Step, Basic-Box, and Left-Turning-Box.)

Arthur-Murray-Turn: A name given by Arthur Murray to a certain Figure of his for the **Hesitation-Waltz** Coupledance.

(See Biltmore, and Yale.)

Artistic-Presentation: A Term for one of the two types of scores usually given in various Coupledance Competitions.

Artistic-Presentation is grading for certain abilities, such as in Styling, Essence-of-a-Dance, Graceful Elegence-of-Movement, and Free-Hand-Fashioning. The Judges' awarding of points is based on the following scale: (1) Bad, very poor, (2) Poor, (3) Average, (4) Good, (5) Excellent, and (6) Perfect.

The other type of scores usually given is for **Technical-Merit**.

(See Ice-Figure-Skating-Competition, SportAerobics, Competition-Levels, Competition-Age-Categories, Competitive-Dancers, and Competition-Categories. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Musicality.)

ASCAP: See American Society of Composers, Authors & Publishers.

Assembly(1): (*Assembled* or *joined together*.) An early Coupledancer's Term. Assemblies in America in the 1730s to about the 1830s were for Practicing their Coupledancing, as compared with their contemporary Formal Balls.

(See Ball.)

Assembly(2)(*a-sahn-BLAY*): **Assembly** is a series of Singular, Unleadable, **Ballet** Movements or Figures, possibly suitable for other Coupledances. An **Assembly** is a Leap En L'Air, **bringing Feet together** before Alighting.

In General, to Perform an **Assembly**, one's Free-Foot Slides Well along the Dancefloor before being Swept into the air. Simultaneously, one Pushes-Off by the Supporting-Leg, Extending the Toes. Both Knees are Bent and drawn Up En-L'Air until underside of Toes of both Feet meet instantaneously. Both legs Alight simultaneously in Fifth-Position.

(See Ballon. Also see Cabriole, Jete, On-Points, Demi-Points, Ronde, Rond-de-Jambe, Chasse, En-Dedans, En-Dehors, Ecarte, Pirouette, Barre, Posture, Plie, Fondu, Arabesque, Attitude-Line, and Develope.)

Assistant-Mover: A Standard Coupledance Term; Lady's Movements that contribute to a specific Bodily Movement, Figure or Pattern that assists the prime mover, the Man. (See Antagonistic-Coupledancing.)

As-You-Were! See Military-Team.

At-Ease! See Military-Team.

A-Terre: See Track-the-Floor.

Athletic: A General Gymnastic and Coupledance Term. Physically strong and Vigorous; of or pertaining to an athlete or to Competitive sports.
(See Gymnast, and Acrobat.)

Attack or **Quarter-Turn:** A Traveling-Coupledance Term used for a certain Leadable Figure, intense and dramatic, in dancing the **PasoDoble**.
A Quarter-Turn Counter-Clockwise Couple-Rotation. Starts with an *Appel* with one's Feet Together. Danced on Balls with short Steps in the PasoDoble-Hold throughout; Ball-Flat for Backward Steps. One Measure, four Steps, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*.
Man dances *Appel forswivel1/4CCW Sideward close.*
Lady, Following, dances *appel Backspiral1/4CCW diagbackward Close.*
Similar to **Attack-Deplacement**. (See Basic-Movement.)
Notes: 1) May be preceded and/or followed with **Sur-Place**.
2) May be danced without the Turning.

Attack-Deplacement: A Leadable, Intense and Dramatic Traveling-Coupledance Figure, used in the **PasoDoble**.
Danced Closed in the PasoDoble-Hold throughout, with a Quarter-Turn Counter-Clockwise Couple-Rotation. Both Start with an *Appel* with one's Feet Together. Heel-Lead for the Forward Step; Ball-Flat for the Backward Step.
One Measure, four Steps, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*.
Joined Hands may be Lowered to about Waist-Level with a **Circle-Hands**.
Man dances *Appel forward DiagForSpiral1/4CCW close.*
Lady, Following, dances *appel Backward diagbackswivel1/4CCW Close.*
Similar to **Attack**, and **Deplacement**. (See Basic-Forward, and Basic-Movement.)
Notes: 1) May be preceded and/or followed with **Sur-Place**.
2) May be danced without the Turning.

Attention! See Military-Team.

At-the-Barre: See Barre.

Attitude-Line or **Attitude Position:** A General Coupledance Term for a series of Unleadable, Singular, Standing, Body Positions. **Attitude-Line** is various Picture-Stances, suitable for use when Singular dancing the **Ballet**, or when Coupledancing the Slow-**Waltz**, Slow-**Foxtrot**, **West-Coast-Swing**, both **Rumbas**, both **Boleros**, and other dances.

The **Attitude-Line** was derived from the Stance of the statue of Mercury by Giovanni da Bologna. The **Attitude-Line** is danced either Apart, or in Closed, Semi-Closed or in Varsouvienne Position. The **Attitude-Line** is assumed at the time by one Partner only, usually the Lady.

Attitude (*a-tee-TEWD*) is a Position on one leg, where one's Free-Leg is Lifted and Well Rotated Outward and Extended almost always **Rearward** with a 90 degrees Bent Knee. That Knee, Pointed Outward, is Higher than one's Free Foot. One's Free Toe may be Touching the Dancefloor, or may be Held as High as one's Free Knee.

For Singular **Ballet** Positions, one's arm on the side of the Raised leg is Held over one's Head in a curved Pose, while one's other arm is Extended Sideways.

Eros-Line is an **Attitude-Line**. (See Line, Press-Line, Lunge-Line, Hinge-Line, Sentado-Line, and Sit-Line.)

Attitude Position: See Attitude-Line Position, and Eros-Line Position.

Attuned: A General Coupledance Term describing the Lady's Action of quality Following. She must coordinate and remain Attuned in harmony with her Man, from even before their very first Step. Conversely, the Man must remain Attuned to his Lady as he Leads her, as feedback.

(See Lead-and-Follow, and Frame.)

Augering: See Toe-Multiple-Spins.

Away (*awy*): A General Coupledance Movement of Turning or Stepping Apart from each other; or, Away from one's Body; or, Moving Free-Foot Away from Supporting-Foot.

Opposite of **Together**. (See Into, and Outbound.)

Away-and-Together: Two Leadable Coupledance Patterns, Left and Right, Mirror-Image Opposite, suitable for **American Twostep**, **Slow-Twostep**, **Medium-Waltz**, **American Viennese Waltz**, and other dances.

Six Steps in two Measures, Rhythm Timing is *Quick Quick Slow, Quick Quick Slow* for Twostep; *Slow Quick Quick, Slow Quick Quick* for Slow-Twostep; *Slow Slow Slow, Slow Slow Slow* for Medium-Waltz; and *Quick Quick Quick, Quick Quick Quick* for Viennese.

With Trailing Hands-in-Hand, both dance Forward and Facing Away, then Forward to Face Partner:

Man Steps *forturnaway Sideward close, ForTurnTogether sideward Close.*

Lady Steps *ForTurnAway sideward Close, forturntogether Sideward close.*

Similar to **Away-Step-Step**, together with **Together-Step-Step**. (See Apart-and-Together, Reverse-Minuet, Hitch-Apart, Balance-Backward-and-Forward, and Hitch-Backward-and-Forward.)

Away-Step-Step or **Balance-Away:** Four Leadable Coupledance Figures, Left and Right, Mirror-Image Opposite, and Starting with either Foot. Suitable for **American Twostep**, **Slow-Twostep**, **Medium-Waltz**, **American Viennese Waltz**, and other dances.

Three Steps in one Measure, Rhythm Timing is *Quick Quick Slow* for Twostep, *Slow Quick Quick* for Slow-Twostep, *Slow Slow Slow* for Medium-Waltz, and *Quick Quick Quick* for Viennese.

Hand-in-Hand, **both Step diagonally Away from Partner**, then two more Steps are taken, the first on Ball beside the Supporting-Foot and the second In-Place.

Similar to first Measure of **Away-and-Together**. Figure is usually followed by a **Together-Step-Step**. (See Apart-and-Together, ApartTouch, Hitch-Apart, Ecarte, Reverse-Minuet, Backward-Balance, Balance-Back, Waltz-Balance, Touch-Step, and Backward-Hitch.)

Axial-Movement: A Coupledance Term for a Movement upon a stationary base; or, one's Body parts regularly Moved about a centerline; or, one's Body parts Moving on or along an imaginary axis. (See Pencil-Turns, Toe-Spin, PittyPatter-Turns, and Pinwheel.)

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SILKEN GLOVES

Paso Doble in the International Latin Division
Lady's Kneel

Painting by Nancy Raquel Flores
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Back (*bk*) or **Backing:** A General Coupledance Term. **Back** is the Alignment direction Opposite that the individual Coupledancer is Facing, such as **Backing** LOD; or, to Back-Up.
(See Rearward, and Backward.)

Back-and-Forth or **Slot-Dancing** or **Slot-Pattern:** Coming and going, a possibly Leadable, General, Coupledance Movement, Figure, or Pattern. Shifting from one side to the other, changing sides, retracing one's Steps.
Stepping **Back-and-Forth**, first in one direction and then in the Opposite. Usually it is the Lady, dancing as if on a track, Half-Turning in a Swivel or Spiral at each end like a duck in a shooting gallery.
(See LaPasse. Also see West-Coast-Swing, PasoDoble, Street-Hustle, New-York-Hustle, and various Latin dances. Also see Rock-Steps, and Rocking-Steps.)

Back-Away: See Back-Off.

Back-Back-BackLock or **Cross-Step-Rearward:** A partially Leadable, 1 1/2-Measure, four Step, Basic, Rearward-Traveling Coupledance Pattern, suitable for the **Peabody**, Medium-**Foxtrot**, and other dances. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick.*
Danced with long Strides and entirely in Feathered Position, with no Turning. The Man Crosses In-Front as his Lady Crosses Behind for Locking. *Quick* Steps are danced with Softened-Knees and on Balls-of-Feet. Man might verbally tell his Lady, early, to "Lock."
Man Strides *Backward* Right Shoulder-Lead *backward* with CBM *Backward* Right Shoulder-Lead *crossinfront* Right Shoulder-Lead.
Lady Follows with Head-Closed, Striding *diagforward* Left Shoulder-Lead *Forward* with CBM *diagforward* Left Shoulder-Lead *CrossBehind* Left Shoulder-Lead.
(See Peabody, and Cross-Step.)

Back-BackLock-Back: See Waltz-Backward-Lock.

Back-Basic: Leadable, the last half of the Basic Coupledance Movement or Figure used in both **Mambos**, both **Rumbas** and both **ChaChas**. Rhythm Timing is *Quick Quick Slow* for Mambos and Rumbas; or, *Slow Slow, Quick Quick Slow* for ChaChas.
Man dances either a Backward Cha, or Steps *Backward recover *Sideward.* (* Or instead of *sideward*, Step *rise* or *inplace* or *close*, as applicable.) His Lady Follows.
(See Cha, and Basic.)

Back-Break or **Left-Back-Break** and **Right-Back-Break:** Two Leadable, Mirror-Image Coupledance Figures, Left and Right, suitable for all **Rumbas**, **Mambos**, **Boleros**, **ChaChas**, and others. One Measure, Rhythm Timing is *Quick Quick Slow* for Rumba and Mambo, *Slow And Quick* for Bolero, and *Slow Slow Quick Quick Slow* for ChaCha.
Begins in Butterfly or Loose-Closed Position, where Facing, the Couple Opens by Stepping Behind, Recovering then Stepping Forward in Open Position. **Left-Back-Break** is Stepping Behind with the Man's **Left** Foot.
Back-Breaks are usually repeated, danced one in each direction, where a *Swivel1/4* to Face Partner (and Change-Hands) is added to the last Step of the first Back-Break. Man's Rumba Timing here would be *quick Quick slow and, Quick quick Slow.*
Man dances *BehindTurn1/4 Recover Forward*; or, *BehindTurn1/4 Recover Forward Close Forward* (for ChaCha). Lady Follows Opposite Man's Footwork.
Identical to **Hand-to-Hand** except one does not return to Face Partner until an extra *And* Swivel. (See Opening-Out, Time-Step, Crossover-Break, Side-Balance, Open-Basic, and Open-Break.)

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BackCheck: See BackwardCheck.

BackClose: See BackwardClose.

Back-Close-Forward: See Coaster-Step.

Back-ContraCheck: A partially Leadable Coupledance Picture-Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and **International Tango**. **Identical to ContraCheck** except the Man and Lady have switched roles.

Lady, after Lowering by first Softening her Right Knee, then Leading with her Right shoulder and Softened Left Knee, her hips are led Forward by her Partner, as he Softens his Supporting Right Knee positioned behind his Left leg, with his Left shoulder Rearward. All legs are Crossed High at thighs and all four Feet are In-Line. She views him but he has Head-Closed.

(See BackwardCheck, and BackwardHold.)

Back-Corte(1): A Leadable **International Tango** Coupledance Pattern. Four Steps in 1 1/2 Measures, 2/4 Rhythm Timing is *Slow Quick Quick, Slow*. In Closed Position #1 for International Tango throughout. Couple-Rotates a Quarter-Turn Counter-Clockwise total.

Man dances *backward BackTurn1/8CCW diagforturn1/8CCW, Close.*

Lady Steps *Forward forturn1/8CCW DiagBackTurn1/8CCW, close.*

Back-Corte(2): See Corte.

Back-Cross Position: A Basic Coupledance Position. Man and Lady stand Side-by-Side, Lady on his Right. Arms Crossed Behind them so that Lady's Left arm is Behind him with Left Hands at his Left side. Man's Right arm is Behind her with Right Hands held at her Right side.

Back-Curving-Three-Step: A Leadable, one-Measure, Slow-**Foxtrot** Coupledance Figure. Three Steps in 4/4 Rhythm Timing is *Slow Quick Quick*. In Closed Position #1 throughout. Couple-Rotates a Half-Turn Counter-Clockwise total.

Man dances *BackTurn1/4CCW backturn1/8CCW BackTurn1/8CCW*, ending in a Rise.

Lady Steps *forturn1/4CCW ForTurn1/8CCW forturn1/8CCW*, ending on Balls.

Back-Fallaway-Whisk: See Back-Whisk.

Back-Feather: Coupledanced mainly in the Slow-**Foxtrot**, where 4/4 Rhythm Timing is *Slow Quick Quick*, one Measure long. Beginning in Closed Position #1, the Figure has three Backward Steps with no Turning. Leadable, Led by the Lady.

Lady with Head-Closed, Drives her Man, Stepping *Forward* in CBM *forward* Feathered Left-Side-Lead *Forward* Feathered with CBMP.

Man, Throwing-the-Foot upon each Step, Strides *backward* in CBM *Backward* Feathered Right-Side-Lead *backward* Feathered with CBMP.

(See Feather, and Feather-Finish.)

Back-Flick(1): An Unleadable Coupledance Movement suitable for all **Tangos**; where, in Left-Open-Facing Position with both Touching Sideward to the Man's Right, the Lady **Back-Flicks** before both Step-Thru. She does this by **Flicking** with her Left leg as she Quarter-Turns Clockwise.

Back-Flick(2): See Flick, and Mulekick.

Back-Flip(1): An Unleadable, General, Singular Man's or Lady's, Athletic, Spot, Acrobatic-Maneuver En-L'Air. **Back-Flips** are suitable for use by **Gymnasts** in **CheerLeading**, with Gymnastic **Drill-Teams**, and with **High-Impact-Aerobics**, among other uses. The Performing Tumbler does a **Backward Aerial Somersault**.

A **Back-Flip** consists of the **Flinging** Up and Back of one's Body, rolling Up in a ball, then opening up to Alight Feet-first. It takes training, courage, Practice and Control. One often safely learns with a roped support at one's waist.

Similar to the easier **Back-Hand-Spring**. (See Flying-Splits, Aerial-Swivel, Aerial-Splits, Traveling-Splits, Fit-Splits, Hand-Spring, and Dramatic-Landing. Also see Aerials, Tumbling, Tumbling-Pass, Coordination, and CartWheel.)

Back-Flip(2): A partially Leadable, Spot-Coupledance two-Measure Pattern, suitable for the **Lindy-Hop**. Danced on Same Feet. An **Aerial** that is one Ending for a Tandem-Flying-Lindy. In Tandem, Lady In-Front, Man Flips her over his shoulder. Rhythm Timing is *Slow Slow Slow Slow, Slow Slow Slow Slow.*

Begins with all Feet Closed Together. With Hands Left to Left and Right to Right, her Heel-of-Hands are firmly Braced-Arm against his Palms. Lady first makes a small Preparatory Jump, immediately followed by an impelling Jump on her part, where he Lifts her by her Stiffened arms. She rolls up in a ball. Her Feet come Forward, with her Feet Up in the air at his Right shoulder. Continuing to roll down his back, she Alights on her Feet behind him. Hand holds are retained until she Lands.

(See Aerials, Tumbling, Tumbling-Pass, Back-Hand-Spring, Coordination, and Locomotor.)

BackHand-Promenade Position (*B H Prom*): A rarely used, General Coupledance Position, mostly used for American and Country **Twosteps**, **Polka** and **Folkdances**.

Lady is on Man's Right, Side-by-Side and both are Facing the same direction. **All Hands are Joined Behind their Bodies**, with wrists crossed, and with Man's Hands Palm-Up. Right Hands are over Left Hands.

Similar to **Promenade Position**. (See Dance Positions, Escort Position, Open Position, Side-by-Side Position, Wrap-Around Position, and Varsouvienne Position.)

Back-Hand-Spring: An Unleadable, General, Singular Man's or Lady's, Athletic, Traveling, Acrobatic-Maneuver En-L'Air. **Back-Hand-Springs** are suitable for use by **Gymnasts** in **CheerLeading**, with Gymnastic **Drill-Teams**, and with **High-Impact-Aerobics**, among other uses. The Performing Tumbler does a **Back-Flip**, except one first Lands on Hands and then on Feet.

A **Back-Hand-Spring** consists of the **Flinging** Up and Back of one's Body, to Land first on one's Hands, then to push off the floor (or Mat) to finally become upright on one's Feet.

One can **Back-Hand-Spring** then **Dramatic-Land** in Flying-Splits, called a **Flip-Split**.

Similar to the more difficult **Back-Flip**. Similar to **Hand-Spring**. (See Tumbling, Tumbling-Pass, CartWheel, Somersault, Aerials, Coordination, and Locomotor. Also see Flying-Splits, Aerial-Swivel, Aerial-Splits, Traveling-Splits, Fit-Splits, Flip-Split, and Dramatic-Landing.)

Back-Hitch: See Coaster-Step, and Backward-Hitch.

BackHold: See BackwardHold.

Back-Hover: Two Leadable Slow-**Foxtrot** or Slow-**Waltz** Coupledance Figures, either Left or Right, with Mirror-Image Opposite. Three Steps in one Measure, Rhythm Timing is either *Slow Quick Quick* or *Slow Slow Slow*.

Man, remaining in Closed Position, begins *Backward* on either Foot, *SidewardRise*, then *Recover*. His Lady Follows with Head-Closed.

(See Back-Hover-Telemark.)

Back-Hover-Telemark: A Leadable Slow-**Foxtrot** or Slow-**Waltz** Coupledance Figure. Three Steps in one Measure, Rhythm Timing is either *Slow Quick Quick* or *Slow Slow Slow*. Begins in Closed Position #1 and ends in Semi-Closed Position. Man Opens into Semi-Closed on second Step.

Man dances *backward BackSideRise recover.*
Lady Steps *Forward forsiderise Recover.*
(See Back-Hover.)

Backing: See Back.

Back-Lead: A Basic Coupledance Action; a dancer's Term for the Lady doing the preponderance of the Lead, many times without her actually being aware of it; or, at least where she partially Leads the Man.

(See Leading.)

Back-Line: A General Coupledance Posture Term for both Lady and Man.

The **Back-Line** is a line Across one's back at the shoulders, from elbow to elbow. Using Back-Muscles and with Chest-Up, in a Closed Position with Shoulders-Rolled-Back, one's **Back-Line** needs to be expansive and Slightly rounded from elbow to elbow. There should be no Limp-Arms Breaking-Frame, and no Chicken-Wings, (no pinching of the shoulder blades.)

(See Poise, Frame, Stance, Upright, Body-Tone, and Ideal-Dance-Position. Also see Top-Line, and Base.)

Back-Lock: See Back-Lock-Twelve.

Back-Lock-Back: See Backward-Lock-Backward.

Back-Lock-Fourteen or **Backward-Lock:** A six-Measure, 14-Step, 7/8- to Full-Turn Clockwise, Traveling-Coupledance Pattern, suitable for the **Peabody**; Similar to the Basic Peabody-Turn but containing two added Back-Locks. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Quick Quick, Quick Quick Slow, Slow Slow, Slow Slow.* Danced with long Strides and with Body-Rise type Floating. *Quick* Steps are danced with Softened-Knees and on Balls-of-Feet.

Begins in Closed Position #2 or in Feathered Position but moves to Feathered Position, then to Closed Position #2 after Turn; Backward then Feathered again, Backward to Closed Position #2 again; Back-Lock-Twice then again Feathered and second Turn to Closed Position #2 again, Forward to Left-Feathered then ends in Closed Position #2. Some use Loose-Closed Position, (rather than Closed Position #2,) with Lady's Left Hand lightly Pressing front of Man's shoulder.

Man dances *diagforward* Left Shoulder-Lead *ForSwivel* 3/8 to 1/2 with CBM, *diagbackward Backward* Right Shoulder-Lead, *backward* with CBM *Backward frontlock, Backward frontlock Backward, backswivel* 1/2 with CBM *DiagForward* Right Shoulder-Lead, *forward* with CBM *Forward.*

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backswivel* 3/8 to 1/2 with CBM, *Sideward forward* Left Shoulder-Lead, *Forward* with CBM *diagforward LockBehind, diagforward LockBehind diagforward, ForSwivel* 1/2 with CBM *diagbackward* Left Shoulder-Lead, *Backward* with CBM *backward.* Some Turn 3/8 with eleventh Step, then another 1/8 with thirteenth Step.

(See Basic Peabody-Turn, Back-Lock-Ten, Back-Lock-Twelve, and Peabody.)

Back-Lock-Seven: See Running-Back-Locks.

Back-Lock-Ten: A mostly Leadable, 4 1/2-Measure, ten Step, 7/8- to Full-Turn Clockwise, Traveling-Coupledance Pattern, suitable for the **Peabody**; a Basic Peabody-Turn containing an added Back-Lock. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Quick Quick Slow, Slow Slow, Slow*. Danced with long Strides and with Body-Rise type Floating. *Quick* Steps are danced with Softened-Knees and on Balls-of-Feet.

Begins in Closed Position #2 or in Feathered Position but moves to Feathered Position, then to Closed Position #2 after Turn then back to Feathered, then a Back-Lock in Left-Feathered after second Turn, and ends in Closed Position #2. Some use Loose-Closed Position, (rather than Closed Position #2,) with Lady's Left Hand lightly Pressing front of Man's shoulder.

Man dances *forward* Left Shoulder-Lead *ForSwivel* 3/8 to 1/2 with CBM, *diagbackward Backward* Right Shoulder-Lead, *lockinfront DiagBackward backswivel* 1/2 with CBM, *DiagForward* Right Shoulder-Lead *forward* with CBM, *Forward.*

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backswivel* 3/8 to 1/2 with CBM, *Sideward forward* Left Shoulder-Lead, *LockBehind diagforward ForSwivel* 1/2 with CBM, *diagbackward* Left Shoulder-Lead *Backward* with CBM, *backward.* Some Turn 3/8 with seventh Step, then another 1/8 with nineth Step.

(See Basic Peabody-Turn, Back-Lock-Twelve, Back-Lock-Fourteen, and Peabody.)

Back-Lock-Twelve or **Back-Lock:** A mostly Leadable, 5 1/2-Measure, 12-Step, 3/4-Turn Clockwise, Traveling-Coupledance Pattern, suitable for the **Peabody**; Similar to the Basic Peabody-Turn but containing an added Back-Lock. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Quick Quick, Slow Slow, Slow Slow, Slow*. Danced with long Strides and with Body-Rise type Floating. *Quick* Steps are danced with Softened-Knees and on Balls-of-Feet.

Begins in Closed Position #2 or in Feathered Position but moves to Feathered Position, then to Closed Position #2 after Turn then back to Feathered; then a Backward, a Back-Lock Feathered, a Backward then a second Turn, left-Feathered and Forward, Forward, Forward, ending in Closed Position #2. Some use Loose-Closed Position, (rather than Closed Position #2,) with Lady's Left Hand lightly Pressing front of Man's shoulder.

Man dances *forward* Left Shoulder-Lead *ForTurn* 1/4 with CBM, *diagbackward Backward* Right Shoulder-Lead, *backward* Feathered *Backward* **left**-Feathered (Or Closed) *frontlock* Feathered, *DiagBackward* Feathered *backswivel* 1/2 with CBM, *DiagForward* Right Shoulder-Lead *forward* with CBM, *Forward.*

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backturn* 1/4 with CBM, *Forward forward* Left Shoulder-Lead, *Forward diagforward LockBehind, diagforward ForSwivel* 1/2 with CBM, *diagbackward* Left Shoulder-Lead *Backward* with CBM, *backward.*

(See Basic Peabody-Turn, Back-Lock-Ten, Back-Lock-Fourteen, and Peabody.)

Back-Lock-Twice: See Backward-Lock-Twice.

Back-Muscles: A General Term pertaining to the Man's Back-Muscles, which he uses to Balance and Stabilize his Lady, primarily while **International Modern Smooth** Travel-Coupledancing.

Employing his Back-Muscles by his Shoulders-Rolled-Back and with Body-Tone, his Spread Right arm can Support her Left elbow Weight for hours. (She must rest that arm thusly in order to Follow Well.)

(See Frame, Posture, Stance, Ideal-Dance-Position, Back-Line, Head-Space, Tension, Stiffness, Limp-Arms, Relaxed-Coupledancing, and Closed Position #1.)

Back-Off or **Back-Up** or **Back-Away:** An Unleadable, General **C**oupledance Movement of **Back-Step**ping, dancing Apart from one-another by Backing Away.

(See Backward, Walk, Backward-Walk, Walking-Step, and Back-Out. Also see Sidewalks, Backward-Twostep, Backward-Foxtrot, ChaCha-BackWalk, Mambo-Backward-Walk, Rumba-Rearward-Walk, and Bolero-Rearward-Walk.)

Back-of-Hand: A General Coupledance Term, referring to the entire outer surface of the Hand.

(See Hand.)

Back-of-Hand-Lead: Two Leadable, General Coupledance Actions, where the Lady is **Led** to Circle the Man either Clockwise, or rarely, Counter-Clockwise. Suitable for the American, Country-Western and Period **Waltz**es, and for all **ChaCha**s, **Rumba**s and **Bolero**s, and for other dances.

Man's **Back-of-Hand-Lead** may be used upon Lady's fourth Step of their **Singular RopeSpin**, **Clockwise Lariat**, or **Counter-Clockwise Lariat** Patterns, (or sixth Step if ChaCha.) Man Leads his Lady by Pressing his Back-of-Hand against the Lady's back to Start her Circling him; his Right Hand is employed for her Clockwise Travel or visa-versa.

(See Lariat, Tether, and RopeSpin.)

Back-of-Hand-Sweep: See Elbow-Lead.

Back-of-the-Beat: See Lagged-Timing.

Back-On-Heels: See Chug.

Back-Open-Promenade: A partially Leadable **International Tango** Coupledance Pattern. Four Steps in 1 1/2 Measures, 2/4 Rhythm Timing is *Slow Quick Quick, Slow.*

Couple dances from Promenade Position. Man (only) Half-Turns Clockwise to Closed Position #1 for International Tango, then Couple dances into Back-Contracheck Position.

Man dances *diagforward ThruSwivel1/2CW diagbackward, BackCheck.*

Lady Steps *DiagForward shortthru DiagForward, forcheck.*

Back-Out: Two **C**oupledance Movements, Right or Left, suitable for all **Swings**, **Hustles**, **Discos**, **Polka** and other dances; where one Partner Backs-Out of a Wrapped or Cradled Position. Lady is Led to **Back-Out** by the Man indicating to her, by his lightly Pressing both of his Thumbs on her Backs-of-Hands, and concurrently Raising his elbow to give her clearance.

(See Backup-Tunnel, Back-Off, and Backward-Walk.)

Back-Passing-Change: A Leadable Slow- and Medium-**Waltz** Coupledance Figure, partially Led by the Lady. Three Passing Steps, no Turning, all in Feathered Position.

Man dances *backward* with CBM *Backward* Right-Shoulder-Lead *backward* with CBM.

Lady Steps *Forward* with CBM *forward* Left-Shoulder-Lead *Forward* with CBM.

Back-Replace: See Break-Back.

BackRise: See Backward-Rise.

Back-Rock: See Rock-Back.

Back-Scissors: See Scissors, and Progressive-Scissors.

Back-Side: A General Coupledance Term. Referring toward the area between Backward and Sideward, Left or Right from some point of reference.

(See DiagBackward, and Diagonal.)

BackSideRise: See DiagBackwardRise.

Back-Step(1): A Basic Coupledance Term for Stepping Rearward. One of the Basic Coupledance Steps to be mastered.

Part of **Walking-Step**. (See Backward, Walk, Backward-Walk, Back-Off, and Back-Out. Also see Control, Balance, Center-of-Balance, Body-Rhythm, and Press. Also see Side-Step, Backward-Twostep, Backward-Foxtrot, ChaCha-BackWalk, Mambo-Backward-Walk, Rumba-Rearward-Walk, and Bolero-Rearward-Walk. Also see Ball-Heel, and Toe-Release.)

Back-Step(2): A possibly Leadable, One-Count Spot-Coupledance Movement, used in the **Latin-Hustle**, **Same-Foot-Hustle**, **Couple-Hustle**, and in other dances.

One Step is normally taken for each Count or Beat. But here, for each Pattern of these Hustles, instead of one Step, two Steps are taken on a single Count. The two Steps referred to in these Hustles are called the **Back-Step**. **Back-Step** is on Count *3&* for the Latin-Hustle and Same-Foot-Hustle; Count *2&* for the Couple-Hustle.

For the **Back-Step**, each Partner Steps Backward then Recovers Forward InPlace, **Ball-Flat**. The Step Backward is on Ball with only half one's Weight applied.

(See Way-Back-Step, and Backward-Hitch.)

BackSwivel or **BackwardSwivel**: Two Leadable, Basic Coupledance Movements. Stepping Rearward with either Left or Right Foot, then Swiveling on that same Foot, **Outward, Away from one's other Foot**. A Quarter- to Half-Turn, usually Half-Turning the Body, causes Rotation on the Ball-of-Foot, Counter-Clockwise for Left Foot and Clockwise for Right.

Opposite of **ForSwivel**. Similar to **StepSwivel**. (See Turn, BackTurn, Swivel, SwivelStep, and Spiral-Hook.)

Back-to-Back(1) (*bk-bk* or *B to B*): Two Leadable, General Coupledance Hand-in-Hand Figures, Left and Right, where Partners Clasp Opposing-Hands and dance, usually **from Facing**, they **Turn-Out to Facing-Away Position**. Used in American and Country-**Twostep, Swing, Polka, Disco, PasoDoble**, and in other dances.

One example is Twostep to the Right, where Timing is *Quick Quick Slow*; the Man dances *Sideward close SideTurn* 1/2 to Back-to-Back; while his Lady dances Mirror-Image Opposite.

(See Back-to-Back-Twostep, Back-to-Back Position, Back-to-Back-Left Position, and Vee-Line Position. Also see StrideTurn, SwitchWalk, Turn-Out-and-Around, and another Back-to-Back.)

Back-to-Back(2) or **Do-Si-Do** or **Dos-a-Dos** or **Do-Sa-Do**: Two Unleadable, four-Step, General encirclement Coupledance Patterns, Right or Left. An encirclement, used in Traditional **Court-Dance**, **Folkdance**, **Country-Dance**, and in other dances. Both Patterns begin and end in Facing Position.

To dance Right Pattern, Partners advance with Right Shoulder-Lead and pass Right-Shoulders, No-Contact, to their Right In-Back of Partner, no Turning, then Partners pass Left-Shoulders and Move Backward to end.

Also, **Do-Sa-Do**, a Term of American origin, is a Modern Western Square Dance Call, (see Square Dancing.)

Left Pattern, sometimes called **Seesaw**, is Mirror-Image Opposite.

(See Figure 1.) (See Back-to-Back-Switch, and Turn-Out. Also see another Back-to-Back.)

Figure 1, **Back-to-Back**

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Back-to-Back-Left Position or **Facing-Away Position:** A Basic Coupledance Position, suitable for all **Swings**, **Twosteps**, **Polkas**, **Hustles**, **PasoDoble**, and for other dances. Partners Face Away from each other, with Man's Left Clasping Lady's Right Hand, Spread at Chest-Level.

Opposite of **Back-to-Back Position**. (See Vee-Line Position.)

Back-to-Back Position or **Facing-Away Position:** A Basic Coupledance Position, suitable for all **Swings**, **Twosteps**, **Polkas**, **Hustles**, **PasoDoble**, and for other dances. Partners Face Away from each other, with Man's Right Clasping Lady's Left Hand, Spread at Chest-Level.

Opposite of **Back-to-Back-Left Position**. (See Vee-Line Position.)

Back-to-Back-Switch: Two Leadable, two-Measure, General Coupledance Patterns, Right or Left. Used in **Latin-Hustle**, **Same-Foot-Hustle**, and in other dances. All Hands are retained throughout.

The Right Pattern begins in **Tamara** Position and ends in **Left-Tamara** Position. If Lady is in Tamara Position, the Man unwinds her Clockwise, Leads her Back-to-Back behind his back, then winds her Counter-Clockwise. The Left Pattern is danced Mirror-Image Opposite.

(See Back-to-Back.)

Back-to-Back-Twostep: Two **Twostep** Coupledance Hand-in-Hand Figures, Left or Right, where Partners Chasse while Facing-Away Down-Line then they **Turn-In**, they Half-Turn to Open-Facing Position. Timing in 4/4 Tempo is *Quick Quick Slow*; three Steps in one Measure.

Opposite of **Face-to-Face-Twostep**. (See Back-to-Back, Vee-Line Position, Back-to-Back Position, Back-to-Back-Left Position, BackTrack, StrideTurn, and Turn-In-and-Around.)

Back-Together-Forward: See Coaster-Step.

BackTouch: Two Leadable, Basic Coupledance Actions, Left or Right Foot, Mirror-Image Opposite.

Man Stepping **Backward** with **no Weight** and Touching where indicated. The Lady Follows.

Opposite of **ForTouch**. Similar to **DiagBackTouch**, and **SideTouch**. (See Foot-Movements, BackwardHold, BackwardTouch, DiagBackwardTouch, SidewardTouch, DiagBackward, BackTurn, BackwardClose, BackwardCheck, Backward-Rise, and Back-ContraCheck.)

BackTrack or **Couple-BackTrack:** Two Leadable, General Spot-Coupledance Movements or Figures, Mirror-Image Opposite and with Lady's Starting Position on Man's Right or Left. Half-Measure or one-Measure long, Rhythm Timing is usually *Slow Slow*. **BackTrack** name is borrowed from Square Dancing.

Couple begins Side-by-Side in **Promenade Position**, and ends Side-by-Side in left-Promenade Position. Partners gently reverse direction and Change-Sides.

Man and Lady both **StrideTurn Inward, Turning-In Toward each other**, individually, each 180 degrees upon their first Step. Hand-Holds are retained. (If from **Varsouvienne Position** for **SwitchWalk**, Couple also begins Side-by-Side, but Lady would Swivel **Outward** 180 degrees, Away from Man.)

Right-BackTrack, with Lady on his Right: Beginning with Outside-Feet, Man StrideTurns Clockwise while the Led Lady StrideTurns Counter-Clockwise, each in two Steps, Recovering upon the second Step.

Left-BackTrack, with Lady on his Left: Beginning with Outside-Feet, Man StrideTurns Counter-Clockwise while the Led Lady StrideTurns Clockwise, each in two Steps, Recovering upon the second Step.

Similar to **SwitchWalk**. (See Figure 2.) (See ChaCha-BackTrack, Mambo-BackTrack, and Turn-In-and-Around. Also see ChaCha-SwitchWalk, Rumba-SwitchWalk, and Bolero-SwitchWalk. Also see WheelAround, Box-the-Gnat, Swat-the-Flea, California-Twirl, Partner-Trade, Curlique, Star-Thru, and Left-Star-Thru. Also see Sweetheart, Switch, and Change-Sides. Also see Back-to-Back-Twostep, and Basketball-Four.)

Figure 2, **Backtrack**

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Back-Traveling-BotaFogos: See BotaFogo-Reverse-Twinkles.

Back-Traveling-Latin-Crosses: See Traveling-BackLocks.

BackTurn: Four Leadable, Basic **C**oupledance Movements, Left or Right Foot, Clockwise or Counter-Clockwise.

One Partner Stepping **Backward** then Turning on same Foot.

Opposite of **ForTurn**. Similar to **DiagBackTurn**. (See Foot-Movements, SideTurn, BackwardTouch, BackTouch, BackwardClose, BackwardHold, BackwardCheck, Backward-Rise, DiagBackward, DiagBackwardTouch, and DiagBackTouch.)

Back-Turning-Lock or **Left-Turning-Lock** or **Turning-Lock:** A Leadable one-Measure, four Step **C**oupledance Figure suitable for Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Timing for Foxtrot is *Quick And Quick Slow*. Timing for Waltz is *Quick Quick Slow Slow*. Timing for Quickstep is *Quick Quick Slow, Slow*.

Begins in Feathered or in Closed Position #1, and ends with a Quarter-Turn Counter-Clockwise Couple-Rotation in Feathered Position. Both Partners dance Toe-Toe-Ball-Flat.

Man dances *Backward* with Right Side-Stretch and Right Shoulder-Lead *lockinfront* with Right Side-Stretch *BackTurn1/4CCW diagforward*.

Lady Follows with Head-Closed, *forward* with Left Side-Stretch and Left Shoulder-Lead *LockBehind* with Left Side-Stretch *forturn1/4CCW DiagBackward*.

(See Right-Turning-Lock, and Rising-Lock.)

Back-Turning-Whisk: A Leadable Slow-**Foxtrot**, Slow-**Waltz** and **Quickstep C**oupledance Figure. Begins either in Closed Position #1 or in Feathered Position. Timing is *Slow Quick Quick*, or *Slow Slow Slow*; has three Steps in one Measure, with at least a Quarter-Turn Clockwise Couple-Rotation.

Man dances *backturn1/4CW Sideward crossbehind*.

Lady Steps *ForTurn1/8CW sideturn1/8CW CrossBehind*.

Back-Twinkle: A partially Leadable, one-Measure, **International Tango C**oupledance Figure, where 2/4 Rhythm Timing is *Quick Quick Slow*. Performed Mirror-Image in Promenade Position. The Tap is with the Heel; the Touch is with the Inner-Ball.

Man dances *backward CloseToLeftInstep tapdiagfortouch*.

Lady Steps *Backward closetorightinstep TapDiagForTouch*.

(See Twinkle.)

Back-Twinkle-Waltz: See Twinkle.

Back-Twostep: See Backward-Twostep.

Back-Up: See Back-Off.

Backup-Tunnel: A Leadable series of **C**oupledance Figures, suitable for all **Swings**, **Hustles**, **Discos**, **Polka** and other dances; where either Partner Bends then **Backs-Out** of some Arm-Wrap, usually a Wrapped or Cradled Position.

Most common **Backup-Tunnel** is with Lady in Wrapped Position, where Man indicates to her to **Back-Out** by lightly Pressing with both of his Thumbs on her Backs-of-Hands, and concurrently he Raises one elbow to give her clearance.

(See Tunnel, Back-Off, and Backward-Walk.)

Back-Walk: See Backward-Walk.

Back-Waltz(1) or **Backward-Waltz** or **Waltz-Backward-Change** or **Waltz-Closed-Change:** Two Leadable Mirror-Image, **Medium-Waltz** Coupledance Movements. Also used in the **American Viennese Waltz**.

Danced from various Positions. Begins with either Foot, with a slight Float as needed. Rhythm with 3/4 Timing is *1 2 3*; or, *Slow Slow Slow*; or, *Quick Quick Quick*.

Man dances *Backward Backward RiseClose*; or, *Backward DiagBackward RiseClose*; or, *Backward Sideward RiseClose*. His Lady Follows.

(See two other **Back-Waltzes**, Forward-Waltz for Medium-Waltz, and Waltz-Box.)

Back-Waltz(2): Two Leadable Mirror-Image, **Country-Western Waltz** Coupledance Movements.

Begins with either Foot. Danced from various Positions, usually Flat with no Float. Rhythm Timing is *Slow Slow Slow*.

Man dances *Backward Backward Backward*. His Lady Follows.

(See two other **Back-Waltzes**, and Forward-Waltz for Country-Western Waltz.)

Back-Waltz(3) or **Waltz-Backward-Change** or **Backward-Waltz:** Two Leadable Mirror-Image, **Slow-Waltz** Coupledance Movements.

Danced from various Positions. Begins with either Foot, and is danced with an exaggerated Side-Step and Float. Rhythm Timing is *Slow Slow Slow*.

Man, with lengthy Strides, dances *Backward Sideward RiseClose*. His Lady Follows.

(See two other **Back-Waltzes**, Forward-Waltz for Slow-Waltz, and Waltz-Box.)

Backward (*bkwd* or *bwd* or *B*): A Coupledance Term, or two Leadable, Basic Movements or Actions, Left or Right Foot, Mirror-Image Opposite.

Free-Foot Moves **Rearward** to or past Supporting-Foot, with or without Change-of-Weight. Or, to Move in the reverse direction the Man is Facing. Or, the direction Behind the dancer.

Opposite of **Forward**. (See Walk, Foot-Movements, Sideward, DiagBackward, BackwardCheck, DiagBackCheck, BackwardHold, DiagBackHold, BackwardClose, Backward-Rise, BackwardTouch, BackTouch, DiagBackwardTouch, DiagBackTouch, BackTurn, and DiagBackTurn. Also see Backward-Walk, Walking-Step, Back-Step, Back-Off, Body-Rhythm, and Back-Out. Also see Control, Balance, Center-of-Balance, Body-Rhythm, and Press. Also see Backward-Twostep, and Backward-Foxtrot.)

Note: **Backward** also refers to the Placement of one's Feet and Weight, etc.

Backward-and-Hookward: Four Unleadable, General Coupledance Movements, suitable for **West-Coast-Swing**, both **ChaChas**, both **Mambos**, and other dances. Danced Singularly, Apart, by either or both Partners.

After a Step Rearward, either the Left or Right Foot Steps Across either In-Front of or Behind the Supporting-Foot and beyond for the Hook, then one's Body is Spun on the Supporting-Foot Clockwise or Counter-Clockwise, usually a Full-Turn.

(See Forward-and-Hookward, Diagonal-Hookward, Hook, and Cross.)

Backward-and-InLine: Two Coupledance Movements, Left or Right, suitable for **West-Coast-Swing** and other Slot-Dances; Stepping Rearward and in Alignment with their Reserved-Slot to be danced.

(See Forward-and-InLine.)

Backward-and-Sideward: See DiagBackward.

Backward-BackLock-Backward: See Waltz-Backward-Lock.

Backward-Balance: Two Leadable Basic Coupledance Figures, suitable for American Medium, Country-Western and Period **Waltzes**; for American **Twostep**, and for other dances. Left or Right, one Measure in length, Performed by either or both Partners. No Turning. Waltz Rhythm is *Slow . Slow Slow*; Twostep Timing is *Quick Quick Slow*.

Man dances in three Steps from any Position, usually Loose-Closed, Stepping *Backward close InPlace*; or, *backward Close inplace*.

Lady Follows, Stepping Mirror-Image Opposite. Partners Move as one, without Accordioning.

Opposite of **Balance-Forward**. Same as **Backward-Hitch** except this third Step is *InPlace*. (See Balance-Back, Coaster-Step, Balance-Backward-and-Forward, Hitch-Backward-and-Forward, Hitch-Apart, Backward-Hitch-Four, and Balance-Forward-and-Back.)

Backward-Basic: See Basic-Back.

BackwardCheck or **BackCheck:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Backward** to or past the Supporting-Foot with a Rise, then Braking-Action is taken in that Line-of-Motion in Preparation to take a different Line-of-Motion. The Lady Follows.

Opposite of **ForwardCheck**. Similar to **DiagBackCheck**, and **SidewardCheck**. (See Foot-Movements, BackwardHold, BackwardTouch, BackTouch, BackTurn, BackwardClose, Backward-Rise, Break-Back, DiagBackTurn, DiagBackwardTouch, DiagBackTouch, DiagBackHold, and Back-ContraCheck.)

BackwardClose or **BackClose:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Backward** toward Supporting-Foot and Closes with a Change-of-Weight. The Lady Follows.

Opposite of **ForwardClose**. (See Foot-Movements, Break-Back, BackwardHold, DiagBackHold, BackwardTouch, BackTouch, DiagBackwardTouch, DiagBackTouch, BackTurn, DiagBackTurn, BackwardCheck, DiagBackCheck, Backward-Rise, and Back-ContraCheck.)

Backward-Diagonal: See DiagBackward.

Backward-Foxtrot: Two Leadable Coupledance Figures, beginning with either Left or Right Foot, and danced in any Position. Suitable for the American Medium-**Foxtrot** and other dances. Foxtrot Rhythm 4/4 Timing is *Slow Quick Quick*; three Steps in one Measure.

Either Partner Triples *Backward Close Backward*.

Opposite of **Forward-Foxtrot**. Similar to **Backward-Twostep**. (See Sideward-Foxtrot, Double-Step, Chasse, Chasse-Turn, and Triples. Also see Walk, Backward-Walk, Backward, Walking-Step, Back-Step, Back-Off, and Back-Out. Also see ChaCha-BackWalk, Mambo-Backward-Walk, Rumba-Rearward-Walk, and Bolero-Rearward-Walk.)

Backward-Glide: See Dance-Glide.

Backward-Hesitation (Nine-Beats): A Leadable Coupledance Pattern, three Measures long, suitable for the Hesitation and American Viennese **Waltzes**.

Total Couple-Rotation is a Full-Turn Counter-Clockwise in nine Beats, with He-Locks-Then-She-Locks on the third and nineth Beats. Begins in Closed Position #2 and Blends to Left-Outside Position for the Hesitation, then ends in Closed Position #2.

Man dances *forturn1/4CCW SideTurn1/4CCW lockinfront, Backward Hold backturn3/8CCW, Close diagforturn1/8CCW Close.*

Lady, Following, dances *BackTurn1/4CCW sideturn1/4CCW Close, forward hold ForTurn1/4CCW, backturn1/4CCW Backward lockinfront.*

Backward-Hesitation (Twelve-Beats): A Leadable Coupledance Pattern, four Measures long, suitable for the Hesitation and American Viennese **Waltzes**.

Total Couple-Rotation is a Full-Turn Counter-Clockwise in 12 Beats, with He-Locks-Then-She-Locks on the third and twelveth Beats. Danced entirely in a Closed Position.

Man dances *forturn1/4CCW SideTurn1/4CCW lockinfront, Backward closetouch hold, backward CloseTouch Hold, BackTurn3/8CCW diagforturn1/8CCW* Small-Step *Close.*

Lady, Following, dances *BackTurn1/4CCW sideturn1/4CCW Close, forward CloseTouch Hold, Forward closetouch hold, forturn1/4CCW BackTurn1/4CCW lockinfront.*

Backward-Hitch: See Coaster-Step.

Backward-Hitch or **Back-Hitch**: Two Leadable Basic Coupledance Figures, suitable for American Medium, Country-Western and Period **Waltzes**; for American **Twostep**, and for other dances. Left or Right, Performed by either or both Partners. Waltz Rhythm is *Slow Slow Slow*; Twostep Timing is *Quick Quick Slow.*

Man dances in three Steps from any Position, usually Loose-Closed, Stepping *Backward close Forward*; or, *backward Close forward.*

Lady Follows Mirror-Image Opposite, Stepping *forward Close backward*; or, *Forward close Backward.*

Opposite of **Forward-Hitch**. Same as **Backward-Balance** except this third Step is *Forward.* Similar to **Backward-Hitch-for-Onestep**. (See Coaster-Step, Hitch-Apart, Backward-Hitch-Four, Hitch-Backward-and-Forward, Balance-Backward-and-Forward, Back-Step, Chasse-Turn, Away-Step-Step, and Hitch-Scissors.)

Backward-Hitch-for-Onestep: Two Leadable Basic Coupledance Figures, suitable for American **Onestep**, and for other dances. Left or Right, Performed by either or both Partners. Timing is *Slow Slow Slow Slow.*

Man dances in four Steps from any Position, usually Loose-Closed, Stepping *Backward close Forward forward*; or, *backward Close forward Forward.*

Lady Follows Mirror-Image Opposite, Stepping *forward Close backward Backward*; or, *Forward close Backward backward.*

Opposite of **Forward-Hitch-for-Onestep**. Similar to **Backward-Hitch**. (See Backward-Hitch-Four, Hitch-Backward-and-Forward, Balance-Backward-and-Forward, and Away-Step-Step.)

Backward-Hitch-Kick-Step: Two Leadable Basic Coupledance Figures, Left or Right, Performed by either or both Partners. Timing is usually *Quick Quick Quick Quick.*

Four Steps are danced, either *Backward close Kick StepForward,* or *backward Close kick stepforward.*

Opposite of **Forward-Hitch-Kick-Step**. (See Hitch-Kick.)

Backward-Hitch-Four: Two Leadable, one-Measure, Coupledance Figures, Left or Right, Performed by either or both Partners; suitable for the various **Twosteps**. Four Steps, usually in Loose-Closed Position. Rhythm Timing is *Quick Quick Quick Quick*.

Man dances *Backward close Forward close*; or, *backward Close forward Close*.

Lady Follows Mirror-Image Opposite, Stepping *forward Close backward Close*; or, *Forward close Backward close*.

Opposite of **Hitch-Four**. (See Backward-Hitch, Hitch-Apart, Forward-Hitch, Hitch-Backward-and-Forward, and Balance-Backward-and-Forward.)

BackwardHold or **BackHold:** Two Leadable Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Backward** to or past the Supporting-Foot, applying Weight, then maintains Position, usually for one Beat. The Lady Follows.

Opposite of **ForwardHold**. Similar to **BackwardTouch**, and **DiagBackwardTouch**. (See Foot-Movements, SidewardHold, DiagBackward, BackTouch, DiagBackTouch, BackTurn, BackwardClose, BackwardCheck, Backward-Rise, and Back-ContraCheck.)

Backward-Lock: See Waltz-Backward-Lock, and Back-Lock-Fourteen.

Backward-Lock-Backward or **Back-Lock-Back:** Two partially Leadable Figures, Mirror-Image Left and Right, suitable for all **Twosteps**, **ChaChas** and for other **C**oupledances. The Man dances Backward. No Turning. Timing for Twostep and ChaCha is *Quick Quick Slow*, Stepped *Ball Ball Flat*. Man might say to his Lady, early, "**Lock**," because it is nearly impossible for him to Lead.

Steps for the Backing Man, for either Figure, are *Backward* with Shoulder-Lead *FrontLock Backward*. His Lady dances *Forward* with Shoulder-Lead *BackLock Forward*.

Similar to **Latin-Cross-Rearward**. (See Backward-BackLock-Backward, Backward-Twostep, and Cross-Step-Rearward.)

Backward-Lock-Backward-Lock or **Backward-Lock-Twice** or **Back-Lock-Twice:** Two partially Leadable, Traveling Patterns, Mirror-Image Left and Right, suitable for all **Twosteps**, and for other **C**oupledances. Two Measures long, six Steps, the **second Lock is Mirror-Image**, Change-Feet. No Turning. Timing is *Quick Quick Slow, Quick Quick Slow*, Stepped *Ball Ball Flat, Ball Ball Flat*. Man might say to his Lady, early, "**Lock**," if he is the one Backing.

Steps for Backing Man or Lady, either Pattern, are *Backward* with Shoulder-Lead *FrontLock Backward, Backward* with Shoulder-Lead *FrontLock Backward*.

(See Backward-Lock-Backward, and Backward-Lock-Three-Times.)

Backward-Lock-Three-Times: Two partially Leadable, Traveling Patterns, Mirror-Image Left and Right, suitable for all **Twosteps**, **ChaChas** and for other **C**oupledances. Three Measures long with nine Steps, the **second Lock is Mirror-Image** of the first and third. No Turning. Timing is ***Quick Quick Slow***, ***Quick Quick Slow***, ***Quick Quick Slow***; Stepped *Ball Ball Flat, Ball Ball Flat, Ball Ball Flat*. Man might say to his Lady, early, to "Lock."

Steps for Man or Lady dancing Backward, either Pattern, are *Backward* with Shoulder-Lead *FrontLock Backward, Backward* with Shoulder-Lead *FrontLock Backward, Backward* with Shoulder-Lead *FrontLock Backward*.

Opposite of **Forward-Lock-Three-Times**. (See Backward-Lock-Backward-Lock, Cross-Step-Rearward, and Latin-Cross-Rearward.)

Backward-Lock-Twice: See Backward-Lock-Backward-Lock.

Backward-Rise or **BackRise:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Free-Foot is Stepped **Backward**, then a **Rise** is made on same Foot.

Opposite of **Forward-Rise**. Similar to **DiagBackwardRise**. (See Foot-Movements, Side-Rise, DiagBackward, BackwardCheck, DiagBackCheck, BackwardHold, DiagBackHold, BackwardClose, Backward-Rise, BackwardTouch, BackTouch, DiagBackwardTouch, DiagBackTouch, BackTurn, DiagBackTurn, and Walk-Backward.)

Backward-Rock: See Rock-Back.

Backwards-Bolero: See American Bolero.

Backwards-Figure-Eights: See Ochos-para-Atras.

Backward-Start: For **Argentine Tango** Coupledance, the first two of eight Moves, Leadable, Starting with Man's Right, the Man Steps *Backward* then *sideward*; the Lady Steps *forward* then *Sideward* to Man's Left. Timing is *Slow Slow*.

(See Basic-Start, American-Start, Basic-Step, and Natural-Resolution.)

Backward-Steps: See Com-Pasos.

BackwardSwivel: See BackSwivel.

BackwardTouch: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Stepping **Backward, taking Weight**, then Touching Closed with Opposite Foot. The Lady Follows.

Opposite of **ForwardTouch**. Similar to **SidewardTouch**, **BackwardHold**, and **DiagBackwardTouch**. (See Foot-Movements, BackTouch, DiagBackTouch, ForTouch, DiagForTouch, DiagForwardTouch, SidewardHold, and Cross-Touch.)

Backward-Twist-Turn: See Hook-Wind, and Hook-Unwind.

Backward-Twostep or **Back-Twostep:** Two Leadable Coupledance Figures, beginning with either Left or Right Foot, and danced in any Position. Suitable for the American **Twostep** and other dances. Twostep Rhythm Timing is *Quick Quick Slow*; three Steps in one Measure.

Either Partner Triples *Backward Close Backward*.

Opposite of **Forward-Twostep**. Similar to **Backward-Foxtrot**. (See Sideward-Twostep, Backward-Lock-Backward, Double-Step, ChaCha, Chasse, Chasse-Turn, and Triples. Also see Walk, Backward-Walk, Backward, Walking-Step, Back-Step, Back-Off, and Back-Out. Also see ChaCha-BackWalk, Mambo-Backward-Walk, Rumba-Rearward-Walk, and Bolero-Rearward-Walk.)

Backward-Walk or **Back-Walk** or **Walk-Backward** or **Dance-Backward:** Two Basic Coupledance Movements, Left and Right Foot, Straight-Line Rearward, without Crossing Feet or Rotating Body. To Back-Up.

Following is how to dance **Backward** Generally, **for all dances except Latins and certain Tangos**:

Carry your Weight more Forward, over the Supporting-Foot. Step Backward with the Toes, and Spread-Your-Toes. Then bring your Weight Rearward gradually, along with the Foot that was Forward, before taking the next Step. First, the Ball-of-Foot Skims Rearward and Rolls onto its Heel, where the second Foot, after its Toe-Release, begins its Rearward Travel with pressure on its Heel.

Stride length varies, but it is lengthy for Slow, Traveling dances. **Knee-Bend is increased with increased Stride length**. One Walks-Backward fairly Straight-Kneed when **Spot-Coupledancing**.

Opposite of **Forward-Walk**. (See Walk, Walking-Step, Backward, Back-Step, Back-Off, and Back-Out. Also see Control, Balance, Center-of-Balance, Body-Rhythm, and Press. Also see Sidewalks, Backward-Twostep, Backward-Foxtrot, ChaCha-BackWalk, Mambo-Backward-Walk, Rumba-Rearward-Walk, and Bolero-Rearward-Walk.)

Backward-Waltz: See Back-Waltz, (three places.)

Back-Whisk or **Back-Fallaway-Whisk:** A one-Measure, three-Step, Leadable Coupledance Figure, suitable for both **Foxtrots**, both **Waltzes**, and both **Quicksteps**. Timing for Foxtrot is *Slow Quick Quick*; for Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Quick Quick*, or *Quick Quick Slow*, or *Slow Slow, Slow*. Normally a Quarter-Turn, Clockwise Fallaway. Begins in Semi-Closed Position and ends in a Semi-Closed, Stepped-Thru (Whisk) Position.

Man dances *backturn1/4CW* with CBM *DiagBackRise* in Closed Position *crossbehindrise* in CBMP.

Lady, Following, Steps *BackBehind* with CBM *sidewardrise* in Closed Position *CrossBehindRise* in CBMP.

(See Ecart, Whisk, Fallaway-Whisk, Whisk Position, Flat-Whisk Position, and Hover.)

Bahia-Carioca or **Carioca-in-Bahia:** A variation of the **Samba**. For Singular or Coupledancing **Carioca** in Bahia, focus is more on rapid Bumps-and-Grinds and Sensuous Shaking of the pelvis. Cuban-Motion for their Men is more Macho, not as Soft as that for Ladies. Their Ladies emphasize Hand and shoulder Movements, while their Men dance more Flat-of-Foot with Quick and complex Footwork.

(See Carioca, Samba-in-Bahia, and Samba-ArmWork. Also see Pagode, Maxixe, LaBamba, Street-Samba, BossaNova, and Lambada.)

Bailaor: (Spanish) The **Bailaor** is the man **Flamenco Dancer**. He Moves from his hips Down, dancing the **Baile**.

(See Flamenco, Tablao-Flamenco, Cante, braceo, Flamenco Hand-Claps, Finger-Snaps, Castanets, Taconeo, and Zapateado. Also see Sevillana, and Fandango.)

Bailaora: (Spanish) The **Bailaora** is the woman **Flamenco Dancer**. She Undulates from her hips Up, dancing the **Baile**.

(See Flamenco, Tablao-Flamenco, Cante, braceo, Flamenco Hand-Claps, Finger-Snaps, Castanets, Taconeo, and Zapateado. Also see Sevillana, and Fandango.)

Bailecito (*bah'e-lay-SEE-toe*): (Spanish for *little dance.*) A Latin-American **Folk** Coupledance, where Partners **dance Apart** in flirtatious, light, and playful courtship, with the Lady waving her kerchief.

Similar to **LaCueca**, **Marinera**, **Sanjuanito**, and **Zamacueca**. (See Flirtation-Dances-of-Latin-America.)

Baile-de-Zapatilla: See Slipper-Dances.

Baile-Nuestro: Spanish for *Our Dance.* See Argentine Tango.

Baion (*bah'e-OWN*): A novelty Fad Coupledance from Brazil, with a Slow 2/4 Time Samba Rhythm, that became popular in the United States in the 1950s.

(See Batucado, and Kankukus. Also see Salon-Samba, Samba-in-Rio, Samba-in-Bahia, Samba-Reggae, Jazz-Samba, Samba-Carioca, International Samba, and American Samba.)

Balance(1): A General Coupledance Term for Body Weight distribution during Coupledancing; **Balance** is a Stable Body in Equilibrium and in Control of Movement. **Balance** is good Body Weight distribution between Feet or over the Supporting-Foot.

Good **Balance** is a matter of Practice in correct Walking. Do not push your Feet out In-Front, with your Body following; your Weight would then be more back on your Heels, WRONG. Whether dancing or Walking, carry your Weight more Forward, over the Moving Foot.

While maintaining good Posture, Practice Straight-Line Walking, (some day, the cops might stop you.)

See Walk-Backward for Practicing Stepping Rearward. (See Home, Control, Center-of-Balance, Pitch, Walk-Forward, and Press.)

Balance(2)(*bal*) or **Setting**: A Basic Term for three different types of Leadable Coupledance Movements or Figures, in any direction. The three different types are **Balance-Step**, **Balance-Swing**, and **Balance-Touch**. For all three, first there is the initial **Balance** Step that Checks the Direction-of-Travel, followed by the second Action or Movement that completes the Balance.

Balance-Step: Checking with either Foot, one will **Balance** by Stepping in some direction, after which, one will **Step** the Free-Foot to the Dancefloor, **Changing-Weight**, at various placements, perhaps Stepping next to that Supporting-Foot.

Examples are; Step-and-Close, Balance-Forward, Backward-Balance, Balance-Back, Balance-Away, Balance-Together, Balance-Side, Side-Cross-Hesitation, etc.

Balance-Swing: Checking with either Foot, one will **Balance** by Stepping in some direction, after which, one will **Swing** the Free-Foot, Across In-Front, or Forward then Rearward or visa-versa, without Weight applied.

Examples are; Step-Kick, Develope, etc.

Balance-Touch: Checking with either Foot, one will **Balance** by Stepping in some direction, after which, one will bring the Free-Foot to **Touch** the Dancefloor without Weight applied, at various placements, perhaps Touching next to that Supporting-Foot.

Examples are; Waltz-Balance, Balance-Together, ApartTouch, CloseTouch, Side-Draw, Step-and-Drag, Step-Dig, Step-Touch, Tango-Close, Change-Feet-Tap, etc.

(See Break, Change, Curve, Hover, Hesitation, and Line.)

Balance(3): See Hesitation.

Balance-Away: See Away-Step-Step.

Balance-Back: A Leadable, one-Measure, Accordioning-Coupledance Movement, suitable for the **American Viennese Waltz** and other dances. Begins and ends in Butterfly, Loose-Closed, or Left-Open-Facing Positions, and may change from one to the other. Timing is *Slow SlowHold*, counted *1 2 3*.

Man Steps *backward DiagBackRisePause*.

Lady Follows Mirror-Image Opposite, *Backward diagbackrisepause*.

Opposite of **Balance-Together**. (See Away-Step-Step, Ecarte, Backward-Balance, ApartTouch, Apart-and-Together, Hitch-Apart, Balance, Touch-Step, and Waltz-Balance.)

Balance-Backward-and-Forward: Two Leadable, General Coupledance Patterns, Left or Right, Performed by either or both Partners. Suitable for American Medium, Country-Western and Period **Waltzes**; and for American **Twostep** and **Onestep**; and for other dances. Waltz Rhythm is *Slow Slow Slow, Slow Slow Slow*. Twostep Rhythm is *Quick Quick Slow, Quick Quick Slow*. Onestep Rhythm is *Slow Slow Slow Slow, Slow Slow*.

Man dances in six Steps from any Position, usually Loose-Closed, Stepping *Backward close InPlace, forward Close inplace*; or, *backward Close inplace, Forward close InPlace*.

Lady Follows, Stepping Mirror-Image Opposite. Partners Move as one, without Accordioning.

Similar to **Hitch-Backward-and-Forward**. Opposite of **Balance-Forward-and-Back**. (See Minuet, Backward-Hitch-Four, Backward-Hitch, Hitch-Apart, Forward-Hitch, Balance-Sideward, and Twisty-Balance.)

Balance-Forward or **Forward-Balance** or **Balance-Up:** Two Leadable Basic Coupledance Figures, suitable for American Medium, Country-Western and Period **Waltzes**; for American **Twostep**, and for other dances. Left or Right, Performed by either or both Partners. No Turning. Waltz Rhythm is *Slow Slow Slow*; Twostep Timing is *Quick Quick Slow*.

Man dances in three Steps from any Position, usually Loose-Closed, Stepping *forward Close inplace*; or, *Forward close InPlace*.

Lady Follows, Stepping Mirror-Image Opposite. Partners Move as one, without Accordioning.

Opposite of **Backward-Balance**. Same as **Forward-Hitch**, except this third Step is *InPlace*. Same as **Together-Step-Step**, except this has no Turning. (See Forward-Hitch-for-Onestep, Balance-Forward-and-Back, Balance-Together, Minuet, Hitch-Together, Hitch-Forward-and-Back, and Balance-Backward-and-Forward.)

Balance-Forward-and-Back or **Balance-Up-and-Back:** Two Leadable, General Coupledance Patterns, Left or Right, Performed by either or both Partners. Suitable for American Medium, Country-Western and Period **Waltzes**; and for American **Twostep** and **Onestep**; and for other dances. Waltz Rhythm is *Slow Slow Slow, Slow Slow Slow*. Twostep Rhythm is *Quick Quick Slow, Quick Quick Slow*. Onestep Rhythm is *Slow Slow Slow Slow, Slow Slow*.

Man dances in six Steps from any Position, usually Loose-Closed, Stepping *forward Close inplace, Backward close InPlace*; or, *Forward close InPlace, backward Close inplace*.

Lady Follows, Stepping Mirror-Image Opposite. Partners Move as one, without Accordioning.

Similar to **Minuet**, and **Hitch-Forward-and-Back**. Opposite of **Balance-Backward-and-Forward**. (See Balance-Forward, Backward-Balance, Forward-Hitch, Backward-Hitch, Hitch-Together, Hitch-Four, Hitch-Backward-and-Forward, Balance-Sideward, and Twisty-Balance.)

Balance-Side: See Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, and Balance-Sideward-Close.

Balance-Sideward-Behind: See Waltz-Balance-Sideward-Behind, and Samba-Balance-Sideward-Behind.

Balance-Sideward-Close or **Balance-Side:** Two Leadable, General Coupledance Figures, three Steps, Mirror-Image Left and Right. Usually performed in Sequence by either or both Partners. Suitable for American **Twostep**, the **Onestep**, all **Waltz**es, and for other dances. Danced mostly in Loose-Closed or Butterfly Positions; first the Left then the Right Figure is danced. No Turning. Twostep Rhythm is *Quick Quick Slow, Quick Quick Slow*; Onestep Rhythm is *Slow Slow Slow Slow, Slow Slow.*

Man dances *sideward Close inplace, Sideward close InPlace.*

Lady dances *Sideward close InPlace, sideward Close inplace.*

(See Balance, Balance-Sideward-Behind, Side-Cross-Hesitation, Slow-Twostep, DiscoSwing, Fifth-Position-Break, NightClub-Twostep, Waltz-Balance, and Twisty-Balance.)

Balancetes(1) or **Samba-Whisks:** A Leadable, six-Step Spot-Coupledance Pattern, used in the **American Samba** and in the **Cumbia**; danced in either Loose-Closed or in Butterfly Position.

Man Dances *quick Quick slow, Quick quick Slow*, with his Knee-Motion changing *level Down lilt, Level down Lilt*; *sideward DownCrossBehind recoverhold, Sideward downcrossbehind RecoverHold.* His Lady Follows.

Note: These Balancetes are often used as Preparatory to a Pattern other than a Basic one.

Balancetes(2) or **Samba-Whisks:** A Leadable, six-Step Spot-Coupledance Pattern, used in the **International Samba**; danced in either Loose-Closed or in Butterfly Position.

Man, beginning with his Right Foot, dances *Slow quick Quick, slow Quick quick*, with his Knee-Motion *Down Lilt Down Lilt Down Lilt Down Lilt* in the six Steps; *SidewardHold crossbehindown Recover, sidewardhold CrossBehindDown recover.* His Lady Follows.

Balancetes-Lady's-Twirls: Two Leadable, Opposite Coupledance Patterns, Left or Right, three Measures long if for three Twirls, and if 4/4 Tempo. Suitable for both **Sambas**, for **Cumbia**, for **Disco-Swing** and **Nightclub-Twostep**.

May be Coupledanced with one, two, or three Lady's Full-Turns, Counter-Clockwise or Clockwise. Timing if for three Twirls to his Left is *Quick Quick Slow, Quick Quick Slow; Slow Slow, Slow Slow; Slow Slow, Quick Quick Slow; 1&2 3&4, 12 34, 12 3&4.* Begins and Ends in Loose-Closed or in Butterfly Position. The first Measure is either a full Balancetes or a half of a Balancetes; and the last Measure is either a half of a Balancetes or a full Balancetes, depending upon which Pattern.

Lady Twirls a Full-Turn in two even Steps. Lady is Twirled Clockwise by Lead-Hands, and she Travels to the Man's Left, as he Steps Rearward, if the Man has first Whisked *Sideward downcrossbehind RecoverHold.* Lady is Twirled Counter-Clockwise by Trailing-Hands, and she Travels to the Man's Right, as he Steps *Sideward* then *crossinfront*, if the Man has first Whisked *sideward DownCrossBehind recoverhold.* Lady Turns in Onesteps since it is difficult to Triple while quickly Twirling; Man anticipates this so he also Onesteps.

Balance-Together(1): A Leadable, one-Measure, Accordioning-Coupledance Movement, suitable for the **American Viennese Waltz** and other dances. Begins and ends in Butterfly, Loose-Closed, or in Left-Open-Facing Position, and may change from one to the other. Timing is *Slow SlowHold*, counted *1 2 3.*

Man Steps *Forward closetouchpause.*

Lady Follows Mirror-Image Opposite, *forward CloseTouchPause.*

Opposite of **Balance-Back**. (See Together-Step-Step, Balance-Forward, CloseTouch, Together, Apart-and-Together, Balance, Balance-Touch, Touch-Step, and Waltz-Balance.)

Balance-Together(2): See Together-Step-Step.

Balance-Touch: See Waltz-Balance, and Balance.

Balance-Up: See Balance-Forward.

Balance-Up-and-Back: See Balance-Forward-and-Back.

Balboa: A Spot Coupledance requiring little Floorspace, danced in Closed Position to a very Fast Swing Beat. The Balboa originated at the Rendezvous Ballroom on Balboa Island, in California in the 1930s. This **Balboa** soon became popular nationally, especially by the 1950s. The reason for this popularity is that the **Balboa** is so handy for very Crowded-Floor Dancing, and may be Coupledanced in conjunction with fast Swing music. Rhythm Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick*.

Basic Pattern has Eight-Count-Timing. In-Place, the Man dances *step Step step Touch, Step step Step touch*; with his Lady dancing Opposite. Steps Slide Outward. Touches are on the Toe, next to the Instep. She may hang on his neck by her Left arm to keep in Time with their Float if there is much Floating. There may be either excessive Floating or absolutely no Floating, depending upon the Skill and mood of the Man. Some **Balboa** enthusiasts pride themselves on their No-Float, being capable of no Up-Down Movement above the waist while their Feet are flying in contrast.

Styling: Some Men hold her Right Hand Low and may Pump it Forward and Back. The Lady is Inside-Turned occasionally.

Balboa-Salsa: A Spot Single dance, or Coupledanced in a very Loose-Closed Position. Danced to a Latin Beat in Ballrooms, Cabarets and Clubs. Danced mostly by Latinos; this dance has the same or a similar Basic Pattern as the **Balboa**, except it is danced with Cuban-Motion and its Touches are Forward.

(See Picado.)

Ball(1)**:** See Ball-of-Foot.

Ball(2) or **Formal-Ball** or **Formal-Dance** or **Formal:** (**Ball** from the Italian *ballare*, to dance.) A large, often lavish, formal party for Social Coupledancing. Before the American Revolution, there had been Balls to celebrate the king's birthday. By the 1790s, Balls and Dancing Schools were attended by college students in both the north and south of the newly formed United States, learning the dances and manners of "high society." Thereby, more Balls and Assemblies came into being, giving rise to more Dancing Schools. Balls played a major part in the social worlds of the early 1800s. There was much snobbery, as classes of people were sharply divided by Balls. A Ball at a southern plantation lasted days; "First Minuets one Round; second Giggs; third Reels; and last Country-Dances; tho' they struck several Marches. The music was a French horn and two violins." By 1856, Balls were condemned and out of fashion. Balls are still currently given; some are for benefits or for introducing debutantes.

(See Commencement-Ball, Debutante-Ball, Masquerade-Ball, Gala-Ball, and Assembly. Also see Dance-Card, Dance-Set, and Dance-Piece.)

Ball-Change: See Ball-Flat.

Ball-Changes: A Basic Tap-Dance Step, not subject of this Glossary. (See Brushes, Shuffles, and Flaps.)

Ballerina-Wheel: A Coupledance Pattern suitable for both **Rumbas**, both **Boleros**, and both **ChaChas**. Identical to the Tornillo-Wheel, except the Lady Raises her Opposite leg, and the Man Steps Forward on his Opposite foot. For both Wheels, Rumba Timing is *Quick And Slow, Quick And Slow*; Bolero Timing is *Slow And Quick, Slow And Quick*; and, ChaCha Timing is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

For both Wheels, the Man Forward-Walks in Varsouvienne or Skirt-Skaters Position throughout, Rotating his Lady a Full-Turn Clockwise.

Man, Supporting his Lady, takes six (10 for ChaCha) *ForTurnCW* Steps, beginning with his Left Foot. Lady's Left is her Supporting-Foot; her Right Foot is Held In-Front of her Softened Left Knee with her Right Knee Held Outwards. Her Head remains far Left.

Ballet (*ba-LAY*) or **Toe-Dancing: Ballet** is Coupledancing set to music and depicting a story. Classical **Ballet** is elaborate and Skilled Theatre-Arts Dancing On-Stage; presentations with highly formalized Technique, and fused with the arts of music and painting. **Ballet** is Choreographed entertainment with Group and Solo dancing to music. It also emphasizes Costumes, scenery and lighting. **Ballet** dancers are noted to have Self-Discipline, Controlled Movement, and Coordination.

Famed as the mother of all dances, yet **Ballet** has developed during the past four hundred years, stemming from the Performances of European **Court-Dances**, and even before these times, from Medieval Folk and Country-Dances.

American Ballet is mainly a transition of the **Ballet Russe**. Classical **Ballet** is manifested by the Cecchetti Method, the French School, and the Russian School, which all vary in Methods. There is also the Spanish Escuela Bolero to be mentioned. With regards to their highly Stylized Figures and Patterns, all are sacrosanct with no deviation allowed for any of the Methods. Most **Ballet** Terms are in French.

(See Five Ballet Foot Positions; Turnout Position; Ballet Arm Positions; Ballet Body Positions; Ballet Head Positions; Movements-in-Dancing; Attitude-Line; Ronde; Ronde, Forward; Ronde, Aerial; Ronde, Floor; Rond-de-Jambe; Chasse; Chaines; Alternating-Chaines; En-Dedans; En-Dehors; Ecarte; Pirouette; Barre; Posture; Plie; Fondu; Double-Work; Develope; Arabesque; Jete; Enlevement; Poisson; Fish-Dive Position; Lifts-to-Chest-or-Shoulder; Ballon; Assembly; Cabriole; Demi-Points; and On-Points.)

Ballet Arm Positions or **Positions-des-Bras** (*paw-zee-SYAWN-day-brah*): (French = positions of the arms.) Unleadable, General Positions of the Arms in the Classic **Ballet**.

Arm Positions are **not** Standard in the various **Ballet** methods. The **Cecchetti Method** has five Standard Arm Positions, with a fourth derivative Position and two fifth derivative Positions. The **French School** teaches a Preparatory Position with five Standard Arm Positions, (which are used in some Russian Schools.) The **Russian** Vaganova School teaches a Preparatory Position with three Standard Arm Positions.

(See Five Arm Positions, Five Ballet Foot Positions, Five Basic Foot Positions, Ballet Body Positions, Port-de-Bras, and Ballet Head Positions.)

Ballet Body Positions or **Directions-of-the-Body:** Unleadable, General Positions of the Body in the Classic **Ballet**.

Body Positions are **not** Standard in the various **Ballet** methods. The **Cecchetti Method** has eight, while the **Russian** and **French** Schools have eleven Body Positions. All have six basic Body Positions, from which derivative Positions are extended:

1) **Croise:** (*krwah-ZAY*, French = crossed.)
2) **A-la-Quatrieme:** (*a-lah-ka-tree-EM*, French = to the fourth position.)
3) **Ecarte:** (*ay-kar-TAY*, French = thrown wide apart, or separated.)
4) **Efface:** (*eh-fa-SAY*, French = shaded.)
5) **A-la-Seconde:** (*a-lah-suh-GAWND*, French = to the second position.)
6) **Epaule:** (*ay-poh-LAY*, French = shouldered.)

(See Ballet Arm Positions, Five Arm Positions, Five Ballet Foot Positions, Five Basic Foot Positions, and Ballet Head Positions. Also see Dance Positions.)

Ballet, Cecchetti Method: (*cheh-KET-tee*) The Italian, Enrico Cecchetti (1850-1928) was an exceptional Ballet teacher, whose system was codified for passing on to future dancers. The Cecchetti Society was formed in London in 1922, and was then incorporated into the Imperial Society of Teachers of Dancing. Entrance into this Society is by strict examination.

(See Ballet; Ballet, French School; Ballet, Italian School; Ballet, Russian School; and Escuela Bolero.)

Ballet-Folklorico: A title, stemming from the word "folklore," that is used by a particular Traveling Mexican Team-Dance Group.

(See Folkloric, Folkdance, Folk-Dancers, Folk-Music, and Folk-Songs.)

Ballet, French School: Begun in the **Court-Dance**s of French monarchs, when Louis XIV (1643-1715) founded the `Academie Royale de Musique et de Danse'in Paris in 1661. Rules for execution of every dance were laid down by members of the `Academie'. The `Ecole de Danse de l'Opera' was founded in 1713, and is presently known as the `Ecole de Danse du Theatre National de l'Opera.'

This French School was known for its Elegant, Soft and Graceful Movements, instead of for Technical-Merit and virtuosity, and is the basis for most all Ballet training.

(See Ballet; Ballet, Cecchetti Method; Ballet, Italian School; Ballet, Russian School; and Escuela Bolero.)

Ballet Head Positions: Unleadable, General Positions of the Head. There are five principal Head Positions in the Cecchetti Method of the Classic **Ballet**:

(1) Head erect; (2) Head Inclined to either side; (3) Head Turned to either side; (4) Head Raised; and (5) Head Lowered.

(See Ballet Arm Positions, Five Arm Positions, Five Ballet Foot Positions, Five Basic Foot Positions, and Ballet Body Positions. Also see Head Position.)

Ballet, Italian School: In connection with La Scala in Milan, the Imperial Dancing Academy was opened in 1812.

Shortly after 1837, Director Carlo Blasis published two textbooks, `Treatise on the Art of Dancing' and `Code of Terpsichore.' These books codified his methods and all then known Ballet technique, and now form the basis of modern classical training.

Enrico Cecchetti (1850-1928) brought the Italian School to its peak, after his La Scala debut in 1870, with forceful and brilliant techniques of masterful Dexterity and virtuosity.

(See Ballet; Ballet, French School; Ballet, Cecchetti Method; Ballet, Russian School; and Escuela Bolero.)

Ballet-March or **Marching-Step** or **Pas-Marche** (*pah-mar-SHAY*): An Unleadable, General Coupledance Term for a dignified **Walk**, most suitable for the Classical **Ballet**.

Commence by Performing a small Develope with a Strongly Arched Instep, followed by a Quarter Bended-Knee of one's Supporting-Leg. The Pointed Toe Stretches Forward and Crossed to reach the Dancefloor first, then one's Heel is Lowered so that the Foot Turns Slightly Outward, and one's Weight is Transferred Forward. Perform the next Step identically on one's alternate Foot.

Similar to **Classical-Walk**. (See March, Walk, Walking-Step, Kiki-Walk, Strut, Forward-Walk, Forward, Normal-Walking-Cadence, One-Step, Band-Step, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Body-Rhythm, Posture, Control, Balance, Center-of-Balance, and Press. Also see SideWalks, Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Ballet, Russian School: Founded in St. Petersburg in 1738 by the French. By 1885, its Elegant, Soft and Graceful Movements were modified with Forceful and brilliant Italian Techniques of masterful Dexterity. Thereby, the Russian School developed from the French and Italian Schools of Ballet.

Vaganova System: Agrippina Vaganova's instructional system was developed in the 1920s, and has become the basic method for Russian Choreography.

(See Ballet; Ballet, French School; Ballet, Cecchetti Method; Ballet, Italian School; and Escuela Bolero.)

Ballet-Splits: See Traveling-Splits.

Ballets Russes: The Russian and Monte Carlo Schools of Classical **Ballet**. Self-exiled from Russia to Monte Carlo, the Diaghilev Company of the 1920s was renamed the *Ballets Russes de Monte Carlo*. **Ballet Russe**, the foreign touring company, had its first season in the U.S. in 1933, where it divided into two main groups, each with the same name.

(See Ballet; American Ballet; Ballet, Cecchetti Method; Ballet, French School; Ballet, Italian School; and Ballet, Russian School.)

Ball-Flat(1)(*BF*) or **Ball-Change**(*Ba-Ch*): Two Unleadable, Basic, Syncopated Coupledance Movements, Mirror-Image, Left or Right, Performed by either or both Partners, and suitable for most Coupledances. Two **Changes-of-Weight**, from the Ball of one Foot to the Flat of the other, *And Step*. The two Steps may Travel; Stepping Forward first on one Ball then to the Flat-of-Foot Opposite; or, Stepping Rearward by first Throwing-the-Foot then to the Flat-of-Foot Opposite. Also, **Ball-Flat** may be Stepped Sidewards or In-Place.

(See Change-Feet, Kick-Step, Heel-Ball-Flat, and Kick-Ball-Change.)

BallFlat(2): See Ball-Step.

Ball-Gown: See Formal.

Ball-Heel (*BH*): A General Coupledance Action, stressed in Standard, Modern and Smooth dancing.

A **Backward, Toe-First, Ball-Heel** Step, taken with Tip-of-Shoe then Ball then whole Foot Flat with Dancefloor.

Similar to, but shorter than **Throwing-the-Foot**. Reverse direction of **Heel-Lead**, and **Ball-Step**. (See Toe-Release, Backward, Backward-Walk, Way-Back-Step, Back-Off, Back-Out, and Com-Pasos. Also see Backward-Twostep, Backward-Foxtrot, ChaCha-BackWalk, Mambo-Backward-Walk, Rumba-Rearward-Walk, and Bolero-Rearward-Walk. Also see Threestep, Reverse-Wave, Back-Feather, and Scooping.)

Ball-Inside-Edge: See Inner-Ball.

Ball-of-Foot (*B*) or **Ball** or **Front-of-Foot:** A General Coupledance Term. A description of Footwork, at times indirectly cued as `Toe' to shorten the Term, but Toe and Ball are definitely different Foot areas in contact with the Dancefloor. The Ball is the Forward, underside, rounded part of the Foot, between Toes and Arch, while `Toe' is the adjacent bottom-side of the Toes, in Coupledancing.

(See Foot, and Ball-of-Hand.)

Ball-of-Hand: A General Coupledance Term, referring to the padded, roundish protuberance at the base of the Fingers.

(See Hand, and Ball-of-Foot.)

Ballon (*ba-LAWN*) or **Balloon** or **Ballone** or **Ballonne** or **Pas-Ballonne** (*pah-ba-law-NAY*): (French = *bounce*) **Ballon** is a series of General Coupledance Steps, Movements, Figures or Patterns; Executed in all directions of one's Body. To ascend, Elevate, or Rise Upward, then descend.

In **Ballet**, **Ballon** is the light, elastic **Bounding** by the dancer, Up from the Dancefloor, Pausing a moment En-L'Air, then descending Lightly and Softly, only to reBound En-L'Air like the calm **Bouncing** of a ball. With one Foot Raised to the Opposite Knee, one Springs Up, Straightens then Bends one's Raised leg.

(See Rise-and-Fall, Body-Rise, Floating, Lilting, Lilt, Bobbing, Samba-Bounce, Double-Rising, Jiggle, and Allegro. Also see for Ballet; On-Points, Demi-Points, Ronde, Rond-de-Jambe, En-Dedans, En-Dehors, Ecarte, Pirouette, Barre, Chasse, Posture, Plie, Fondu, Arabesque, Attitude-Line, Assembly, Cabriole, Alight, Touchdown, Dissolve, and Develope. Also see Double-Work, Enlevement, Aerials, Lift-Throw, Lift, Throw, and Loft.)

Ballone: See Ballon.

Ballonne: See Ballon.

Balloon: See Ballon.

Ball-Outside-Edge: See Outer-Ball.

Ballroom: A formal hall with an expansive wooden floor for Coupledancing.

Ball-Room Bijou, and Art of Dancing: Title of a famous Coupledance book by Durang, published in Philadelphia about 1855.

Ballroom-Dancers: A General Coupledance Term for those whose dancing encompasses mainly American Medium and Viennese Waltzes, American Quicksteps and Medium Foxtrots, Peabody, Onestep and Twostep, American Tango, American Rumba and Bolero, American ChaCha and Mambo, American Samba, Merengue, Polka, Eastern and West-Coast-Swing, and Balboa, among others. They Coupledance for Social and Skill or Competition, for the most part in Ballrooms, Dancehalls, centers and clubs. Dancing to Live-Bands, they tend to learn notably by simply Coupledancing. These dancers may be more highly Skilled than those just dancing in NightClubs.

(See Big-Band-Dancing, Ballroom Dancing, Social Dancing, Tea-Dance, Dance-Band, DanceSport, Dance-Set, and NightClub Dancing.)

Ballroom Dancing or **Contemporary-Ballroom Dancing:** Both Traditional and, as of the 1920s, this General Term has been associated more with Traveling-Coupledancing on a spacious Dancefloor.

(See Social Dancing, NightClub Dancing, Tea-Dance, Big-Band-Dancing, Ballroom-Dancers, Dance-Band, Dance-Set, and DanceSport. Also see Crowded-Floor Dancing, Spacing-Between-Couples, Floorspace, and Dancefloor.)

Ballroom-Direction: See Line-of-Dance.

Ballroom-Hold: See Closed, and Semi-Closed Positions.

Ballrooming: A Coupledancer's Term; `Ballrooming' means Stepping-Out Coupledancing, the chance to Travel-Dance on a sufficiently large, uncrowded Dancefloor.

Ballroom-Lifts: Various Lifts, where the Lady is Lifted off the Dancefloor while Coupledancing. Ballroom-Lifts are considered safer and more Sedate than those of Cabaret Performers.

(See Aerials.)

Ballroom Positions: See Traditional-Closed Positions.

Ballrooms Circa 1500 to 1700: In this period, the European courts already had large to huge rooms with expansive tongue-and-grooved hardwood Dancefloors, named Ballrooms since their Formal-Balls were conducted there. The modern athletic `court' derives from them. The skill of building these Ballrooms without center support had been learned earlier in the building of their cathedrals.

Ballroom-Social-Dancing: See Social Dancing.

Ball-Step or **BallFlat** or **Toe-First** or **Toe-Lead** or **Toe-Heel** (*TH*): A General Coupledance Action, stressed in Standard, Modern and Smooth dancing.

A Forward, **Toe-First**, **Ball-Step** is taken with one's Heel almost **not in contact** with the Dancefloor, then followed by the Lowering of one's Heel, causing very Slight Body Rise then a Lowering as the Foot Flattens.

Opposite of **Heel-Lead**. (See Ball-of-Foot, Toe-Movements, Tip-Toe, Flat-Step, and Flat-of-Foot.)

Ball-Turn(1)(*Ba T*): Two Leadable, Basic Coupledance Movements, Left or Right; where one Partner Rotates without Travel, perhaps to remain Facing Partner as the other Circles. Turning on one Ball-of-Foot, Weight may Transfer to the other Ball by Turn ending.

Compare against **Heel-Turn**.

Ball-Turn(2): See Twist-Turn.

Bambuca: See Bambuco.

Bambuco or **Bambuca:** A Latin novelty Fad Coupledance of the 1950-60s. Also a **Folkdance**, **Bambuca** is the Columbian national dance, originating with the native Columbians. **Bambuca** later became the dance of Columbian society when it was added to their favorite, the Gentle **Pasillo** dance.

The **Bambuco** is a romantic pursuit dance. It's music has cross accents.

Similar to **Fimeza**, **Escondido**, and **Jarabe**. (Also see the Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Banderillas: A Leadable, Intense and Dramatic **PasoDoble** Spot-Coupledance Pattern, of three Measures (six Bars), in twelve Steps with no Turning.

Begins in a **Left-Banderillas-Hold** and Moves to a **Right-Banderillas-Hold** by Step 6, which becomes a **Facing-Offset Position** with Step 9. With Step 10 to Ending, Partners are Facing **Closed in PasoDoble-Hold**. Timing is *Quick Quick Quick Quick*4, *Quick Quick Quick Quick*8, *Quick Quick Quick Quick*.

Man dances *InPlace inplace InPlace inplace*4, *Appel widesideward Close* on her Right side *inplace*8, *Forward* in Banjo *sideward* Pickup to Closed *Close inplace* in Closed.

Lady, Following, dances *inplace InPlace inplace InPlace*4, *appel InPlace inplace* on his Right side *InPlace*8, *backward* in Banjo *WideSideward* to Closed *close InPlace* in Closed.

(See Sur-Place.)

Notes: 1) Partners look at each other on Steps 1-8.
2) May be preceded by **Huit**, **Sixteen**, or **LaPasse**, if each is Ended Sidecar.
3) May be followed by **Sur-Place**, or **Basic-Movement**.

Band-Step: A General Coupledance Term, Action, Movement, Figure or Pattern; suitable for many different dances. Stepping at the rate of about **160 Steps-per-Minute**, **Band-Step** creates a very sharp look for a Marching band.

(See Trot, Jog, Run, and Strut. Also see Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Classical-Walk, Ballet-March, Skate, and Skim. Also see SideWalks, Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Banjo Position: See Facing-Offset Position.

Bar(1): A musical and Coupledance Basic Term. On a sheet of music, the vertical line that separates one Measure from another is a **Bar**. The section between two Bar lines is a **Measure**. Both words are used for the same meaning, i.e., Bar = Measure.

(See MPM, BPM, Time-of-Music, Phrase, and Tempo. Also see Beat, Cadence, Count, Counts, Four/Four-Time, Three/Four-Time, Two/Four-Time, Rhythm, and Rhythm-Pattern.)

Bar(2): See Barre.

Barn-Dance: See Bee.

Baroque: Traditional Coupledancing in the **Florid-Style** of the Late Renaissance.

(See Dramatic.)

Barre or **At-the-Barre** or **Bar:** A General **Ballet** and Coupledancer's Term for smooth, wooden, horizontal, dance Practice **Bar**(s), usually attached to a wall, and to which the dancer holds for Support. **Barre** Height in normally Waist-Level, or at a Height comfortable to hold without Raising one's shoulders.

To Stand correctly **At-the-Barre**, Stand Sideways and far enough from it for one's Hand to rest on it slightly In-Front of one's Torso. Center-of-Balance needs to be slightly Forward over Balls-of-Feet, with shoulders over hips.

Barrel-Roll: See Dishrag.

Base: A General Coupledancer's Term for the lower half of one's Body, including the hips, legs, and Feet.

(See Torso, Frame, Back-Line, Top-Line, and Upright.)

Basic (*bsc* or *bas*)**:** A fundamental **C**oupledance Figure, Step, Stance or Term.

Basic: Mechanics for the **Basic** Coupledance Pattern are roughly the same for all **ChaChas**, **Mambos**, **Rumbas**, and **Boleros**, although Essences differ considerably:

Man dances *forward Recover slow (or tripple) sideward, Backward recover Slow (or Tripple) Sideward.* His Lady Follows.

For descriptions of the precise differences, see both American and International ChaChas, Mambos, Rumbas, and Boleros.

Basic-Alemana: See Alemana.

Basic-Back or **Backward-Basic:** A hardly Leadable **PasoDoble** Traveling-Coupledance Figure, danced Facing in the PasoDoble-Hold throughout.

Starts with one's Feet Together. No *Appel* to Start. Danced Ball-Flat for *Backward* Steps, and *Forward* on Balls, with short Steps. Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. No Turning but there can be Slight Curving. Steps are taken with pressure Into-the-Floor. One's Body remains erect throughout in a very **Proud-Stance**. One Measure Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick.*

Man dances *Backward backward Backward backward.*

Lady dances *forward Forward forward Forward.*

(See Basic-Forward, Basic-Movement, Sur-Place, and Marcando.)

Basic-Box or **Box-Step** or **Box:** Three different, Basic but similar, Leadable, non-Turning Coupledance Box Patterns, used in American **Twostep**, in Medium-**Foxtrot**, in the Medium-**Waltz**, and in other dances.

(See Twostep-Box, Foxtrot-Box, Waltz-Box, Forward-Waltz, Back-Waltz, Touch-Box, American Rumba, and Box-Finish.)

Basic Class: See Basic Figures.

Basic-Figure: A Coupledancer's Term for the Standardized Step Figure or Pattern, which, in relation to its other Figures and/or Patterns, constitute **the basis of a particular dance**.

(See Basic-NewYorker.)

Basic Figures or **Basic-Footwork** or **Beginner's-Footwork** or **Basic-Class:** A General Coupledance Term. **Basic Figures** are easier to Master than are **Intermediate**, **Advanced**, and **Challenge Figures**. **Basic Figures** are taught and danced, among other places, in the **Pre-Novice** and **Novice-Level** of Ballroom Dancing, and in **Easy-Level**s of Roundancing, Phases I through III.

(See Difficulty-Levels, Introductory-Stage, Amateur-Level, Beginner, Amateur, and Phase.)

Basic-Footwork: See Basic Figures.

Basic-Forward or **Forward-Basic**(2)**:** A Leadable **PasoDoble** Traveling-Coupledance Figure, danced Facing in the PasoDoble-Hold throughout.

Starts with an *Appel* with one's Feet Together. Danced *Forward* on Balls with short Steps; Ball-Flat for *Backward* Steps. Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. No Turning but there can be Slight Curving. Steps are taken with pressure Into-the-Floor. One's Body remains erect throughout in a very **Proud-Stance**. One Measure Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*.

Man dances *Appel forward Forward forward.*

Lady, Following, dances *appel Backward backward Backward.*

(See Basic-Back, Basic-Movement, Sur-Place, and Marcando.)

Basic-Forward-and-Back: A Leadable Coupledance Pattern, suitable for all **Sambas** and Performed by either or both Partners. See Samba for Rhythm Timing. Danced normally in Closed-Position.

Man's Steps for the Basic **Samba** are *one And two, Three and Four*. His Lady Follows.

Basic-Hold or **Hold:** There are various Coupledance Holds or Positions, and almost all are enumerated in detail in this book.

There may be a transition from one **Hold** to another, depending on the preceding, current and/or following Movements.

Generally, to begin most Coupledances, Partners Face with Feet Slightly Apart. Usually the Man's Weight is on his Right Foot, with his Lady's Weight on her Left Foot. The Man's Left Hand may Clasp the Lady's Right Hand, with his Right arm at her waist, and usually the Lady's Left arm rests on her Man's Right arm.

(See **Dance Positions**, Position, Stance, Posture, Solar-Plexus's-Facing, Track, Ideal-Dance-Position, Partner-Combination, and Frame.)

Basic HugMe Whip: See HugMe Whip.

Basic-In-Fallaway: See Fallaway-Right-Face-Turning.

Basic-In-Place: See Basic-Rock.

Basic-Left-Turn: See Viennese-Turn.

Basic-Lindy: See Lindy.

Basic-Movement: A Coupledance Term used in Travel-dancing the **PasoDoble**, for certain Leadable Figures or Patterns. Stepped to 4/4 Cadance, Timing is *Quick Quick Quick Quick*.

Basic-Movements are a series of short Steps, usually four but possibly eight, either **Forward or Backward**, with Partners in a PasoDoble-Hold throughout. With Feet Together, Man Starts with his Right Foot, Lady with Left. No Turning but there can be Slight Curving. Danced on Balls-of-Feet with Knees Slightly Flexed with a normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Heels may Lightly Lower; Ball-Flat for Backward Steps. These Steps are taken with pressure Into-the-Floor. One's Body remains erect throughout in a very **Proud-Stance**.

(See Attack, Basic-Forward, Basic-Back, Sur-Place, and Marcando.)

Basic-NewYorker or **Rock-Basic** or **Basic-Figure** or **Starting-Figure:** One of the two Leadable, Basic Six-Count-Triple-Timing, 1 1/2-Measure, Spot-Coupledance Patterns, used for Eastern **Swing**, West-Coast-Swing and Jive. Danced in either Closed Position #5 or #6, or in Butterfly Position. Lady follows Mirror-Image.

Use either this **Basic-NewYorker** or the **Basic-Rock** for the Starting Figure and Basic Step for all Swings. Basic-NewYorker Timing for the Man is *quick And slow Quick and Slow, slow Slow.* (Step sequence varies from that for Basic-Rock, which is *slow Slow quick And slow, Quick and Slow.*)

Partners dance a Starter-Step (two Step-Ball-Changes, one Left and one Right), then they Break-Back (and Recover).

Man dances *diagforward Close diagforward DiagBackward close DiagBackward, backcheck ForRecover.*

Lady dances *DiagForward close DiagForward diagbackward Close diagbackward, BackCheck forrecover.*

Same as **Fallaway-Left-Face-Turning**, and **Fallaway-Right-Face-Turning**, except there is no Turning. Performed as a Starting Figure, a Throwaway or Throw-Out may follow. (See Six-Count-Swing.)

Basic-Reverse-Turn: See Left-Cross-Turn, and Viennese-Turn.

Basic-Reverse-Turn-Closed-Finish: A Leadable, two-Measure Coupledance Pattern, suitable for the **International Tango**. Rhythm with 2/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Begins and ends in the Closed Position For Tango, with Man Locking in-between. Consists of six Steps with a 3/4-Turn Counter-Clockwise total Couple-Rotation.

Man dances *forturn1/4CCW* with CBM *DiagForTurn1/4CCW lockinfront, BackTurn1/4CCW diagforward Close.*

Lady dances *BackTurn1/4CCW* with CBM *sideturn1/4CCW Close, crossinfronturn1/4CCW DiagBackward close.*

Similar to **Open-Reverse-Turn-Closed-Finish**.

Basic Rhythm: The fundamental Rhythm of a particular Coupledance.

Basic-Right-Turn (for Viennese): See Natural-Right-Turn (for Viennese).

Basic-Rock or **FallAway-Rock** or **Basic-In-Place:** One of the two Leadable, Basic Six-Count-Triple-Timing, 1 1/2-Measure, Spot-Coupledance Patterns, used for Eastern **Swing**, West-Coast-Swing and Jive. Danced in either Closed Position #5 or #6, or in Butterfly Position.

Use either this **Basic-Rock** or the **Basic-NewYorker** for the Starting Figure and Basic Step for all Swings. Basic-Rock Timing for the Man is *slow Slow quick And slow, Quick and Slow.* (Step Sequence varies from that for Basic-NewYorker, which is *quick And slow Quick and Slow, slow Slow.*)

Partners Break-Back, Recover, then dance two Step-Ball-Changes (Triples), Left then Right.

Man dances *backcheck ForRecover diagforward Close diagforward, DiagBackward close DiagBackward.*

Lady dances *BackCheck forrecover DiagForward close DiagForward, diagbackward Close diagbackward.*

Same as **FallAway-Left-Face-Turning**, and **FallAway-Right-Face-Turning**, except there is no Couple-Rotation. As a Starting Figure, a Throwaway may be performed in place of the two Triples. (See Six-Count-Swing.)

Basic-Shuffle: See Shuffle.

Basic-Start: For **Argentine Tango** Coupledancing, the first two of eight Moves, Leadable, Starting with Man's Left Foot, both *TouchSideward* then *Recover*, all in one Beat, then both Step *Sideward* to Man's Left. Rhythm Timing is *Quick Quick Slow*.

(See Natural-Resolution.)

Basic Step(1): A General **C**oupledance Term for the Basic, fundamental Move(s), Step(s), Figure(s), or Pattern(s); the foundation for many or even all other Moves, Steps, Figures or Patterns of a certain dance, identifiable to its particular Rhythm.

Or, certain **Basic Steps** to be mastered, which are: Walking, Triples, Chasses, Boxes, Rocks, Touches, Taps, Stamps, and Stomps, among others.

(See Standard Dances.)

Basic-Step(2): Three different Leadable Figures for the **Argentine Tango** Coupledance. The first two Steps of eight Moves total begin with a Basic-Start, a Backward-Start, or an American-Start. The last six Moves, all *Slow* Steps, are common after all three Starts. They are as follows:

Man Steps *Forward forward Close* into Facing-Offset Position, while the Lady Steps *backward Backward lockinfront*.

Man, for the last three Moves, Man Steps *forturn1/4CCW*, a wide *Sideward* then he *closes*; the Lady Steps *BackTurn1/4CCW sideward Close*.

(See Natural-Resolution.)

Basic-Step(3): A Leadable 1990s, **Slow-Twostep** Spot-Coupledance Pattern, in 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, in 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick*.

This **Slow-Twostep-Basic-Step**, six-Step Basic Pattern is danced with No-Float and with a Softened-Knee, to the Man's Left then Right, Generally in a very Loose-Closed or a Butterfly Position.

Basic Step is danced with a wide *Sideward* Step, a Step *CrossBehind* In-Line with Supporting-Foot, then a *RecoverInPlace* Step, then repeated Mirror-Image Opposite.

For first and fourth Steps, Push-Off with a Slight Opposite Side-Stretch. Second and fifth Steps are a Break-Back Rock-Step. Third and sixth Steps are a Recover Step.

See **Slow-Twostep** for further details.

Identical to **Waltz-Balance-Sideward-Behind**, **Samba-Balance-Sideward-Behind**, **DiscoSwing**, and **Side-Cross-Hesitation** Patterns, except for Rhythm Timing; all of which first Step *Sideward*.

Similar to **Alternate-Basic**. (See Open-Basic, Lunge-Basic, Switches, Left-Turn-with-Inside-Roll, and Right-Turn-with-Outside-Roll, for other **Slow-Twostep** detail Patterns.)

Basic-SugarPush: See SugarPush.

Basic-Swivel: See Same-Foot-Hustle Basic-Step.

Basic-Walk-In: See Latin-Hustle Basic-Step, and Same-Foot-Hustle Basic-Step.

Basket: A Traditional Coupledance Pattern associated with **Folkdance**, and **Country-Dance**. A **Basket** is formed by three or more dancers, all Facing Inwards, and placing all arms around each other's waists, then Clasping a Hand found there.

Basket is usually **Group-Rotated** Clockwise by a Buzz-Step Style of Pivot.

(See Threesome-Dance, Wrap, Orbit, Wagon-Wheel, Wheel, Windmill, Wheel-Side-by-Side, Natural-Fleckerl, Allemande-Right, Arm-Right, Right-Reel, Right-Waist-Swing, Right-Highland-Swing, Paddle-Turn-Right, and Buzz-Step-Right.)

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Basketball-Cha-Turns: Four, two-Measure, Leadable Coupledance Patterns, Left or Right Foot and Mirror-Image, suitable for both **ChaChas**. Each has a Half-Turn, either Away from or Into Partner in two even Swiveling Steps, a Latin-Cross Toward Opposite Direction-of-Dance, then, with a Half-Turn with the same Rotation in two even Swiveling Steps, a Latin-Cross toward original Direction-of-Dance. His Lady dances Mirror-Image Opposite him. Rhythm Timing is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

The most common Pattern begins and ends in Open Position with Outside-Feet Free, where Partners Half-Turn Into, change Hands, then Half-Turn Into each other again:

Man dances *swivel Recover, forward LockBehind forward; Swivel recover, Forward lockbehind Forward.* His Lady Follows accordingly.

(See Basketball-Turns, Basketball-Four, Turn-In-and-Around, and Turn-Out-and-Around.)

Basketball-Four: Two Unleadable Spot-Coupledance Figures, Man's Right or Left, Mirror-Image Opposite, suitable for both **ChaChas** and other dances. Timing is *Slow Slow, Slow Slow* or *Quick Quick Quick Quick.*

Begins and ends in Facing Position, some 24 inches Apart, with no Hands Joined. Consists of four even, Swiveling Steps, a Half-Turn each. The Rearward Swiveling Foot remains In-Place. For **Right-Basketball-Four**:

Man dances *forswivelCW Recover, forswivelCW Recover.*

Lady may dance in Unison *ForSwivelCCW recover, ForSwivelCCW recover.*

(See Basketball-Turns, Basketball-Cha-Turns, Turn-In-and-Around, Turn-Out-and-Around, BackTrack, StrideTurn, Military-Team, Military-Pivot, and New-Yorker-in-Four.)

Basketball-Turns (*bball* or *BBirn*) or **Full-Basketball-Turn:** Suitable for American **Twostep** and **Onestep**, and other dances. Four Leadable, General, Spot-Coupledance Figures or Patterns, Left or Right Foot and Mirror-Image, with a Half-Turn Into then Away from, or Away from then Into Partner. Consists of four even, Swiveling Steps, Starting and Ending in either Open or Left-Open Position. Timing is *Slow Slow, Slow Slow* or *Quick Quick Quick Quick.*

Begins and ends in Open Position, where Partners Half-Turn Into, Change-Hands, then Half-Turn Away from each other. The Inside Swiveling Foot remains In-Place. If Turns Start with **Lady on Man's Right**:

Man dances *forswivelCW Recover, forswivelCW Recover.*

Lady dances *ForSwivelCCW recover, ForSwivelCCW recover.*

(See Basketball-Four, Turn-In-and-Around, Turn-Out-and-Around, Basketball-Cha-Turns, StrideTurn, Military-Team, and Military-Pivot.)

Basket Position: See Wrapped Position.

Basket-Whip: See Contest-Whip.

Basque-Dances: A type of Traditional Spanish Basque **Folk**dance Genre. The **Basque-Dances** were born in the North of Spain.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Bassa-Danza: See Basse-Danze.

Basse-Danse: See Basse-Danze.

Basse-Danze or **Basse-Danse** or **Bassa-Danza** or **Low-Dances:** Originally of Italy, well before 1400, and persisting for more than 1 1/2 centuries, the Traditional Basse-Danze Genre was simple to modify. These were the beginnings of the **Court-Dances**. By the first half of the 15th Century, three Coupledance Manuals had been published in Italian. In AD 1416, the early Dancing-Master, Domenico of Ferrara, published his Coupledance Manual, "De la Arte di Ballare et Danzare".

These Serene and Gently Undulating Coupledances depended upon Lifting one's Heels Slowly then Lowering Quickly. Likening the Motion to that of a double-oared gondola cresting then dipping quickly, Domenico designated the Basse-Danze the "queen of measures". Judged by the local nobleman from his throne, these Coupledances had Low and solumn Gliding Patterns; close to the Dancefloor was their predominate feature. They had Walking and Gliding Steps, with none of the Leaps, Hops and Kicks of their current Folk-Dances. Modern Coupledances of similar Genre might be the Waltz and Foxtrot. These Italian Basse-Danzes were soon Coupledanced in the courts of Spain, France, England and Germany, where local modifications were made.

(See High-Dances, and Court-Dance. Also see Sedate.)

Batucada: See Batucado.

Batucado (*bah-too-CAH-do*) or **Batucada** or **Batuque** or **Macumba** or **Macumbo:** Afro-Brazilian Coupledances and songs at 1950s Jam-Sessions. Explosive Rhythm with both Violent and Free-Expression, danced both Open and Closed in 2/4 Time.

These stem from Ritualistic Brazilian **Folkdances**, Singularly danced. One example is where dancers form a Circle around one Performer, who after dancing, shouts "Sama" then chooses the next Solo dancer.

As a Ritual, similar to the **Jongo**. (See Samba.)

Batuque: See Batucado.

Beach-Bop: A novelty fad, American Street-Swing Coupledance, popular in the 1980s-1990s. (See Alcatraz.)

Beat: A musical and Coupledance Basic Term.

Referring to one single music Beat: A unit of Time or Accent, throb, striking again and again. Beats are normally in amounts of 2, 3, or 4 Beats in a Measure.

Referring to the overall music Beat: A steady and continuous music pulse, within which Rhythms are formed. Or, the underlying pulse of a Movement or piece of music that is constant and regular.

(See Beats-per-Measure, Beat-Value, MPM, BPM, Underlying-Beat, Tempo, Time-Signature, Cadence, Normal-Walking-Cadence, Medium-Cadence, Timing, Lagged-Timing, Four/Four-Time, Three/Four-Time, Two/Four-Time, Rhythm, Rhythm-Pattern, Body-Rhythm, Speed-It-Up, Slow-Motion, Slow-Down, Duple-Meter, and Triple-Meter.)

Beats-per-Measure: A musical and Coupledance Basic Term. Say the **Accent** is on the first **Beat** of every **Measure**; with 12 notes on a sheet of music and each representing one Beat, suppose all begin with one **Bar**, and suppose all 12 notes are divided equally:

Add 3 Bars = 3 Measures of 4 Beats each.
Add 4 Bars = 4 Measures of 3 Beats each.
Add 6 Bars = 6 Measures of 2 Beats each, (Cut-Time.)

(See MPM, BPM, Beat-Value, Time-Signature, Duple-Meter, and Triple-Meter.)

Beats-per-Minute: See BPM.

Beat-Value: A musical and Coupledance General Term. The Beat-Value of a quarter note equals one quarter of a Bar or Measure.

(See Beat, and Beats-per-Measure.)

Beauchamps-Feuillet System: From about 1660, for **teaching specific Court-Dances**. Pierre Beauchamps, dance instructor for Louis XIV, was director of the Academie Royale de Danse. Dancing-Masters of the 17th and 18th Centuries widely employed this system as a more precise method than verbal for describing Traditional Movements and Floor-Patterns. Notations were coded and graphically laid out on paper.

Bebop or **Bop: Bebop** is a Style of combined Jazz and Swing. An extreme manner of playing Swing music that was most popular in the U.S. in the 1940s, **Bebop** is characterized by extended harmonies, improvisation, Fast Tempos, and complex Rhythms. The various **Swing** Dances are and were often danced to **Bebop**. The most famous **Bebop** Dance-Band was that of Dizzy Gillespie.

Bee or **Barn-Dance** or **Hoe-Down** or **Frolic:** In the early United States, while the social gentry had their Assemblies and Formal Balls, the plainer folk also **C**oupledanced, usually to a single fiddle. **Hoe-Downs** were mostly a product of English Country-Dances. For a **Bee**, several farmers would take their families to a neighboring farm to help. Then Traditionally they would enthusiastically and vigorously **C**oupledance after a hearty meal.

(See Assembly, and Ball.)

Beginner: A General **C**oupledance classification for dancers that are at the **Introductory-Stages** of **C**oupledancing.

A **Beginner** is at the hesitant stage, a new **C**oupledancer with little or no experience, and considered to have only a beginning Level of Skill; or, a **C**oupledance Choreographed to a Beginning Level of Skill; or, a class in which **C**oupledancers with just Beginning Skills are taught; or, Roundance Phases I and II.

(See Difficulty-Levels, Intermediate, Advanced, Challenge, Phase, and Competition-Levels. Also see Basic Figures, Amateur, Amateur-Level, Easy-Level, And Pre-Novice-Level.)

Beginner's-Footwork: See Basic Figures.

Beguine or **Martinique-Beguine:** A lively, Syncopated, 1950s Rhythm **C**oupledance, that originated in the French West Indies as a **Folkdance**.

There, on the islands of Martinique and St. Lucia, the **Beguine** is a popular NightClub Dance. Their music accent is on the second eighth note of the first Beat. The Man Rocks his hips Backward and Forward in Time to the music, as his Lady has both arms wrapped around his neck, and he Clasps her at or about her waist. Much of their same **Martinique-Beguine** Steps are used in the Merengue on the island of Haiti, and also in the local Calypso.

Current U.S. and European music sounds like a soft Latin Foxtrot, such as Cole Porter's "*Begin the Beguine.*" Danced on the One-Beat Rhythm-Station, with Cuban-Motion, ideally at 27 to 30 Bars per minute (MPM). The dance is Accentuated by Hip-Rocks.

Man's **Beguine** Basic Pattern is a **Box-Step**, *forward DiagForward close, Backward diagbackward Close*, danced *Slow Quick Quick, Slow Quick Quick. Diag*onal Steps are danced with a Swooping Stride and ending Rise; they are not Brushed. The *Forward* and *Backward* Steps have Cuban-Motion and form a Left-Turning-Box. The Lady Follows.

Similar to the **Arthur Murray Rumba**. (See American Box-Rhumba, American Bolero, Salsa, Box-Step, Basic-Box, Left-Turning-Box, Danzon, Bolero, and Rumba.)

Behind(1) or **In-Back:** A Coupledance Term, or two Basic Movements, Left or Right Foot, Mirror-Image Opposite.

Free-Foot is Moved **Behind** one's Supporting-Foot, with or without a Change-of-Weight. Or, one Body part is Moved **Behind** its other matching part.

Opposite of **In-Front**. (See Foot-Movements, and Cross-Behind.)

Behind(2)**:** In Coupledancing in General, one Partner Crossing **Behind** or Standing **In-Back** of the other Partner.

(See Looking-Circle, Trail, Bicycle, and Tandem.)

BehindCrossCheck: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Either or both Partners Step, in Unison, directly **Behind** their Supporting-Foot or even beyond, and then Braking-Action is taken in that Line-of-Motion, with a Change-of-Weight, in preparation to take a different Line-of-Motion.

Opposite of **ForCrossCheck**. Similar to **DiagBackCheck**. (See Foot-Movements, SidewardCheck, Cross-Behind, DiagCross-Behind, and Behind.)

Behind-Gancho-to-Weighted-Foot: In **Argentine Tango** Coupledancing, four different Unleadable Figures; Man's Left or Right, and Lady's Left or Right. Banjo or Sidecar, one Partner's Lunge is held, while the other Flicks Behind Partner's Weighted-Foot.

(See Open-Finish-Gancho.)

Behind-the-Back: See Belt-Turn.

Behind-the-Beat: See Lagged-Timing.

Belly-Dance or **Hootchie-Kootchie:** A mildly lascivious, Traditional Singles dance by the Lady. Belly-Dancing is like a plate of jelatin plus vibrator. Not as Sensuous as Bumps-and-Grinds since the Lady's hips are Swayed, rather than her Rotating the pelvis. Believed of Turkish origin, **Belly-Dance** was first recorded in the 1890s as the `Cootchie-Coot'. Not subject of this Glossary.

(See Strip-Tease, Grinds, Hip-Bumps, Bumps-and-Grinds, and Fan-Dance.)

Below: A **Longway-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Meaning Towards the Longway-Set Foot or Bottom.

(See Down, Up, and Above.)

Belt-Turn or **Change-Hands-Behind-Back** or **Behind-the-Back** or **Freshman-Break** or **Change-of-Hand:** A Leadable, Six-Count, eight-Step, Eastern **Swing**, West-Coast-Swing and Jive Coupledance Pattern. Three Measures in 4/4 Tempo, Rhythm Timing is *Slow Slow, Quick And Slow, Quick And Slow.*

Begins and ends in Left-Open-Facing Position. First there is the *RockBack* and *Recover*, then only the Man Turns, a Half-Turn Counter-Clockwise, into his own Left arm. The Man switches his Hands behind his back, with Partner's Right Hand, at belt Height, and then switches Hands back.

Bend or **Plier** (*plee-AY*)**:** Various possibly Leadable, General, Off-Balance, Coupledance Actions, by either or both Partners. There are **Bend**s Forward, Diagonally, Sideward and/or Backward. **Bend**s are from the waist, with both the Torso and Head displaced.

(See Out-of-Balance, Tips, Tilt, Lean, Incline, Pitch, Totter, and Movements-in-Dancing. Also see Supple, Pliant, Limber, Lithe, Agile, Nimble, Flexible, Graceful, and Cuban-Hip. Also see Forward-and-Back-Bends, Samba-Bow, Maxixe-Hold, Rag-Doll, and Bird-of-Paradise.)

Bended-Knee: See Bent-Kneed.

Bent-Kneed or **Bended-Knee** or **Fondu** or **Fondue** (*fawn-DEW*, French = sinking down or melting): A Leadable, Basic Coupledance Stance or Action. Standing or sinking Down with Supporting-Knee slightly to Well Bent; or, in Closed Position, sufficient Lowering by the Couple results in their Knees engaging; or, Coupledancing Down, Bent-Kneed with Toe-First like Groucho Marx.

Saint-Leon wrote, "**Fondu** is on one leg what a **Plie** is on two."

Opposite of **Straight-Kneed**. (See Softened-Knees, Body-Heights, and Touchdown.)

Best-Foot-Forward: A General Coupledancer's saying that means, publicly Presenting one's best side or appearance.

(See Show, Shine, and Demonstration.)

Bicycle or **Tandem-Bicycle** or **Shadow-SugarPush** or **FigureHead-and-Flick:** Two Unleadable **West-Coast-Swing** Coupledance Patterns, simulating two people on a Tandem Bicycle peddling Backwards. Partner's Steps are identical and are on the Same-Feet. Seven Steps, 1 1/2-Measures, Six-Count-Triple-Timing; the Man is In-Front for one Pattern while the Lady is In-Front for the other. No Turning. Timing is *Slow slow Slow Slow, quick And slow.*

Both dance *Forward forward Flick Backward backward Together forward.* The one In-Front places one's arms Down with Hands Rearward, Palms Up; the Partner Behind holds these fingertips. The Flick is a Forward Kick by the Right Foot that grazes the Dancefloor, followed by Raising the Right Knee and Stepping Backward on the Right Foot. The one Behind uses care not to Kick their Partner. Either Pattern is usually repeated.

(See Tandem-Hold, Indian Position, Reverse-Indian Position, and Tandem-Flying-Lindy.)

Big-Apple: An American Arthur Murray novelty Fad Coupledance of the 1930s; an offshoot of the **Shag**. The **Big-Apple** originated in a South Carolina church turned into a black NightClub. The **Big-Apple** incorporates all early Swing Steps, and has a **Caller** directing. When the Caller calls "**Shine**" and requests a particular Swing Step, only one Couple is supposed to volunteer and Perform that Step requested for the crowd.

(Also see Carioca, Conga-Line, Boomps-A-Daisy, and Lambeth-Walk; which were all Fads in vogue in the 1930s.)

Big-Band-Dancing or **Live-Big-Bands** or **Big-Band-Sound** or **Big-Band-Era:** Coupledancing limited to **American Foxtrot** and **Waltz**, **Eastern** and **West-Coast-Swing**, and **American Latins**.

Dancing to **Live-Big-Bands** was a real pleasure! Beginning about the late 1930s, Ballroom Dancing took off from a new drive in music, the **Big-Band-Sound**. These new bandleaders were director/composers, as they had been since John Philip Sousa and his Dance-Band in 1892. The 1930s, the start of the **Big-Band-Era**, brought Guy Lombardo, Benny Goodman, Count Basie, Duke Ellington, Glenn Miller, Dizzy Gillespie, Dorsey Brothers, and many others to the fore. By the 1940s, some of the best music ever written was extremely popular the world over. Some was from composers such as George Gershwin, Cole Porter, Johnny Mercer, and Henry Mancini. Big-Bands lasted till about the late 1950s, when imposed floor taxes on large Dancefloors, coupled with increased union rates for musician pay, killed the Big-Bands. Coupledancing eventually suffered.

(See Swing-Era, Social Dancing, Tea-Dance, Combo, Ballroom Dancing, Ballroom-Dancers, NightClub Dancing, Dance-Set, and DanceSport.)

Big-Band-Era: See Big-Band-Dancing.

Big-Band-Sound: See Big-Band-Dancing.

Big-Bea: See Frug.

Big-Circle-Dancing or **Grand-Circle-Dancing** or **Circular-Dance:** A Traditional Coupledance Term for a large, single Circle of Couples, arranged in various configurations, and dancing Choreographed dances. Such arrangements were and are used in **Court-Dance**, **Folkdance**, **Country-Dance**, and other dances.

(See Country-Western Dancing, Country-Dance, Double-Circle, Center, Formation, and Roundance.)

Big-Spin Motion-Disorder: See Dizzy.

Big-Top: A partially Leadable, one-Measure, three Step Coupledance Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and International **Quickstep**. Foxtrot Timing is *Slow Quick Quick*; Waltz Timing is *Slow Slow Slow*; Quickstep Timing is either *Slow Quick Quick*, or splits Measures with *Slow Slow, Slow*.

There are three versions of how to properly dance the Big-Top. All versions begin in Semi-Closed Position, Couple-Rotate Counter-Clockwise and end in Closed Position. Each version has three Movements for both Man and Lady. Figure Rises to Balls then Lowers on last Step. Man lags Lady's Step on second Beat; Partners Couple-Rotate in Closed Position during this second Step, except Lady has Head-Open then Head-Closed for last Step.

Version #1: Total of approximately 7/8-Turn for both Man and Lady. Man allows Lady to dance her own Steps until her last Step.

Man Crosses-Right-In-Front, with CBM and Heel-Lead Rising to the Toe. He allows Lady to Swivel herself into Closed Position, then he Pivots CCW on Right Toe, Knees Together, Trailing Left Foot behind. He takes a Small-Step Rearward on Left Ball at 1/8-Turn; Slips a 3/8-Turn CCW by Rotating on both Balls, ending with his Small-Step Rearward on Right Ball, Swiveling 3/8 CCW.

Lady Steps-Thru on her Left Foot with CBM and Heel-Lead Rising to the Toe and Swiveling 1/8CCW. A small Diagonal-Forward Right Step, Swiveling 1/4CCW then she Brushes with her Left Foot. Ending, she Slips a Half-Turn CCW while Stepping Forward on her Left Foot.

Version #2: Total of a Half-Turn for Man, and 7/8 to a Full-Turn for Lady. Man Rotates Lady with her Toes Together, using care to Balance her.

Man Crosses-Right-In-Front then Pivots CCW on Right Heel, Knees Together, Trailing his Left Foot Behind. He takes Weight on Left Ball at 3/8-Turn; Slips 1/8 Turn CCW more by Sliding his Left Foot Rearward.

Lady Steps-Thru on Left Heel and Rolls Forward to her Left Ball; she Swivels a Half-Turn CCW on both Balls, ending on Right Ball; Forward on her Left Foot, she Slips a Half-Turn CCW (with almost a Cross-In-Front), ending with her Left Toe Forward between Man's Feet.

Version #3: Total of 3/4 to 7/8-Turn for Man, and 1 1/4 to 1 3/8-Turns for Lady.

Man Crosses-Right-In-Front then Pivots CCW on Right Heel, Knees Together, Trailing his Left Foot Behind. He takes Weight on Left Ball at Half-Turn; Slips by Rotating on both Balls, ending with his Left Foot Forward.

Lady Steps-Thru on Left with Toe-Out; Crosses-Right-In-Front then Rotates on both Balls to Full-Turn; she Rotates on Right Ball 1/4 to 3/8-Turn more, Brushes with Left then Forward on Left.

Bike-Pants: A Lady's General dance garment of Spandex stretch material. There are colorful form-fitting **Bike-Pants** to build one's Team uniform around. Leg lengths are Slightly longer than for **Hot-Pants**, ending at the middle or lower thigh.

(See Leotard, Jazz-Pants, Hot-Pants, and Trunk. Also see Dance-Sneaker, Split-Sole, and Novelty-Props. Also see Costume- Competitive, Jazz and Funk, Lady. Also see Ballet, Jazz-Dance, Lyrical-Dancer, and Funk.)

Biltmore: A name given by Arthur Murray to a certain Figure of his for the **Hesitation-Waltz** Coupledance.

(See Yale, and Arthur-Murray-Turn.)

Biomechanics: A Standard Coupledance Term; study of the mechanical forces, i.e. Drag, Torque and Inertia, at work in the Bodily Movements.

(See Body-Rotation.)

Bird-of-Paradise: A Flashy, partially Leadable, General Pose or Figure, Performed with artful Balance. Suitable for many Coupledances, including **Cabaret**. Bird-of-Paradise is Executed in Loose-Closed Position except for arms and Hands.

Lady lays far Backward from her waist, with her arms outstretched High. She looks Up and to her Left.

Man holds his Lady securely by either of two methods: (1) With both of his Hands at her waist and hips, his Thumbs spread; or, (2) With both of his Hands at her back, flat against her wings or waist. Man sinks Well into his Knees to place his Center-of-Balance enough Rearward to Counter-Balance his Lady's Backward Bend; his Right Knee and Foot are Forward between his Partner's Feet; he may also extend his Toes Outward for Stability in Supporting her.

(See Bird-of-Paradise-ContraCheck, Around-the-World, Around-the-World-ContraCheck, Rag-Doll, and Sway-ContraCheck.)

Bird-of-Paradise-ContraCheck: A Flashy, partially Leadable, General Coupledancing Picture-Figure, Performed with artful Balance. Suitable for the Slow-**Foxtrot**, Slow-**Waltz** and all **Tango**s, and as an ending for other dances, such as all **Quicksteps**, **Bolero**s, **Rumba**s, and **Cabaret**.

Man, after first Lowering by Softening his Right knee, Moves Forward into Lady, and the Couple assumes a Figure identical to the normal **ContraCheck** Position, except as follows:

Man Grasps his Partner's waist with both Hands, and Turns his Toes Outward for Stability. He Supports her as she lays Backward, by placing his Center-of-Balance sufficiently Rearward to Counter-Balance his Lady's Backward Bend.

Lady lays far Backward from her waist, with her arms outstretched High. She looks Up and to her Left.

(See Bird-of-Paradise, Sway-Contracheck, Around-the-World-Contracheck, and Around-the-World.)

Bistro: A Coupledance Term. A small bar or restaurant with Coupledancing.

Black-Bottom: An American wild novelty Fad, danced to a 4/4 Beat, Singularly or as a Coupledance. The **Black-Bottom** was created in New Orleans or in New York about 1926 and was popular throughout America in 1927 and 1928. The **Black-Bottom** was one of at least two dances inspired by the **Charleston**. It's Stomping Steps, Knee Sway and Shuffling were of Afro-American influence. This naughty-and-nice dance suited the time.

(Also see Varsity-Drag, and the Shimmy; both Fads in vogue in the 1920s.)

Blackpool: A small seaside town on the west coast of England, where once a year the British hold the most prestegious **International Dance** Competitions in the world.

(See International Modern Smooth Coupledancing, International Latin and Rhythm Coupledancing, International Style, International Standard Division, International Latin Division, and Costume.)

Bleking: Two Unleadable Basic **Folkdance** Figures in 2/4 Time; Left or Right, Mirror-Image Opposite. Suitable for **Country-Western** dancing. Performed by both Partners, Bleking consists of alternate Hops, extending Opposite Heel-Tip Forward to Touch Dancefloor each time. Count is *One And Two And, Three And Four And.* Left-Bleking is *hopExtendHeel Hopextendheel, hopExtendHeel Hopextendheel.* Believed to be of Swedish Folkdance origin; `Nigarepolska' was a Swedish Country-Dance with Bleking Steps.

(See LaRaspa.)

Blending (*blendg*) or **Adjust** (*adj*)**:** A Coupledance Action. Adjusting smoothly in a Change-of-Position. Or, the Skillful combining of Movements in a smooth manner.

Blithe: A General Coupledance Term. Dancing in a Lightly casual and/or airy manner, showing gladness; being cheerful, gay, merry, happy.

(See Lively, Allegro, Alegria, and Active.)

Block: A General Coupledance Action for Leading; a slight Push or Press for Initiating certain of the Lady's Rearward Movements. Using either Single-Hands or All-Hands-in-Hand, the Man Checks her Forward Motion into him or against his Hand. The Man's **Knuckle-Block** Lead or **Heel-of-Hand-Block** Lead, against his Lady's **Palm-of-Hand-Follow**, is a Block. (See Block-and-Catch, and Spring-Action.)

Block-and-Catch: Two Basic Coupledance Actions for Leading the Lady. Both the **Block** and the **Catch** are suitable for many Coupledances, in Initiating mainly her Rearward and Forward Movements, respectively. Both the Block and Catch are Led with either Single-Hands or All-Hands-in-Hand.

An example is a certain Resistance by the Lady in the **West-Coast-Swing SugarPush** Beats #5 and #6, where for the Man's two Hands Lead for Swiveling the Lady, she requires sufficiently Stiff arms and wrists for **Cooperative-Resistance**.

The Man's Knuckle-Block Lead or Heel-of-Hand-Block Lead against his Lady's Heel-of-Hand-Follow or Knuckle-Block Follow, is the **Block to Check her Forward Motion** against him. The Block is often followed by a Catch. The **Catch is the Man's means of Checking her Motion away from him**, his slight Pull or Lead, by curved Fingertips-to-Fingertips. Thumbs do not Grip.

(See Equal-and-Opposite, Spring-Action, Double-Resistance, Crossed-Hands, Wrist-Twist, and Swivel-Walks.)

BlueGrass: A style of music from the American southern hills, **BlueGrass** is characterized by Quick Tempos and elaborate wording. Normally it is played with fiddle, banjo, guitar, and bass.

(See Clogging.)

BlueNotes: A type of American music that is normally twelve Measures long. **BlueNotes** are the lower third, seventh, and at times, fifth degrees of a major scale, creating the characteristic **Blues** sound.

(See Jazz, and Jam Session.)

Blues: A type of American music that was derived from spirituals and work songs. The **Blues** was pioneered in the early 1900s by W.C.Handy, and was mostly popular in the 1920s. Very Danceable and still currently in vogue, **Blues** is sad music, characterized by **BlueNotes** with Slow, Syncopated Rhythms. Medium-**Foxtrot** is and was danced most often to the Blues.

(See Rhythm-and-Blues, Jazz, Jam Session, Dixieland, Honky-Tonk, Boogie-Woogie, and Ragtime.)

Bluesy-Swing: See LayBack Swing.

BMI: See Broadcast Music, Inc.

Bobbing: Leadable, General Coupledance Movements. Less than **Hop**ping, **Bobbing** is Bodily Moving *Up* and *Down* with short, quick, plural Motions on one Foot, as in Polka, and Jive, without one's Weighted-Foot leaving the Dancefloor.

Similar to **Bouncing**. (See Foot-Rise, Double-Rising, Samba-Bounce, Ballon, Jiggle, Floating, Lilting, and Rise-and-Fall.)

Bodily-Positioning: See Dance Positions.

Body (*bdy*): A General Coupledance Term for the entire Body, including Head, arms, legs, etc. (See Torso, and Body-Parts.)

Body-Alignment: A General Coupledance Term. Referring to the relative angle to each other of the Coupledancer's shoulders, Contrabody or otherwise; for instance, Shoulders-Parallel for International, Modern and Smooth Coupledances.

(See Alignment.)

Body-Completes-Turn (*BCT*): A General Coupledance Term. A picture in Time when **Foot-Rotation** has at first preceded any **Body-Rotation** due to drag, then upon the beginning of one's next Step, one's **Body-Completes-Turn**, due to inertia.

(See Body-Turns-Less, Amount-of-Turn, Torque, and Singular-Rotation.)

Body-Contact: See Body-Lead.

Body-Exchange: A General but derogatory Coupledance Term; referring to certain Ballrooms, Cabarets, or Nightclubs, where some of the all kinds of people who frequent such dance places for Pickup or for want to be Picked-up. Some are looking for a meaningful relationship while others only want a one-night-stand.

(See Dance Scene, and Pickup.)

Body-Flight: A Leadable, General Coupledance Action or Movement. **Body-Flight**, during Coupledance Movements, is the Smooth **Rise-and-Fall** and natural Body Weight release from **Swinging Actions**. These produce an emotional feeling, the exhilerating oneness of the Couple moving as one.

(See Rise, Roll, Scooping, Ballon, Samba-Bounce, and Lilt.)

Body-Flow: Smooth, uninterrupted and unrestrained Body-Movement, Coupledancing.

Body-Glitter or **Glitter:** A General Term for the colorful and sparkling **Glitter**, worn on Ladys' and girls' faces, hair and necks. **Glitter** is worn while Performing during Competitions and Exhibitions.

Since the requirement is for **All-Look**-and-Move-**As-One in any Team Performance**, **Body-Glitter** usually must be identical on each Team member. Individual **Glitter** designs are in, of course, for those dancing separately.

(See Novelty-Props, PomPons, and various Costumes. Also see CheerLeading, Chorus-Line, Line-Formation, Drill-Team, Military-Team, Teamdance, Showdance, and Roundance.)

Body-Heights: A Leadable, General Coupledance Action or Movement of shortening and elongating one's **Body-Height**, Down or Up.

There are various **Body-Heights** which both Partners maintain, especially while dancing the **PasoDoble**. These **PasoDoble Height**s have certain names for their Actions, Movements, Figures, or Patterns, i.e., **Appel**, **Sur-Place**, and **Elevation**. **Appel** is danced with **Bent-Knees**; **Sur-Place** with normal dancing Knee-Bend, **Softened-Knees** to **Straight-Kneed**; and **Elevation**, danced with **Stretch**ing the Body High on Balls through one's ankles. There are certain **PasoDoble** Figures and Patterns wherein dancers dance all three **Height**s.

(See Knee-Bend, Deep-Into-Knees, Standing-Straight Position, Extension, and Scooping.)

Body-Lead or **Body-Contact:** A General Coupledance Action or Movement. **Body-Contact** is the area between Partner's Bodies in Contact. **Body-Contact** is a very successful means of Leading for many Movements. The Man's entire Torso **Lead**s his Lady in most Coupledances. To prove this, try Leading and Following in a close Coupledance by Body Pressure only, without the use of arms by either Partner. **Body-Lead** only is all that is necessary for:

1) The Man Leans Forward for **leverage before Stepping Forward**.
2) The Man Leans Sideward for **leverage before Stepping Sideward**.
3) The Man Rotates his Right shoulder Rearward to initiate a **Clockwise** Turn.
4) The Man Rotates his Right shoulder Forward to initiate a **Counter-Clockwise** Turn.

(The Lady needs to partially Lead for the Man to Step Rearward.)

But besides his Torso, the Man's Right arm and Hand are an additional necessity for her Lead for many other Movements. The Man's Left Hand is not for use in Leading her in any Closed Position.

(See Body-Movement, and Leverage.)

Body-Lift: A General Coupledance Action. **Body-Lift** and Float is produced by one's Action of pushing Forward with steady Force, Pressing Balls-of-Feet into the Dancefloor.

(See Press, Side-Lift, Side-Rise, Hip-Rocks, Sway, Broken-Sways, Hula-Dance, Hip-Waves, Hip-Lift, Cuban-Hip, Check, Promenade-Sway, Cuban-Motion, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, and Figure-Eight.)

Body-Mechanics: A General Coupledance Term, pertaining to the technical aspects needed to achieve the desired or proper Execution of Bodily Actions, Movements, Figures, and Patterns.

(See Mechanics-Memory, Muscle-Memory, Subconscious-Dancing, and Think-It-Thru.)

Body-Movement: A General Coupledance Term, referring to the means by which the Man Leads and Supports his Lady. His entire Body Leads her, not just his arms.

(See Body-Lead, and Leverage.)

Body-Parts: A General Coupledance Term for singling out Torso, Head, arms, legs, etc.

Compare with **Body**.

Body-Rhythm: The Basic Coupledance Movement. In Coupledancing, the manner in which the Beats of music are distributed and applied to one's own **Body-Movements**, form dance Patterns.

The Rhythmic Movement of one's body, the *Quicks* and *Slows*, etc., as compared to the Rhythm of music played:

One whole note = 2 half notes = 4 quarter notes = 8 eighth notes = 16 sixteenth notes = 32 thirtysecond notes.

The length of Time sustained in Movement of one's body in relation to musical notes follows:

One whole note = very slow hesitation March of bride down aisle.

2 half notes = very slow funeral March.

4 quarter notes = ordinary Walking-Step, or between heart beats.

8 eighth notes = a moderate Run, or Trot, or Double-Timing.

16 sixteenth notes = Steps of a very Fast Run.

32 thirtysecond notes = tiny Steps of rapidly spinning Pencil-Turns.

A musical "rest," of various time lengths, relates to its preceding note. The Rhythm-Pattern is danced (held) accordingly.

(See Rhythm, Rhythm-Pattern, Rhythm-Stations, Two-Beat Timing, One-Beat Timing, Cadence, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Slow, Quick, And ---, A', Dance-Count, Timing, Four/Four-Time, Three/Four-Time, Two/Four-Time, Tempo, and Count. Also see Walk, Forward-Walk, Backward-Walk, SideWalks, Forward, Backward, Sideward, Walking-Step, Back-Step, and Side-Step.)

Body-Ripple or **Ripple-Up** or **Full-Body-Ripple:** An Unleadable, Singular, Basic Spot-dance Movement that Ripples Up **from bottom to top**. Danced separately; suitable for **Jazz** dancing, most **Hustle**s, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaCha**s, both **Mambo**s, both **Rumba**s, both **Bolero**s, among other dances.

Feet are either (1) together, or (2) with one Foot Forward in the Fourth of the Five Basic Foot Positions. For (1), there is minimum Change-of-Weight, Center-of-Balance rocks from Heels to Balls. For (2), there can be either one or two Changes-of-Weight; if (2), Ripple begins with Weight on the Forward Foot then Center-of-Balance Moves to the Trailing-Foot for one Change-of-Weight; for two Changes-of-Weight, the Center-of-Balance then returns to the Forward Foot.

With either Foot Position, Body-Ripple begins with Torso in Neutral Position, then Center-of-Balance Transfers Backward then Forward. Center-of-Balance goes Up-and-Over-the-Top Forwards, when Body-Rippling. Whatever is Rearward, all else is Forward.

(a) From Neutral, **Knees bend** to Sitting Position, protruding one's bottom.

(b) **Hips come Up-and-Over-the-Top Forwards**, contracting stomach.

(c) **Tummy pushes Forward**, Arching the back and tucking in one's bottom.

(d) **Chest pushes out**, with shoulders back, again protruding one's bottom.

(e) **Chin Moves in then Up-and-Over-the-Top Forwards**, bottom Rearward.

(f) **Straighten** to Neutral Position.

Opposite of **Body-Wave**. (See Continuous-Body-Ripples, Side-Body-Waves, Sway-To-and-Fro, Shimmy, Arm-Waves, Hip-Rocks, Hip-Waves, Broken-Sways, Hula-Dance, Side-Lift, Side-Rise, Body-Lift, Cuban-Hip, Cuban-Motion, Hip-Lift, Forward-Roll, Knee-Drape, Up-and-Over-the-Top, Wag, Shrug, and Figure-Eight.)

Body-Rise: A General Coupledance Action. A smooth and subtle Body Elevation, achieved by Straightening one's Knees.

(See Floating, Rise, Raise, Lilt, and Ballon.)

Body-Roll: See Natural-Roll, Ripple, and Side-Body-Waves.

Body-Roll-and-Spiral: A Leadable, one-Measure Coupledance Figure suitable for both **Rumba**s, both **Bolero**s, and other dances. Timing is either *Slow Slow* or *Slow Slow And.*

In Closed Position, Couple first Sways to Man's Left in a Challenge-Line, and they Roll their Bodies Counter-Clockwise from their waists. Man first Bends Backward as Lady first Bends Forward. Man Rolls his Torso in a Bent Full-Turn without Changing his Facing direction, while bringing Lead-Hands between them and over the Lady's Head to Turn her, whereupon his Lady Spirals Counter-Clockwise on her Right Foot into Wrapped Position.

(See Reverse-Twirl.)

Body-Rotation or **Body-Turn:** A possibly Leadable, General Coupledance Term, for one's **Twisted Torso** or Body extremity. **Body-Rotation** is specified usually only when different from that for one's **Foot-Rotation**.

Same as **Torque**, except Torque is a verb while **Body-Rotation** is a noun.

(See The Twist, Twisted-Waist, Twisted-Feet, CBMP, CBM, Feather, Contra, and Biomechanics. Also see Amount-of-Turn, Body-Turns-Less, Body-Completes-Turn, and Singular-Rotation.)

Body-Sway: See Side-Stretch.

Body-Sway: See Forward-Roll (for Latin).

Body-Tone: A General Coupledance Term, pertaining to both the Man and his Lady. Body-Tone is an Unleadable condition.

Each Upper-Body requires a precise amount of Toning for their Lead-and-Follow relationship. A stiffness is needed from both Partners, not as if in a cast; but, conversely, not too much giving in of the Upper-Body. Both Partner's arms need to be Toned, with elbows curving Outward, as if carrying two large bags of rather heavy groceries.

There needs to be a firmness or moderate Tension in one's overall resting muscles, at the ready for dance Movement but not all locked up nor all relaxed, just set enough for great Coupledancing.

(See Breaking-Frame, Frame, Tone, Attention!, Poise, Proud-Chin, Shoulders-Rolled-Back, Back-Line, Compression, Buttocks-In, Stiffness, Tension, Back-Muscles, Standing-Straight Position, Stomach-In, Chest-Up, Limp-Arms, and Relaxed-Coupledancing.)

Body-Turn: See Body-Rotation.

Body-Turns-Less (*BTL*): A General Coupledance Term. A picture in Time when **Foot-Rotation** has preceded one's **Body-Rotation** due to drag. **Body-Turns-Less** is always followed upon the beginning of one's next Step by **Body-Completes-Turn**, due to inertia.

(See Amount-of-Turn, Torque, and Singular-Rotation.)

Body-Wave or **Wave-Down** or **Full-Body-Wave:** An Unleadable, Singular, Basic Spot-dance Movement that Waves Down **from top to bottom**. Danced separately, suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among other dances.

Feet are either (1) together, or (2) with one Foot Forward in the Fourth of the Five Basic Foot Positions. For (1), there is minimum Change-of-Weight, Center-of-Balance rocks from Balls to Heels. For (2), there can be either one or two Changes-of-Weight; if (2), Wave begins with Weight on Trailing-Foot then Center-of-Balance Moves to the Forward Foot for one Change-of-Weight; for two Changes-of-Weight, the Center-of-Balance then returns to the Trailing-Foot.

With either Foot Position, Body-Wave begins with Torso in Neutral Position, then Center-of-Balance Transfers Forward then Backward. Center-of-Balance goes Up-and-Over-the-Top Rearwards, when Body-Waving; whatever is Forward, all else is Rearward.

(a) From Neutral, **chin Moves out and Up**, protrude tush as if punched in stomach.
(b) **Chest pushes out**, with shoulders back and bottom still Rearward.
(c) **Tummy pushes Forward**, Arching the back and tucking in one's bottom.
(d) **Knees bend**, as if kicked in the butt.
(e) **Hips come Forward and Up-and-Over-the-Top Rearwards**, contracting stomach.
(f) **Knees again bend** to Sitting Position, again protruding one's bottom.
(g) **Straighten** to Neutral Position.

Opposite of **Body-Ripple**. (See Continuous-Body-Waves, Side-Body-Waves, Wag, Shrug, Shimmy, Arm-Waves, Hip-Rocks, Hip-Waves, Broken-Sways, Hula-Dance, Sway-To-and-Fro, Side-Lift, Side-Rise, Body-Lift, Cuban-Hip, Cuban-Motion, Hip-Lift, Forward-Roll, Knee-Drape, Up-and-Over-the-Top, and Figure-Eight.)

Bolero or **Cachuca:** A superbly Graceful Latin Rhythm Coupledance. Later than the 17th Century **Bolero-Classic**, **another Bolero** was popular in Cuba and in Mexico, one which had changed to it's present Graceful but very Slow and exotic 4/4 Rhythm and Cadence. Some believe this Bolero can be traced from Haiti, from when Haiti danced their **ContraDanza-French**.

Bolero is like a romantic, full-bodied Essence in a warm Embrace. The smooth and sophisticated Bolero has seductive power, and is perfectly suited for the Dancefloor.

All Boleros are always danced with the accent on the *Slow*, meaning danced on the One-Beat Rhythm-Station. With Cuban-Motion, Bolero is danced at 22 to 34 Tempo, normally at 24 to 27 Bars per minute (MPM). The Soft and gentle Bolero has no abrupt Moves, and arms rarely Rise above Shoulder-Height. Arms fly High in Rumba, but not so in Bolero.

Bolero is danced *Slow And Quick*, while American Foxtrot Timing is *Slow Quick Quick*. Bolero is more like *Slowwwwww AndQuick*, with all Slows held extra-long, even longer than for Rumba, and Rumba's Slows are held longer than for Foxtrot. The extra-long Slows are accentuated by extra-quick *And*s. The *Slow*s are *Sideward* Steps with a low and wide Swoop, and with a Side-Lift ending. Even with its *Quick*s, Bolero **Floats**, with a Body-Rise type of Floating. Similar Rumba is danced *Quick And Slowwww*.

(See Bolero-Classic, Side-and-Back, Clave-Beat, Rumba, Two-Beat and One-Beat Timing, Side-Lift, American Bolero, and International Bolero. Also see Pasillo-Columbiano, Plena, and Modinha.)

Bolero-Back-and-Forth: A leadable six-Step, Spot-Coupledance Pattern used in the **American Bolero**.

Danced in Closed Position #1 for Bolero, with a Quarter-Turn total Couple-Rotation Counter-Clockwise. Danced with Feet Spread, and with Body-Rise type Floating. Timing is 4/4, and Rhythm is *Slow And Quick Slow And Quick*. Begins with Man's Right Foot.

Man dances *DownDiagBackSwoopRise* Right Side-Stretch *shortdiagforcheck ShortDiagBackRise downdiagforswooprise* Left Side-Stretch *ShortDiagBackCheck shortdiagforrise*.

Lady, Following, dances *downdiagforswooprise* Head-Closed Left Side-Stretch *ShortDiagBackCheck shortdiagforrise DownDiagBackSwoopRise* Head-Open Right Side-Stretch *shortdiagforcheck ShortDiagBackRise*.

(See Bolero-Diamond, Swoop, Side-and-Back, American Bolero, Left-Turning-Box, and Bolero-Basic.)

Bolero-Basic: The **prime-Basic Pattern** for the **International Bolero**; a Leadable, two-Measure Coupledance Pattern in six Steps. Danced in Closed Position #1 for Bolero, with Lowering and Rising Actions Initiated Strongly but gracefully. Rhythm Timing is *Slow And Quick, Slow And Quick*, with the accent on the *Slow*, (danced on the Down-Beat). Partners *Swoop Lower Rise, Swoop Lower Rise*. Maximum Rise is at the *Slow Swoop* ending. There is no Cuban-Motion and no Couple-Rotation.

Man dances *sideswoop* with Left-Side-Stretch *BackContraCheck recover* with Softened Knee, *SideSwoop* with Right-Side-Stretch *forcontracheck Recover* with Softened Knee.

Lady, with Head-Closed, dances *SideSwoop* with Right-Side-Stretch *forcontracheck Recover* with Softened Knee, *sideswoop* with Left-Side-Stretch *BackContraCheck recover* with Softened Knee.

(See Bolero-Left-Turn, Left-Turning-Box, Side-Lift, Bolero, International Bolero, American Bolero, and Bolero-Classic.)

Bolero-Box: See American Bolero.

Bolero-Classic: Originally in 3/4 Time with a Slow, Elegant Rhythm. A Traditional **Folk** Coupledance from Valencia in 17th Century Spain, where this **Bolero-Classic** is believed to have evolved even earlier from the Slow, stately Tempos of the **Danza-Espanola** Genre. The Spanish **Bolero-Classic** is a hybrid dance between **Las Sevillanas** and elements of the **ContraDanza-Spanish**, and began as a Spanish **Court-Dance**.

This early **Bolero-Classic** was Performed at times with Castanets or Fans, and even sometimes **On-Pointes**. Leaps and Elevations in the Ballet-mode were a characteristic of this dance Genre, in a pantomime in honor of Cupid.

The **Bolero-Classic** was danced in numerous forms; as Couples, as Groups, and as Solo. The **Bolero-Classic** normally consisted of three verses; an Introduction, an adornment, and an exaltation.

In past Spanish **Bolero-Classic** Presentations, a **Cuadro-Bolero** as well as a **Cuadro-Flamenco** were included, each with many dances. But since Flamenco has become so popular, the **Cuadro-Bolero** has become almost dormant.

Some of the principal **Slipper-Dances** of the Andalusian 18th Century **Escuela Bolero** (Ballet) were as follows: Bolero Seco, Bolero Liso, Bolero de Medio Paso, Bolera con Cachucha, Bolero Robado, and Bolero Popular.

Listen to Maurice Ravel (1875-1937) who composed his famous *Bolero* in 1928, which has a very Slow, deliberate, mesmerizing Rhythm and Cadence. Also, listen to Chopin's *Bolero Opus 19*.

(See Spanish Dance, Classical-Espanol, Escuela Bolero, Bolero, Seguidillas, and Jaleo.)

Bolero-Diamond: A Leadable 12-Step, Basic Coupledance Pattern used in the **American Bolero**.

Danced in Closed Position #1 for Bolero, with a Full-Turn Couple-Rotation Counter-Clockwise. Danced with Feet Spread at times, and with Body-Rise type Floating. Timing is 4/4, and Rhythm is *Slow And Quick Slow And Quick, Slow And Quick Slow And Quick*. Begins with Man's Right Foot.

Man's American-Bolero Basic Pattern is *DownSideSwoopRise* Right Side-Stretch *crossbehind Swivel1/4CCW downsideswooprise* Left Side-Stretch *Swivel1/4CCW crossinfront, DownSideSwoopRise* Right Side-Stretch *crossbehind Swivel1/4CCW downsideswooprise* Left Side-Stretch *Swivel1/4CCW crossinfront*.

Lady, Following, dances *downsideswooprise* Head-Closed Left Side-Stretch *Swivel1/4CCW crossinfront DownSideSwoopRise* Head-Open Right Side-Stretch *crossbehind Swivel1/4CCW, downsideswooprise* Head-Closed Left Side-Stretch *Swivel1/4CCW crossinfront DownSideSwoopRise* Head-Open Right Side-Stretch *crossbehind Swivel1/4CCW*.

(See Bolero-Back-and-Forth, Swoop, Side-and-Back, American Bolero, Left-Turning-Box, and Bolero-Basic.)

Bolero-Left-Turn or **Turning-Basic** or **Bolero-Turn-Basic:** A **Basic Pattern** for the **International Bolero**; a Leadable, two-Measure Coupledance Pattern in six Steps. Danced in Closed Position #1 for Bolero, with Lowering and Rising Actions Initiated Strongly but Gracefully. Rhythm Timing is *Slow And Quick, Slow And Quick*, with the accent on the *Slow*, (danced on the One-Beat). Partners *Swoop Lower Rise, Swoop Lower Rise*. Maximum Rise is at the *Slow Swoop* ending. There is no Cuban-Motion. Total Couple-Rotation is a Half-Turn Counter-Clockwise.

Man dances *sideswoop* with Left-Side-Stretch *BallSlipBehind1/4CCW* with Softened Knee *forturn1/4CCWrise, SideSwoop* with Right-Side-Stretch *forcontracheck Recover* with Softened Knee.

Lady dances *SideSwoop* with Right-Side-Stretch and Opening Head *ballslipcrossinfront1/4CCW* with Head-Closed *DiagForTurn1/4CCWRise, sideswoop* with Left-Side-Stretch *BackContraCheck recover* with Softened Knee.

(See Bolero-Basic, Left-Turning-Box, Side-Rise, Side-Lift, Bolero, International Bolero, American Bolero, and Bolero-Classic.)

Bolero-Rearward-Walk or **Progressive-Walks-Backward:** Two Leadable Coupledance Backward Traveling Patterns, each suitable for both **Boleros**, starting on Left or Right Foot, Mirror-Image. Normally danced in a sequence of either three or six Steps. Rhythm with 4/4 Timing is *Slow And Quick, Slow And Quick*. Dance Position is optional.

Danced *Backward Backward Backward*, Straight-Line or slightly Curving, on the One-Beat. Body Carriage is proud with no Upper-Body Movement. The Ball-of-foot is placed Rearward, then Weight is Rolled back to Flat. Steps are Small, flowing, and gingerly taken. Should be danced with Weight Centered and with Cuban-Motion, and with Center-of-Balance Displacing Rearward upon each *Slow*.

Opposite of **Bolero-Walk**. Similar to **Rumba-Rearward-Walk**. (See Mambo-Backward-Walk, ChaCha-BackWalk, Walk, Backward-Walk, Walking-Step, Backward, Back-Step, Back-Off, and Back-Out. Also see Control, Balance, Center-of-Balance, Body-Rhythm, and Press. Also see Backward-Twostep, and Backward-Foxtrot.)

Bolero-SideWalks or **SideWalks:** Two Leadable, two-Measure Coupledance Sideward Traveling Patterns, Mirror-Image, Left or Right, suitable for both **Bolero**s. Begun and danced on the One-Beat with Cuban-Motion, and in Loose-Closed or Butterfly Position throughout. Rhythm with 4/4 Timing is *Slow And Quick, Slow And Quick.*

Both dance with Weight Forward, to lightly Press against each other, *Sideward Close Sideward, Close Sideward Close.*

Similar to **Rumba-SideWalks**, **Mambo-SideWalks**, and **ChaCha-SideWalks**. (See Walk, SideWalks, Side-Step, Sideward, Body-Rhythm, Cross-In-Front, Cross-Behind, Forward-Walk, and Backward-Walk. Also see Sideward-Twostep, and Sideward-Foxtrot.)

Bolero-Son: See Son.

Bolero-SwitchWalk or **Parallel-Chase** or **Progressive-Swivel:** A Leadable two-Measure Coupledance Pattern, suitable for both **Bolero**s. Rhythm Timing is *Slow And Quick, Slow And Quick.*

Begins and ends in Varsouvienne Position. **Right-SwitchWalk**ing, Man **StrideTurn**s Inward as Lady is **Swivel**ed Outward to **Bolero-Walk**ing in Left-Varsouvienne Position, then **Left-SwitchWalk**ing, back again to **Bolero-Walk**ing in Varsouvienne, without Changing-Hands.

Man dances *strideturn1/2CW Recover forward, StrideTurn1/2CCW recover Forward.*

Lady, Following, dances *ForSwivel1/2CW recover Forward, forswivel1/2CCW Recover forward.*

Same as **Rumba-SwitchWalk** except for Timing, and Similar to **ChaCha-SwitchWalk**. (See Mambo-BackTrack, and ChaCha-BackTrack. Also see BackTrack, Sweetheart, WheelAround, Switch, and Change-Sides.)

Bolero-Turn-Basic: See Bolero-Left-Turn.

Bolero-Walk or **Cuban-Walk** or **Progressive-Walks** or **Walk** or **Forward-Walk:** Two Coupledance Forward Traveling Patterns, Mirror-Image, Starting on Left or Right Foot, possibly Leadable. Each is suitable for both **Bolero**s. Dance Position is optional, usually in some Open Position. Normally danced in a Sequence of either 3 or 6 Steps, dancing Straight-Line or slightly Curving. Always begun and danced on the One-Beat, Rhythm with 4/4 Timing is *Slow And Quick, Slow And Quick.*

Danced with Cuban-Motion, and as **Kiki-Walks** if space permits. Body Carriage is proud with no Upper-Body Movement. One's head Travels Forward at a constant Height with no Float. Steps are Small, flowing, and gingerly taken. Upon each *Slow*, the Forward Moving Foot is placed Flat to the Dancefloor, initially with no Weight, then one's Center-of-Balance (hips) are Displaced Forward. During this Stepping, the Supporting-Foot remains Flat but its Knee is Softened immediately prior to Displacing Forward.

Opposite of **Bolero-Rearward-Walk**. Identical to **Rumba-Walk** except for Timing. Similar to **Mambo-Walk**. (See ChaCha-Walk, Cuban-Motion, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, and Forward-Foxtrot.)

Bomba or **LaBomba:** (Spanish for *pump*.) A simple, novelty Fad Coupledance, at times danced Singularly. **Bomba** is a variation of the **Merengue**. Popular with Spanish-speaking young Latins in Southern California in 1996. With medium 4/4 Timing, dancers Bob, One-Stepping, rarely Doubling, Lifting Feet with Slight contortions.

Bomba was originally a Puerto Rican Folkloric Rhythm and Folkdance with African influence predominating. **Bomba** Rhythm is commonly associated with Salsa music.

(See Clave-Beat, Bamba, Soca, Calypso, Conga-Line, and the Plena. Also see Chicken-Dance, Dirty-Dancing, Lambada, Macarena, Punta y Soka, Quebradita, Teen-Dancing, and Urban-Dance; which were all Fads in vogue in the 1980s and 1990s.)

Boogie(1) or **Boogie-Walk:** An Eastern **Swing**, West-Coast-Swing and Jive Coupledance Figure, believed to have originated by Blacks in Haarlem, New York, in the 1930s. The separated Partner '**Boogies**' four Slow short Steps Forward, with index fingers pointed Down. Free hip is Raised and Moved toward Supporting-Leg as Free-Foot is Stepped Forward. Swiveling on Balls, with Knees Together and Well Bent, Hips are Swayed Side-to-Side.

Note: **Boogie** is also sometimes Stepped to Mambo or ChaCha Rhythms.

Boogie(2)**:** See Eastern Swing.

Boogie-Tap: See Boogie-Woogie, and Touch.

Boogie-Walk: See Boogie.

Boogie-Woogie(1)**:** A type of American music that was popular in the United States in the 1920s and 30s. A Jazz piano style, **Boogie-Woogie** is characterized by a constant Rhythmic ostinato bass, played with the Left Hand.

(See Jam Session, Dixieland, Honky-Tonk, Blues, and Ragtime.)

Boogie-Woogie(2)**:** A kind of Eastern **Swing** Coupledancing, popular in Germany in the 1980s and 90s. The German Boogie-Woogie is Six-Count-Swing #9, Double-Timing; either *touch step Touch Step slow Slow*, or *flick step Flick Step slow Slow*. Their Touch-Steps, which they call '**Boogie-Taps**', are danced Well Down into their Knees, while their Flick-Steps, which they call '**Rock'n'Roll-Flicks**', are danced more Upright.

(See Link, Break-Back, and Basic-NewYorker.)

Boogie-Woogie(3)**:** See Lindy-Hop.

Boomps-A-Daisy: A novelty Fad **Coupledance** in vogue in the U.S. in 1940, similar to the Lambeth-Walk. Partners would **Bump** hips at regular intervals while dancing to its own special Waltz music.

Similar to the later "**Bump**" novelty Fad **Coupledance**. (Also see Big-Apple, Carioca, Conga-Line, and Lambeth-Walk; which were all Fads in vogue in the 1930s.)

Boots-for-Dancing: For both Men and Lady **Coupledancers**, many styles of light-weight Boots are normally made from a glove-like leather, with thin Chrome-Suede-Soles, and with one- to 1 1/2-inch Heels. The Heels usually have at least a partial cover of medium-soft rubber for Braking-Action. Too hard a rubber is a poor brake. Their fit is most important for good and secure dancing. These Boots are made soft and flexible, especially at the ankle, and can have cushioned insoles for comfort for after hours of hard dancing. One's Chrome-Suede soled Boots are worn only on the Dancefloor, and can be kept free of wax buildup by wirebrushing.

(See Chrome-Suede-Soles, and Shoes.)

Bop(1): See Bebop, and Eastern Swing.

Bop(2): An American novelty Fad Spot-dance, in vogue about 1956. **Bop** was danced Singularly or with the Couple Apart but mostly Facing each other.

To dance the **Bop**, Feet are extremely Swiveled to and fro, with one Foot often Crossing Behind the other. Spastic.

(Also see the Bambuco, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Borracho or **Drunken-Step**: An Unleadable, Diagonally Traveling Coupledance Pattern, suitable only for dances such as Mexican **Folkdances**. Two Measures, six Steps long.

With Head down and Tottering Deep-Into-Knees, one Locks Behind and Tilts to the Left, then again Locks Behind and Tilts to the Right.

One dances *forward Lock diagforward, Forward lock DiagForward.*

(See LaNegra. Also see Sharp-Step, Doubles, Crusado, Step-HeelBrush, and Remate. Also see Jarabe, Jarabe-with-Hop, Jarabe-with-Leap, and Jarabe-with-Kiss.)

Borrowed Steps, Same Timing: A Coupledancer's Term. Borrowed Figures or Steps characteristic to one Coupledance may be incorporated into another Coupledance with the same or very similar Timing. **Samba** (or Cumbia), **Polka** (with no hop), and **DiscoSwing** (or NightClub-Twostep), have similar Timing, 2/4 or 4/4, and Steps from each can be intermixed. **West-Coast-Swing** and **New-York-Hustle** have the same Timing, and it is easy to switch from one to the other while Coupledancing. Also, Serpientes are nice for both **American Waltz** and **American Tango** with 3/4 Timing.

BossaNova or **Jazz-Samba**: The **BossaNova**, meaning "*the new beat*" in Portuguese, is a fast but gentle, Latin Coupledance from Brazil, that is richly melodic with an overall lightness.

BossaNova music is a cross between Brazilian Rhythms and American Jazz; a cross between the **Samba** and **Rumba**, except with its own distinctly subtle difference in Rhythm. The music closely resembles the **Samba** when Fast, but resembles the **Rumba** when Slow. The **BossaNova** is based on the Slower, more subtle **Salon-Samba**, and is the softer counterpart of the **Samba-Reggae**.

The **BossaNova**, originating in the U.S. in the late 1950s, was very popular in the early 1960s. The music had a big boost at Carnegie Hall in 1961, by a group of American musicians who had heard it played in Brazil.

BossaNova Tempo runs from 33 to 39 MPM in 4/4 Time, and is played with a Clave-Beat at 135 to 155 BPM.

(See Samba-as-Danced-in-Brazil, and Heel-Check. Also see Pagode, Bahia-Carioca, LaBamba, and Lambada; all are variations of the **Samba**.)

Boston-Dip: A novelty Fad Coupledance popular in America from about 1912.

(Also see Bunny-Hug, Gaby-Glide, Hug-Me-Close, Lame-Duck, Shiver-Dance, and Turkey-Trot; which were all novelty Fads in vogue in the 1910s.)

Boston-Jive: A Coupledance Term for a form of **Swing** dance, similar to the **Lindy-Hop** with added Kicks.

(See Jive.)

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Boston-Twostep: See NightClub-Twostep.

Boston-Waltz: See Slow-Waltz, and American Medium Waltz.

BotaFogos or **BotoFogos:** The BotaFogo is a Leadable, Basic one-Measure, six-Step Coupledance Pattern, used in the American **Samba** and in the **Cumbia**. Danced on Opposing-Feet; normally begins in either Butterfly or Loose-Closed Position, and is then danced in various Positions. Rhythm Timing is *Quick And Slow, Quick And Slow; 1&2 3&4.*

Man, Turning slightly Counter-Clockwise then slightly Clockwise, dances *forward WideSideTurn1/8CCW recoverturn1/8CW, Forward widesideturn1/8CW RecoverTurn1/8CCW,* Rising between the Forwards and SideTurns.

Lady, Following, dances *Backward widesideturn1/8CCW RecoverTurn1/8CW, backward WideSideTurn1/8CW recoverturn1/8CCW.*

(See Promenade-BotaFogos, and BotaFogo-Twinkles.)

BotaFogo-Reverse-Twinkles or **Back-Traveling-BotaFogos:** A Leadable, one-Measure, six-Step Coupledance Pattern, used in the American **Samba** and in the **Cumbia**; danced Regressively on Opposing-Feet, normally in either Butterfly or Loose-Closed Position. Position changes from Left-Outside to Facing-Offset as the Couple **Twinkle**. Rhythm Timing is *Quick And Slow, Quick And Slow; 1&2 3&4.*

Man's first Step Diagonally-Crosses Behind his Weighted-Foot. Man dances *crossbehind WideSideTurn1/8CCW recoverturn1/8CW, CrossBehind widesideturn1/8CW RecoverTurn1/8CCW,* Rising between the Crosses and SideTurns.

Lady, Following, dances *CrossInFront widesideturn1/8CCW RecoverTurn1/8CW, crossinfront WideSideTurn1/8CW recoverturn1/8CCW.*

(See BotaFogos, and BotaFogo-Twinkles.)

BotaFogo-Twinkles or **Traveling-BotaFogos** or **Contra-BotaFogos:** A Leadable, one-Measure, six-Step Coupledance Pattern, used in the American **Samba** and in the **Cumbia**; danced Progressively on Opposing-Feet, normally in either Butterfly or Loose-Closed Position. Position changes from Facing-Offset to Left-Outside as the Couple **Twinkle**. Rhythm Timing is *Quick And Slow, Quick And Slow; 1&2 3&4.*

Man's first Step Diagonally-Crosses In-Front of his Weighted-Foot. Man dances *crossinfront WideSideTurn1/8CCW recoverturn1/8CW, CrossInFront widesideturn1/8CW RecoverTurn1/8CCW,* Rising between the Crosses and SideTurns.

Lady, Following, dances *CrossBehind widesideturn1/8CCW RecoverTurn1/8CW, crossbehind WideSideTurn1/8CW recoverturn1/8CCW.*

(See BotaFogos, and BotaFogo-Reverse-Twinkles.)

Botecita (*bo-tay-SEE-tah*): A Coupledance Term meaning "*little boat*" in Spanish. **Botecita** refers to Cuban Style dancing with an exaggerated Swaying of one's shoulders.

(See Habanera, Guahuanco, Sohn-Guajira, and Guaracha.)

Both-Free-Spin: A Leadable Coupledance Movement, most suitable for Eastern **Swing**, West-Coast-Swing and Jive, and for **Mambo**; where, from Facing Position, **Both-Free-Spin**.

The Lady is Free-Spun a Full-Turn Clockwise on her Right Foot as the Man Pushes-Off and Free-Spins himself a Full-Turn Counter-Clockwise on his Left Foot.

(See Man's-Free-Spin, and Push-Spin.)

BotoFogos: See BotaFogos.

Bottom: See Foot-of-Set.

Bouncing: A series of Basic Coupledance Movements. Leadable, Rhythmic Lilting by Softening the Knees to the Beat of the music; Bounce may be subtle, Felt but not seen, as with the Samba, and Balboa.

Similar to **Bobbing**. (See Ballon, Subtle-Triples, Samba-Bounce, Double-Rising, Jiggle, Floating, and Rise-and-Fall.)

Bound: A Leadable, Basic Coupledance Action; to Progress by Leaping or by Springing. (See Ballon, Scooping, Lilt, Rise, Rise-and-Fall, and Touchdown.)

Boutonniere: A General Term used by Coupledancers, referring to a flower or small bunch of flowers worn in the lapel buttonhole of the Man's formal dressware.

(See Tuxedo, Corsage, Formal, Ball, and Costume- Competitive, International Smooth, Man.)

Bow(1): Two General Coupledance Exhibition Movements or Figures for the Man, Right- or Left-Foot. A **Bow** is a Man's inclination of his Head or Body, perhaps in an act of assent, consent or submission; or a gesture of greeting, salutation, civility, veneration or respect; or in his reaction to applause.

Except rarely with modern Coupledancing, the Man would traditionally **Bow** to the Lady, rendering Honors, and then the Lady would always make a **Curtsy** in response to the Man's **Bow**.

To **Bow** with Man's **Right-Foot** Forward, Knee Softened with his full Weight on his **Right-Foot**, and with his Right Hand across his waist and Left Hand across his back, he Leans Forward, with his Left Ball Extended Rearward and Touching Dancefloor, Bent-Kneed. Smiling Forward, he momentarily looks Slightly Down, Lowering his eyes. Or Man may **Left-Foot Bow** Mirror-Image Opposite.

As an added flourish from the early 1800s; instead of the Hand-across-waist, the Man rotates his Forward Right arm Clockwise, Palm-Up, and then presents that arm Forward Straight and Low. Earlier yet, all Court-Dances customarily began and ended with a **Reverence**.

A **Bow** may also serve as a Coupledance Performance **Ending**; the Man Performer's reaction to audience applause. Normally for an applause Ending, Changing-Sides with his Lady, he makes a **Bow both Right- and Left-Foot**:

To **Change-Sides** with Partner when Facing audience is from one direction only, Partners might either **WhirlAway**, **RollAcross**, or **Half-Sashay** and/or **ReSashay**.

When **Changing-Sides** with Partner when Facing their audience that is **encircling** them: After their first **Bow**, to **Bow** again in a direction **180 degrees Opposite**, Partners might either **Partner-Trade**, **California-Twirl**, **WheelAround**, **BackTrack**, **SwitchWalk**, or **Turn-Back**. To **Bow** in two directions at **90 degrees**, Partners might Turn-to-Face then either **Star-Thru** or **Left-Star-Thru**.

Note: Couple might leave their audience by Striding off in **Escort Position**.

(See Figure 3.) (See Honors, Acknowledge, Introduction, Nod, and Incline. Also see Ending Position, and Finale.)

Bow(2): See Buddy-Buddy.

Bow-Legged or **Arched-Legs** or **Arque** (*ar-KAY*): A General Coupledance Term. Very few people have perfectly **Straight-Legs**; nearly every dancer tends toward being either slightly in the **Knock-Kneed** or in the **Bow-Legged** direction. Some are very **Bow-Legged**; this can be an abnormal condition where one has legs that Curve Outward at the Knee.

Opposite of **Knock-Kneed**. (See Knees, and Straight-Legged.)

Bow Position: See Buddy-Buddy Position.

Figure 3, **Bow**

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Box: See Basic-Box, and Samba-Box.

Box-Finish: A Leadable one-Measure, three Steps Counter-Clockwise, Quarter-Turning Coupledance Figure used in both **Foxtrots** and both **Waltzes**. Danced in Closed Position #1 or #2, Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz.

Man dances *BackTurn1/4CCW sideward Close*.

Lady, Following with Head-Closed, dances *forturn1/4CCW Sideward close*.

(See, for Foxtrot and Waltz; Left-Turning-Box, Left-Face-Waltz-Turn, Foxtrot-Box, and Waltz-Box.)

Box-Rumba: See American Box-Rhumba.

Box-Step(1): A Leadable, General Coupledance Pattern, consisting of six Steps. A **Box-Step** Pattern forms the shape of a square or rectangular box, or a parallelogram, when danced.

(See Basic-Box, Touch-Box, and Jazz-Box. Also see Foxtrot-Box, Twostep-Box, Foxtrot-Circle-Box, Twostep-Circle-Box, Left-Turning-Box, Right-Turning-Box, Traveling-Box, and Box-Finish. Also see American-Box-Rhumba.)

Box-Step(2) or **ElCuadro:** Two Leadable, similar, Left Quarter-Turning Coupledance Patterns, used in American **Bolero** and American **Rumba**. Both are danced in Loose-Closed Position. Rhythm Timing is *Slow And Quick, Slow And Quick* for the Bolero; *Quick And Slow, Quick And Slow* for the Rumba.

See **American Bolero** and **American Rumba** for their detail **Box-Step** descriptions. Turning, Counter-Clockwise, is on the *SlowForward* and the *SlowBackward*.

Man, for the Bolero, may begin *Backward* Slow; while for the Rumba, the Man begins *quick And* to his Left. As is PasoDoble, the Boleros may begin with the Man's Right Foot.

(See Change-Step.)

Box-the-Flea: See Swat-the-Flea.

Box-the-Gnat: A Leadable, General, four-Step Spot-Coupledance Figure, borrowed from **Square Dancing**. Partners reverse direction and exchange places. Rhythm Timing is usually either *Slow Slow Slow Slow*; or, *Quick Quick Quick Quick*.

Facing, Man and Lady Clasp Right Hands, then Lady Ducks under their Raised Right arms for a Half-Turn Counter-Clockwise, as the Man Steps Forward around Lady, Curving 180 degrees Clockwise. Partners end Facing with Right Hands retained.

Caution: Man **Lightly** retains Lady's Hand, as his fingers slide over her fingers.

Opposite of **Swat-the-Flea**. Similar to **Inside-Turn, Lady's**; **Lady's-Left-Underarm-Turn**; **Curlique**; and **California-Twirl**. (See Figure 4.) (See Underarm-Single-Turns, Arch-Turn, Partner-Trade, Star-Thru, Left-Star-Thru, WheelAround, BackTrack, SwitchWalk, Arching, and Dip-and-Dive.)

Box-Turn or **Turning-Box:** Several similar, Leadable, Coupledance Turning-Box Patterns, suitable for the American **Twostep**, Medium-**Foxtrot**, the Medium-**Waltz**, and other dances.

(See, for Twostep, Foxtrot, and Waltz; Left-Turning-Box, Right-Turning-Box, Left-Face-Waltz-Turn, and Right-Face-Waltz-Turn. Also see Change-Step.)

BPM or **Beats-per-Minute:** A musical Basic Term, in relation to **Tempo**. Musicians think in Terms of BPM, while Coupledancers think in Terms of MPM.

(See Measure, Time-of-Music, and Beats-per-Measure.)

Figure 4, **Box-the-Gnat**

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Braced-Arm: A General Coupledance Action. Stiffened Tension is applied to a bent arm, for steadying or Supporting one's Partner. Useful for a Push-Off or Hip-Twist or other like Moves.
(See Straight-Arm.)

Braceo (*brah-thay-O*) or **Carriage-of-the-Arms:** Unleadable, General Coupledance Movements. Arm Movements during the dance.

For **Flamenco**, the Arms should be Relaxed and Supple, without Tension, especially during Strong, contrasting Foot Movements. One's wrists and fingers need to be Flexible. One's entire Arm Movements are Controlled so as to weave Slowly and Smoothly about one's Body.

A confident bearing is essential. Arms Frame the dancer's Head and Body as Positions are varied. There is a continuous flow of Movement, as each Arm and Hand is viewed **coordinated** with one's Feet, and with the other Arm. All Movments should be fluid in their entirety, maintaining curved Lines with Grace and purity of Line. At times, Arms are Held still as wrists are rotated and fingers flexed. Exaggerations, Jerking Movements, and Chicken-Wing or angular elbows should be avoided. An effective Pose by which to end a Phrase could be a sudden cessation of Movement.

(See Bras, Taconeo, Zapateado, Bailaor, Bailaora, Spanish Dance, Spanish-Folkdance-by-Region, Sevillana, and Fandango.)

Braking-Action: See Check.

Branle: (From the French verb, Branler, meaning to *shake* or *wag*.) Traditional Coupledances, originating in the southern provinces of France. The solemn **Basse Danses** gave way or adapted to the livelier **Branles** in the latter half of the 16th Century. With the **Branle**, there was a shift to France, instead of Italy, as the center of Court-Dancing. Most Dancing-Masters now were French instead of Italian. The **Branle** inspired many modifications. There were versions with Kick Steps as well as Hops and Turns. The **Gavotte** was a **Branle** of Provence, and originally danced by the those who lived in Gap. The **Minuet** was a **Branle** of Poitou. **Branles** were characterized by Swinging, Balanced, Side-to-Side Movements, speedily Performed with Heels Raising and Lowering to an even, Quick Timing. At times, Couples would be linked in Lines and would all Step identically in Unison.

Bras: (*brah*, French for *arm*.) A Coupledance Term for one's arm.
(See Braceo.)

Break(1): The General Coupledance Term for initiating their beginning Step, on the Primary- or Secondary-DownBeat, as Partners Start their Coupledance: "They **Break** on the Primary-DownBeat," or, "they **Break** on the Secondary-DownBeat."

Similarly, for their beginning Step, on the One- or Two-Beat, upon which the Partners Start their Coupledance: "They **Break** on the One-Beat," or, "they **Break** on the Two-Beat."

Even with practice, it takes Timing savvy, Skill and experience to successfully **Break** where one intends to **Break**.

(See four other Break definitions. Also see DownBeat, Break-On-One Timing, and Break-On-Two Timing.)

Break(2)(*Br*): A Basic Coupledance Term for a dance Action, Movement, Figure, or Pattern. Examples are; Side-Breaks, Open-Break, Break-Step, Break-Back, Break-Ending, Break-Apart, Breakaway, Lunge-Break, Sit-Break, Varsouvienne-Break, etc.

(See four other Break definitions. Also see Line, Balance, Hover, Check, Curve, Hesitation, and Change.)

Break(3)(*brk*): A General Coupledance Action. To release one Hand of the Partner as in a ChaCha or Rumba Movement; or, to release one's Hold; or, to drop Clasped Hands.
(See four other Break definitions.)

Break(4): A Leadable, General Coupledance Movement of two Steps, where the second Step is Stepped in the Opposite Direction of one's first Step. Or, a Change-of-Direction.
(See four other Break definitions. Also see Check, and Change.)

Break(5): See Break-Apart, and Break-Dancing.

Break-Apart or **Break**: A Leadable, General Coupledance Movement; to Change from a Closed Position to a more Open Position. Or, to release a Position.
(See four other Break definitions. Also see Open-Break.)

BreakAway(1): An Unleadable, General Coupledance Movement. A **BreakAway** is taken from some Open Position, where Partners dance further **Apart** in Opposition.
(See Chase.)

Breakaway(2): See Open-Break, and Swing-Out.

Breakaway-On-Rock: See Swing-Out.

Break-Back or **FallAway** or **Rock-Step** or **Back-Replace**: A Leadable Coupledance 1/2-Measure Movement, suitable for Eastern **Swing** and Jive, and possibly other dances. Danced in Closed Position #5 or #6, or in Butterfly Position. Usually in 4/4-Time, one Beat for each Step. Only 75 percent of one's Weight is applied to the first Step, usually without the Heel Touching the Dancefloor. Moving Apart, each Rocks Backward under their own Body, placing the Moving Toe nearly Behind the Heel of their Supporting-Foot, with only the Heel of their Supporting-Foot Lifting off the Dancefloor. Recovering, they Move back Together.
Man dances *backcheck ForRecover*.
Lady dances *BackCheck forrecover*.
Similar to Rock-Apart. (See Rock-Step, Rocking-Maneuver, BackwardCheck, Six-Count-Swing, and Eight-Count-Swing.)

Break-Back-Left-Face-Turning: See FallAway-Left-Face-Turning.

Break-Back-Right-Face-Turning: See FallAway-Right-Face-Turning.

Break-Back-ThrowAway: See FallAway-ThrowAway.

Break-Dancing or **Breaking** or **Break** or **Rocking**: A Term for **Urban-Street-Dancing** of about 1981. A Style of Aerobic-Dancing, usually Performed to rap music in the streets, and characterized by improvised and intricate Footwork, Tumbling, and Spinning headstands.
Originating in the late 1970s, there were innocent and fun `battles' in youth clubs, Competing against other dancers, in which teen-age males could Spin on their Head for what seemed hours.
There is a more aggressive New York style of **Break-Dancing** or **Rocking**, which involves **Locking-and-Popping**, in vogue in 1997.
(See Teen-Dancing, and Open-Step. Also see Ska, Punk-Rock, Grunge, and New-Wave. Also see Hip-Hop, MTV-Style Dancing, Street-Dancer, Lyrical-Dancer, Jazz-Dance, and Urban-Dance. Also see Rock, Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Break-Ending: See SugarPush-Fancy, and PullThru-Fancy.

Breaking: See Break-Dancing.

Breaking-Frame: A General Coupledance Term, for certain Actions. **Breaking-Frame** refers to a breakdown of either Partner's Stance or Posture, especially the Lady's Upper-Body. Without a Toned Upper-Body, the Lady's Arms may Flail as if made of spaghetti. **Breaking-Frame** results in poor Lead-and-Follow for most dances, and is not good for **Hustles**, **West-Coast-Swing**, Slow-**Waltz**, Slow-**Foxtrot**, **Quickstep**, and many other Coupledances.

(See Body-Tone, Frame, Posture, Back-Line, Head-Space, Tone, Stiffness, Limp-Arms, Straight-Kneed, Shoulders-Parallel, Patch, and Chicken-Wings.)

Break-On-One Timing: See One-Beat Timing.

Break-On-Two Timing: See Two-Beat Timing.

Break-Pattern: A General Coupledance Term used mostly in **Swing**. **Break-Patterns** refer to the dancer's particular Rhythm Timings and Body-Rhythm Syncopations, within their Figures or Patterns.

(See Six-Count-Swing, Eight-Count-Swing, and Break-Ending.)

Break-Sequence: See Interlude, and Bridge.

Break-Step: A Leadable Coupledance one-Step Movement. The first Forward or Backward Step in all **ChaChas**, **Mambos**, **Rumbas**, and **Boleros**, is the Break-Step, where only 50% of one's Weight is applied.

(See Cha.)

Break-Turn: See SwivelStep.

Breathe: A General Coupledance Action. Don't hold your breath while Coupledancing; many beginners do! Remember the dancing rule, "**EXHALE when you EXERT.**" Concentrate upon Breathing **out** when exhaling; inhaling is automatic.

Bridge or **Break-Sequence:** A musical and Coupledance General Term for an **Interlude**. The **Bridge** in a song's melodic chorus can be described as follows:

The chorus begins with a **Phrase** which is concluded and then usually repeated note-for-note. **A second Phrase** is introduced upon the second conclusion. This second Phrase usually has a contrasting tune in a contrasting Rhythm, and is called the **Bridge**. Usually on conclusion of the Bridge, the original Phrase is again repeated, ending the song. The complete chorus can thus be described as *Phrase Phrase Bridge Phrase*.

A Coupledance **Bridge** may be Choreographed accordingly to connect Routine-Sections, by inserting a Pattern or several Figures.

(See Sequence, Eight-Beat-Segments, Measure, Beats-per-Measure, BPM, MPM, Wedging, Phrasing, Bar, and Time-of-Music.)

Brisk-Walk: A General Coupledance Term. Describing a **Brisk-Walk** is a Forward-Walk with even Long-Strides Across the Dancefloor, at a rate Faster than 120 Steps-per-Minute Normal-Walking-Cadence.

(See Walk, Forward, Walking-Step, Swing-Time, Body-Rhythm, Trot, Jog, Run, Strut, March, Band-Step, One-Step, Kiki-Walks, Skate, and Skim.)

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(See ASCAP, and SESAC.)

Broadway-Hustle: See Couple-Hustle.

Broken-Box: A Leadable Coupledance Pattern, 10 Steps, either four or two Measures in length, suitable for the American **Twostep** and International **ChaCha**. Twostep Rhythm Timing is *Quick Quick Slow, Slow Slow, Quick Quick Slow, Slow Slow.* No Turning. Danced entirely in Loose-Closed or Butterfly Position.

Man dances *sideward Close forward, ForCheck backrecover, Sideward close Backward, backcheck ForRecover.*

Lady dances *Sideward close Backward, backcheck ForRecover, sideward Close forward, ForCheck backrecover.*

Broken-Circle or **Open-Circle:** A General Coupledance Formation; Couples and/or neighbors form a Single Circle which has a break; not enclosed.

(See Single-Circle.)

Broken-Rhythm or **Split-Measures:** A General Coupledance Term. Coupledance Figures and Patterns taking more than one Measure; or, with an irregular Beat; or, incorporating Half-Measures, such as in the Quickstep.

Broken-Sway: A Leadable, General Coupledance Movement. **Broken-Sway** is a Sway that is interrupted, stopped, such as the way an Oversway Ends.

(See Check, and Promenade-Sway.)

Broken-Sways: An Unleadable set of General Coupledance Movements. Side-to-Side, one's hips Sweep from the waist down, with no upper spinal column Movement. With Softened-Knees and Feet Spread some 12 inches Apart, hips are prominently projected, similar as to when dancing the Hula.

Similar to **Hip-Rocks**. (See Sway, Metronomic-Motion; Pendulum-Motion, Hula-Dance, Hip-Lift, Side-Lift, Hip-Waves, Side-Rise, Swoop, Cuban-Hip, Cuban-Motion, Side-Stretch, Body-Lift, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, and Figure-Eight.)

Bronze-Level: A General Coupledance classification; referring to a lower Level of **Amateur** Competitive Coupledancing, International and the like. **Bronze-Level** is higher than **Novice-Level** but lower than **Silver-Level**.

(See Dance-School-Dancers, Competition, Competition-Levels, Pre-Novice-Level, Amateur-Level, Easy-Level, Gold-Level, Pro-Am-Level, Pro-Level, and Difficulty-Levels. Also see Intermediate, Intermediate Figures, and Phase.)

Brush(1)(*br*) or **Hitch:** An Unleadable Basic Coupledance Action; an upward accent Action of the Free-Leg Forward, Sideward or Backward; or, the sole of the Free-Foot Swipes the Dancefloor as the Free-Leg is Raised. After Brushing, a separate Beat or Cue would Lower that Foot to the Dancefloor.

(See Scuffing, and Pat.)

Brush(2)(*bru*) or **BrushSideward** or **Follow-Thru:** Two Unleadable, Basic Mirror-Image Coupledance Actions or Movements, against either Left or Right Foot. A **Brush** is Closing one's Free-Foot against the Supporting-Foot between Steps without a Change-of-Weight.

Following Thru with one's Free-Foot Lightly **Brush**ing against the Supporting-Foot, as used in the Foxtrot and originally used in the Twostep; or, stating another way, a **Brush** then a Sideward Step or Change-of-Direction, as in dancing a Foxtrot-Box. In addition to Sideward, a **Brush** can be Executed while Stepping Forward or Rearward.

Compare with **DiagForward**, and **DiagBackward**.

Brush-Flare or **Fan-Brush** or **Sweep:** Two Unleadable, General Coupledance Movements, Left or Right, Mirror-Image Opposite, suitable for many dances. Timing varies.

Free-Foot Swipes the Dancefloor, lightly Brushing Across then past the Toe of the Supporting-Foot and Raising the Free-Leg. Free-Leg then Flares by Swinging with a whip-like Movement in a small arc until it Lowers and Locks Behind the Supporting-Foot, and takes Weight.

Brushes: A Basic Tap-Dance Step, not subject of this Glossary.
(See Ball-Changes, Shuffles, and Flaps.)

BrushSideward: See Brush.

Brush-Step: See Step-HeelBrush.

Brush-Tango-Tap: See Brush-Tap.

Brush-Tap or **Brush-Tango-Tap:** A partially Leadable **International Tango** Coupledance Action, that may also be suitable for American and Continental Tangos. Free-Foot is Brushed then **Tango-Tapped** within a half-Measure. Timing is *And Slow*.

Either Left or Right, Mirror-Image Opposite, one dances *BrushDiagForTouch*. After Brushing against Inner-Edge of Supporting-Foot, Free-Foot is swept slightly DiagForward on its Inner-Edge, with its Heel barely off the Dancefloor, and with its Knee veering Inwards. Toes point parallel, and only a slight Weight ends upon Inner-Edge of new Supporting-Foot.

(See Change-Feet-Tap, Touch, Promenade-Tap, Abrupt, Tick, Tango-Close, Tango-Draw, Spanish-Drag, Progressive-Link, and Head-Flick-Link.)

Buddy-Buddy or **Arms-Across-Shoulders** or **Bow** or **Neck-Cross** or **Double-Face-Lift** or **Yoke:** Two Leadable, Basic Coupledance Arm-Wrap Side-by-Side Figures, Left and Right, resulting in an Arms-Across-Shoulders Ending-Body-Position. Used in **Swing**, **Polka**, **Disco**, **Hustle**, **Onestep**, **Twostep**, **Greek-Dancing** and in other dances. The means for (Lady on Right) Buddy-Buddying follows, the Left-Buddy-Buddy being Mirror-Image Opposite.

Begins by Facing each other, with Partner's Right to Right and Left to Left Hands Joined, and with **Right hands underneath**. Raising and retaining all Hands, they slip into the Buddy-Buddy Position by each Combing-Their-Hair, the Man with his Left Hand and his Lady with her Right Hand.
(See Snake.)

Buddy-Buddy-Out: The Leadable means to achieve The Basic Coupledance Movement of releasing from Buddy-Buddy or Left-Buddy-Buddy Positions. Used in **Swing**, **Polka**, **Disco**, **Hustle**, **Onestep**, **Twostep**, **Greek-Dancing** and other dances.

Partners release all Hands and Slide Apart, usually while Couple-Rotating. Their Partner's Inside Hand Slides along their Inside arm, until they Clasp Inside Hands as they come into contact.
(See Snake-Out.)

Buddy-Buddy Position or **Arms-Across-Shoulders Position** or **Bow Position** or **Neck-Cross Position** or **Double-Face-Lift Position** or **Yoke Position:** Two Basic Coupledance **Arm-Wrap Side-by-Side** Positions, with Arms-Across-Shoulders, either Right or Left. Used in **Swing**, **Polka**, **Disco**, **Hustle**, **Onestep**, **Twostep**, **Greek-Dancing** and in other dances.

Either Position has Partner's Right to Right and Left to Left Hands Joined.

Right-Buddy-Buddy Position is achieved with Right Hands underneath, with Lady on Man's Right, then Raising and retaining all Hands, then each Combing-Their-Hair, (Head-Looping,) the Man with his Left Hand and his Lady with her Right hand.

Left-Buddy-Buddy Position being Mirror-Image Opposite of Right.

Similar to **Reverse-Right Position**, and **Reverse-Left Position**. (See Buddy-Buddy, and Snake.)

Bulerias: A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin; allied to **Cante Chico**.

Still current, the **Bulerias** has undergone much evolution of Bailaor dancing and its music, from the 1890s until today. **Bulerias** is one of the most vivacious and difficult of the Flamenco dances, requiring Grace and sense of Rhythm.

The name **Bulerias** was derived from the verb *burlar*, meaning *to make fun*. Most Flamenco parties end *por Bulerias*, meaning a Jam Session or *fin de fiesta*, in which everyone takes their turn showing off.

(See Tablao-Flamenco, Spanish Dance, and Spanish-Folkdance-by-Region.)

Bump(1): Two General Coupledance Actions, Left or Right. A light hip Bump by the Man is helpful for Leading the Lady, suitable for all **Swing**s and some other dances. Or, Partners Bump-Hips together.

(See Hip-Lead, Hip-Bump, and Double-Bump.)

Bump(2): A novelty Fad Coupledance popular in the U.S. about 1975. The Couple would at regular intervals, momentarily Sweep Up against each other's hip, "Bump"; otherwise, they danced to **Rock**, Apart.

Similar to the earlier "**Boomps-A-Daisy**" novelty Fad Coupledance.

Bump-Hips: Two partially Leadable, General, Left or Right Coupledance Actions, Mirror-Image Opposite. Partners, Swaying, simultaneously **Bump-Hips** together.

(See Bump, Hip-Bump, and Shoulder-Shove.)

Bumps-and-Grinds: An Unleadable, salacious, General Coupledance Pattern, usually Performed Singularly by the Lady. With Knees Apart and Well Bent-Kneed, her pelvis is in constant Motion, Performing Hip-Bumps and Grinds.

(See Burlesque, Strip-Tease, Sensuous, Belly-Dance, and Fan-Dance.)

Bundle or **Envelop** or **Hug:** A Leadable, General Coupledance Action with various configurations; Partners, usually Facing, Hug each other in the dance, normally using all arms.

(See Loose-Hug Position, Left-Loose-Hug Position, Embrace, Crush-in-Closed, and Enfold.)

Bunny-Hop: An American novelty Fad Group-Dance of from 1953, with its own Foxtrot music by Ray Anthony.

The **Bunny-Hop** was danced in a Traveling chain resembling the **Conga-Line**. Each person Forward-Jumps three times, "Hop Hop Hop" in Cadence at the Ending of each Phrase of music, which went "bop bop bop".

Also, **Bunny-Hop** is a common Term for an April, Easter Coupledance party.

(Also see the Bambuco, Bop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Bunny-Hug: A grotesque, novelty Fad Coupledance popular in America from 1901 through 1910; danced Fast or Slow to a 4/4 Beat.

(Also see the Boston-Dip, Gaby-Glide, Hug-Me-Close, Lame-Duck, Shiver-Dance, and Turkey-Trot; which were all novelty Fads in vogue in the 1910s.)

Burlesque: A theatrical entertainment marked by low comedy, Strip-Tease Bumps-and-Grinds, and parodies of serious or dignified subjects. Or, a comical stage show, satirical and ludicrous, consisting of various unrelated acts.

(See Fan-Dance, and Sensuous.)

Bush-Dance: A simple Australian version of the Old English Traditional Square Dance, popular in the Outback in the 1990s; four Couples squared up as usual, and with calls familiar to American Square Dancers, but with a nineth person (Man or Lady) standing in the square center. Similar to Musical Chairs, the odd one tries for a Partner as they are called to scatter. The left out one then becomes the odd one.

(See Eightsome-Reel.)

Butterflies: See Heel-Splits.

Butterfly-Banjo Position: See Butterfly-Facing-Offset Position.

Butterfly-Box: A Leadable, Spot Coupledance Figure used in Medium-**Waltz** and American **Twostep**. Identical to Waltz-Box or Twostep-Box except danced in Butterfly Position.

(See Box.)

Butterfly-Breaks: A Leadable Spot-Coupledance Figure or Pattern, suitable for both **Bolero**s, most **Waltz**es, and for other dances. Bolero Timing is 4/4, and its Rhythm is danced *Slow And Quick Slow And Quick*, with each *Slow* taking over two Beats. Waltz Rhythm with 3/4 Timing is *1 2 3, 4 5 6.*

A Double-Hand-Hold that Opens-Out twice; Lady is Led Mirror-Image to Open-Out, first to Man's Left then to his Right.

Man remains In-Place and views Lady. In Butterfly Position, Man *close*s and *soften*s Left leg; his Upper-Body Torques CCW as he Leads Lady and *Hold*s and *Extend*s his Right leg with Toe Touching Dancefloor **DiagBackward**; then his Left Supporting-Leg *straighten*s as he *DrawCloses*. This he then repeats Mirror-Image.

Lady's first and fourth Steps are in Butterfly Position. Lady Crosses twice, on her second and fifth Steps, to Reverse-Semi-Closed Position then to Semi-Closed Position. Keeping Time, Lady dances *SideRiseTurn1/8CCW crossbehindswivel1/4CCWcheck RecoverInPlaceSwivel3/8CW, sideriseturn1/8CW CrossBehindSwivel1/4CWCheck recoverinplaceswivel3/8CCW*. Lady's Inside-Toe Points Away on her second and fifth Steps.

(See Progressive-Hesitation, and Waltz-Balance-Sideward-Behind.)

Butterfly-Facing-Offset Position or **Butterfly-Banjo Position:** A Leadable, General Coupledance Stance, suitable for the various **Swings**, **Twosteps**, **Polkas**, **Discos**, **Hustles**, **Latins**, **Waltzes**, **Onestep** and other dances.

In **Facing-Offset Position** but with **hands as in Butterfly Position**, (Banjo Position in Double-Hold).

Opposite of **Butterfly-Left-Outside Position**. (See Dishrag.)

Butterfly-Left-Outside Position or **Butterfly-Sidecar Position:** A Leadable, General Coupledance Stance, suitable for the various **Swings**, **Twosteps**, **Polkas**, **Discos**, **Hustles**, **Latins**, **Waltzes**, **Onestep** and other dances.

In **Left-Outside Position** but with **hands as in Butterfly Position**, (Sidecar Position in Double-Hold).

Opposite of **Butterfly-Facing-Offset Position**. (See Dishrag.)

Butterfly Position (*BFLY*) or **Double-Hold Position** or **Double-Hand-Hold** or **Four-Handed-Open Position** or **Four-Hand Position:** A Leadable, Basic Coupledance Stance, suitable for all **Swings**, **Twosteps**, **Polkas**, **Discos**, **Hustles**, **Latins**, **Waltzes**, **Onestep** and other dances. Facing Partners Clasp and spread Opposing-Hands at Shoulder-Level or at Chest-Level; Man normally Clasps with Thumbs Up.

Similar to **Open-Facing Position** and **Left-Open-Facing Position**, except **all Hands are Joined**.

More explicit than **Double-Hold**. (See Dance Positions, Full-Open Position, Butterfly-Facing-Offset Position, Butterfly-Left-Outside Position, and Dishrag.)

Butterfly-Sidecar Position: See Butterfly-Left-Outside Position.

Buttermilks: See Toe-Splits.

Buttocks-In: See Posterior-Protrusion.

Buzz-Step or **Buzz-Step, Partners** or **Swing-Your-Partner** or **Pivot-Step:** Two Leadable Spot-Coupledance Figures, Circling in either Direction, Left or Right, suitable for the American **Twostep**, **Folkdance**, **Country-Dance**, **Square Dance**, and other dances. Usually danced in Hip-to-Hip Position, or in Left-Hip-to-Hip Position. Danced on Opposing-Feet, usually for a Full-Turn total.

If a **Buzz-Step-Right**, Right Feet are near; the Right Foot remains in place, Swiveling on Ball-of-Foot. The Left Foot Steps Forward, Pushing to Couple-Rotate Bodies Clockwise, with the Left Foot remaining Diagonally Behind the Right Foot. Timing is *Slow Slow Slow Slow*.

For Man, there is a slight *left Right left Right* Change-of-Weight, but Weight partially remains over Right Foot, with Right Heel to Dancefloor with each Weight to Man's Right Foot.

Opposite for Lady.

Pivot-Step is the English **Country-Dance** name for Buzz-Step, Partners. Danced in a **Waist-Swing**, or **Basket**, dancers **Buzz-Step**, Couple-Rotating Clockwise.

Buzz-Step-Left is Mirror-Image Opposite.

(See Paddle-Turn, Basket, Wagon-Wheel, Merengue, and Country-Western Swing. Also see Swing, Allemande, Elbow-Swing, Reeling-Action, Waist-Swing, Highland-Swing, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Windmill, Horse-and-Cart, Orbit, Wheel, and Wheel-Side-by-Side.)

Buzz-Step, Partners: See Buzz-Step.

Buzz-Step, Solo: Several Basic Coupledance Figures, Buzzed Clockwise or Counter-Clockwise. Danced Singularly, with multiple Forward Push-Offs using one Foot, to Rotate on the Ball of the Opposing Foot. Timing is *Slow Slow Slow Slow*, with a Weight Transfer between Feet.
(See Paddle-Spin.)

Bygdedan: See Norwegian Country-Dance.

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BASIC

Shake-Hands Cross-Body-Lead
Rumba in the International Latin Division

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Caballito-Blanco: (Spanish for *little white horse*) A Mexican Traditional **Folk** Coupledance, characterized by its Step-Hop Walks.

(See Spanish Dance, Quinceanera, Chiapanecas, Corrido, Jarana, LaBamba, Jarabe, Haupango, LaRaspa, and Zapateados.)

Caballo (*kah-BAHL-yo*): (Spanish for *horse*.) **Caballo** is the **C**oupledance Term for the kind of **Cuban** musical accompaniment for **Pachanga** Style dancing. An Afro-Latin Rhythm, **Caballo** sound resembles the trotting of a horse.

(See Salsa, Mambo, and Charanga. Also see Clave-Beat.)

Cabaret: A **C**oupledance Term for a special division of **DanceSport** in which a single Couple will dance an **Exhibition** Style Routine to their own music selection. They are not limited to any requirements such as Smooth or Latin Exhibitions might have.

(See Cabaret Performers, Cabaret-Style-Dancing, and Showdance.)

Cabaret Performers: Professional **C**oupledancers at times Performing Lifts, Aerials, Death-Drops, and other acts of considerable Acrobatic prowess and physical risk. Conducted in places with entertainment, such as dinner clubs.

(See Snake, Head-Long-Slide, Floor-Sweep, CartWheel, and Airplane.)

Cabaret-Splits: See Splits.

Cabaret-Style-Dancing: Exhibition or Competition **C**oupledancing, that includes Latin, Adagio, Tap, Theatre-Arts Dancing, and Jazz.

(See Cabaret, Cabaret Performers, and Showdance.)

Cabriole (*ka-bree-AWL*) or **Caper:** A difficult series of Allegro Figures, Singularly danced in **Ballet**, where one's Extended legs are beaten Together at an angle, while aloft high in the air.

Basically, one's Free-Leg is Thrust into the air; one's underneath leg then follows and beats against the first leg, which sends it Higher to angle at 45 degrees or more from vertical. One Alights on the underneath leg.

May be same as **Capriole**. (See Caper, and Volta.)

Cachuca: See Bolero.

Cadence or **Steps-per-Minute:** A Basic **C**oupledance Term. Rhythmic Movement; Timing, Count, e.g., Steps danced to music Beats-per-Minute (BPM).

(See Normal-Walking-Cadence, Beat, Tempo, Rhythm, Rhythm-Stations, Timing, Two-Beat Timing, Down-Beat Timing, Rhythm-Pattern, Body-Rhythm, Slow-Motion, Syncopate, Dance-Count, Speed-It-Up, and Slow-Down.)

Caixo (ky-sho): See Samba-Basic.

Cajun-Dancing: Current American **Folk** **C**oupledancing; includes the Cajun-Waltz, Cajun-Twostep, and Jittergug.

Cajun-Jittergug: A current American **Folk** **C**oupledance, an offshoot of the Jitterbug.

(See Cajun-Dancing.)

Cajun-Twostep: A current American **Folk** **C**oupledance, an offshoot of the Country-Twostep.

(See Cajun-Dancing.)

Cajun-Waltz: A current American **Folk** Coupledance, an offshoot of the Country-Western Waltz. (See Cajun-Dancing.)

Cake-Walk: An American Traditional Singular or **C**oupledance with Ragtime Rhythms, that was very popular as a novelty Fad in December of 1900. **Cake-Walk** had its beginning in Florida about 1889, where the black's Walking Style was Practiced to an art. The Man voted best in Promenading was often rewarded with a cake.

The **Cake-Walk** is very happily danced with a Forward Walk with Weight back on Heels, and with stiff, straight arms and with legs swung Back-and-Forth.

(See Moon-Walk. Also see the Hoochy-Koochy, Kickapoo, Rag-Time, and Tiger-Rag; these were all novelty Fads in Vogue in the 1900 to 1910 era.)

California-Hustle: This Leadable, Six-Count Hustle **C**oupledance of the 1990s is almost identical to the 1990s **Hustle-Nouveau**, and is similar to the Six-Count 1970s **Street-Hustle**. For instance, the Hustle-Nouveau differs slightly in that for each Six-Count Sequence, the Lady usually dances two Check-Steps for the California-Hustle, while instead, the Lady dances two Coaster-Steps for the Hustle-Nouveau.

Tempo Generally ranges from 27 to 36 MPM in 4/4 Time, and is usually played at 108 to 144 BPM. Some say that both newer Hustles are now danced to music with a slightly different, softer Beat than to the heavy, pounding, Disco Beat of all the 1970s Hustles.

Danced on Opposing-Feet, Rhythm Timing is *Step Step A'Step Step, Step A'Step*; or, *1 2 &3 4, 5 &6*; this Rhythm is kept throughout the dance.

The California-Hustle has two Basic Patterns, see **Opening-Basic**, and **Closing-Basic**. (See Hustles-of-Street-Genre, and Hustle.)

California-Hustle Basic-Pattern #1: See Opening-Basic.

California-Hustle Basic-Pattern #2: See Closing-Basic.

TRY California-NightClub-Twostep: Believed to be Buddy Schwimmer's original **NightClub-Twostep**. A Leadable Spot-Coupledance, with a six-Step Basic Pattern, danced at between 60 and 80 Beats-per-Minute (BPM) ideally at 70 BPM, to music in **2/4 Time**, (while East-Coast-NightClub-Twostep is usually danced to music in 4/4 Time.) Rhythm is *Quick And Slow, Quick And Slow.*

The Basic Step is danced Relaxed and informally in a Loose-Closed Position, Partners some four to six inches Apart, Toe-to-Toe and Eye-to-Eye, and with Man normally Facing the Wall. Dance **begins with Feet Spread shoulder-width Apart** and with Weight on Trailing-Feet.

One's Foot leaves the Dancefloor and Travels some 15 inches into Fifth Position on every *Quick*. With this **California-NightClub-Twostep**, only about one-quarter of one's Weight is applied on each *BackBall* Step. Conversely, with the East-Coast-NightClub-Twostep, about three-quarters of one's Weight is applied. Compared to East-Coast-NightClub-Twostep, *Slow*s are thereby held longer with this **California-NightClub-Twostep**, similar to Rumba. **C**oupledanced first to the Man's Right then to his Left.

Man dances *diagbackball Recover widesideward, DiagBackBall recover WideSideward.*

Lady, Following, dances *DiagBackBall recover WideSideward, diagbackball Recover widesideward.*

Similar to the **NewYork-NightClub-Twostep**. (See DiscoCha, and Fifth-Position-Break Patterns; both of which first **Cross-Behind**. Also see the following which all Step **Sideward first**: Slow-Twostep, DiscoSwing, Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, Side-Cross-Hesitation, Balance-Sideward-Close, and Twisty-Balance.)

California-Twirl or **Frontier-Whirl** or **Armpit-Check:** A Leadable, one-Measure, three- or four-Step, Spot-Coupledance Figure suitable for the **Twosteps**, borrowed from **Square Dancing**. Begins and Ends in Open Position, Side-by-Side. Reverses the direction of the Couple's Open Position.

Partners Raise Clasped Hands, Man's Right and Lady's Left, then Lady *forward* Half-Turns Spot-Counter-Clockwise and Ducks under Arch for an Outside-Turn, while the Man *Forward* Half-Turns Clockwise around his Lady. Hands are retained.

Caution: Man **Lightly** retains Lady's Hand, as his fingers slide over her fingers.

Similar to **Partner-Trade**, and **Lady's-Left-Turn-with-Her-Left**. (See Figure 5.) (See Underarm-Single-Turns, Arch-Turn, Curlique, Box-the-Gnat, Swat-the-Flea, Star-Thru, Left-Star-Thru, WheelAround, BackTrack, SwitchWalk, Arching, and Dip-and-Dive. Also see Bow, and Curtsy.)

Call: A Square Dance Term; that which the Caller Calls to direct the dancers. Not applicable to this book.

Call: See Cue.

Caller: A Square Dance Term; he who Calls the Calls to direct the dancers. Not applicable to this Glossary.

Callerlab: An international organization of over 3000 Square Dance Callers, that has standardized Calls. Not applicable to this Glossary.

(See Round-A-Lab.)

Call-to-the-Piper: A Scottish Traditional **Folk** Coupledance, characterized by its Walk and Pas-de-Basques.

Calypso: A topical ballad type Latin-American and Caribbean **Folk** Coupledance, that became a novelty Fad Singular and Coupledance, popular in the U.S. in the late 1950s and early 1960s, danced to **Calypso** songs. These songs were sung and danced originally by Trinidad natives, often to their version of English ballads.

Calypso is a variation of the **Merengue** and the **Danzon**, with predominant **Hip-Waves**. **Calypso** was made famous in the U.S. by Harry Bellafonte.

Similar to **Corrido**, and **Zandunga**. (See Clave-Beat, Beguine, Soca, Conga-Line, Bomba, and the Plena. Also see the Bambuco, Bop, Bunny-Hop, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Camel-Hip: See Hip-Lead.

Camel-Walk: Two Unleadable, General **C**oupledance Movements or Figures, Left or Right, Mirror-Image Opposite. Suitable for most **Country-Western, Swing**s and other dances. Danced in two or three Counts total, Timing varies.

Usually danced in multiples, but Singularly and Apart from Partner. After Stepping *Forward* on the DownBeat, that newly Supporting-Leg Knee-Pops in one or two Counts, then the Free-Leg is Stepped *Forward* Straight-Kneed. The Trailing-Foot Slides under the UpRaised Heel of the Forward Foot.

Cana: A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin; allied to **Cante Jondo**.

(See Spanish Dance, Spanish-Folkdance-by-Region, and Inwards-and-Downwards-Style.)

Figure 5, **California-Twirl**

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Canary or **Caneri:** A **Court-Dance**. Shakespeare (1564-1616) mentions the Caneri. The Traditional Canary is mentioned by Thoinot-Arbeau in his book, `Orchesographie', published in 1588.

CanCan: A famous and sexy French, Singular Lady's dance in 2/4 Time. Fast and fun, recognized by its own Galloping music, CanCan is still current and has become Traditional. Since about 1890 in Paris, groups of hussies with white petticoats have kicked and twirled their black stockinged legs in the air while Hopping, and mooned their bottoms daringly to this special music. Sometimes, Ladies CartWheel in Unison into Flying-Splits, Ending in a Dramatic-Landing.

(See Gallop, Hand-Spring, Back-Hand-Spring, and Fit-Splits.)

Candombe: An Afro-Argentine Coupledance in vogue in Buenos Aires about 1915, which is thought to have influenced in the evolution of the **Argentine Tango**.

(See Milonga.)

Caneri: See Canary.

Canned Music: A Coupledance Term. Dance music played by record, audio disk or audio tape.

Cante: A Traditional **Flemenco** Coupledance art form. Songs of the Spanish Gypsies.

(See Cante Jondo, and Cante Chico.)

Cante Chico: A **Flamenco** Coupledance Term. Gypsy songs, to which the Spanish **Flamenco** dances are allied have two aspects - the *Cante Jondo* (profound song) and *Cante Chico* (little song). The second, the **Cante Chico**, is gay, light and often humorous, and makes an immediate appeal, popular with the average audience.

The principal dances of the **Cante Chico** are: **Farruca**, **Bulerias**, **Tangos**, **Zambras**, **Zorongo**, **Caracoles**, **Garrotin**, and **Rumbitas**.

(See Spanish Dance, Spanish-Folkdance-by-Region, Classical-Espanol, and Flamenco.)

Cante Jondo: A **Flamenco** Coupledance Term. Gypsy songs, to which the Spanish **Flamenco** dances are allied have two aspects - the *Cante Jondo* (profound song) and *Cante Chico* (little song). The first, the **Cante Jondo**, is serious, extolling human emotions, the cry of the oppressed, in which the dance projects itself into Movement.

The principal dances of the **Cante Jondo** are: **Alegrias**, **Soleares**, **Seguiriya**, **Zapateado**, and the **Cana**.

(See Spanish Dance, Spanish-Folkdance-by-Region, Flamenco, and Inwards-and-Downwards-Style.)

Canter or **Draw-Step:** A Leadable, one-Measure Movement suitable for all **Waltzes**, and also for Coupledances in 2/4 Time. **Canters** may be Performed Forward, Rearward, Sideward, Crossward or Diagonally. Performed normally in Closed Position #1, #2 or #3.

Timing is *Slow Slow Slow* for Waltz; Partners *Step* then slowly *DrawClose*, Weight is taken on third Beat.

For 2/4 *Slow Slow* Time; *Step*, usually Sidewards, then *DrawCloseStep*.

(See Canter-Rhythm, Canter-Pivots, Canter-Rocks-Left, and Canter-Rocks-Right.)

Canter-Pivots: Suitable for all **Waltzes** except Country-Western. **Canter-Pivots** are two three-Measure, Leadable Coupledance Patterns, Left and Right, both danced in Closed Position #2:

Man dances Counter-Clockwise *forturn DiagForward drawclose*, repeated three times. Or, Man dances Clockwise *backward Turn drawclose*, repeated three times. His Lady Follows.

(See Canter, Canter-Rhythm, Canter-Rocks-Left, and Canter-Rocks-Right.)

Canter-Rhythm or **Canter-Timing:** A General Coupledance Term. An uneven Body-Rhythm Pattern, suitable for all **Waltzes** and for other dances in 3/4 Time. Two Steps are taken to three music Beats. Timing for each 1, 2, 3 Measure is *Slowwww Quick*. (The second Beat is not Stepped.)

(See Canter, Canter-Pivots, and Canter-Rocks.)

Canter-Rocks-Left (per NCDTO Bronze Level): A Leadable two-Measure, six-Count Spot-Coupledance Pattern, suitable for the American **Viennese Waltz**, and for other Waltzes. A **Full**-Turn total Counter-Clockwise Couple-Rotation is made in Closed Position #2. Timing is *1 2 3, 4 5 6*. Pause on the second Beat of each Measure.

Man dances *forturn1/4CCW CloseTouchHold BackTurn1/4CCW, forturn1/4CCW CloseTouchHold BackTurn1/4CCW*.

Lady dances Head-Closed *BackTurn1/4CCW closetouchhold forturn1/4CCW, BackTurn1/4CCW closetouchhold forturn1/4CCW*.

Note: Usually preceded by **Viennese-Turn**(s).

(See Alternate Canter-Rocks-Left, Canter-Rocks-Right, Canter, Canter-Rhythm, and Canter-Pivots.)

Canter-Rocks-Left (Alternate): A Leadable two-Measure, six-Count Spot-Coupledance Pattern, suitable for the American **Viennese Waltz**, and for other Waltzes. A **Half**-Turn total Counter-Clockwise Couple-Rotation is made in Closed Position #2. Timing is *1 2 3, 4 5 6*.

Man dances *forswivel1/2CCW CloseTouch Hold, Backward closetouch hold.*

Lady dances Head-Closed *BackSwivel1/2CCW closetouch hold, forward CloseTouch Hold.*

(See Canter-Rocks-Left per NCDTO Bronze Level, Canter-Rocks-Right, Canter, Canter-Rhythm, and Canter-Pivots.)

Canter-Rocks-Right (per NCDTO Bronze Level): A Leadable four-Measure, twelve-Count Spot-Coupledance Pattern, suitable for the American **Viennese Waltz**, and for other Waltzes. **One-and-1/2-Turns** total Counter-Clockwise Couple-Rotation is made in Closed Position #2. Timing is *1 2 3, 4 5 6, 7 8 9, 10 11 12*. Pause on the second Beat of Measures 1, 2 & 4.

Man dances *backturn1/4CW CloseTouchHold ForTurn1/4CW, backturn1/4CW CloseTouchHold ForTurn1/4CW, backturn1/4CW ShortSideTurn1/4CW close, ForNoTurn closetouch hold.*

Lady dances Head-Closed *ForTurn1/4CW closetouchhold backturn1/4CW, ForTurn1/4CW closetouchhold backturn1/4CW, ForTurn1/4CW shortsideturn1/4CW Close, backnoturn CloseTouch Hold.*

Note: Usually preceded by **Natural-Right-Turn**(s) for Viennese.

(See Alternate Canter-Rocks-Right, Canter-Rocks-Left, Canter, Canter-Rhythm, and Canter-Pivots.)

Canter-Rocks-Right (Alternate): A Leadable two-Measure, six-Count Spot-Coupledance Pattern, suitable for the American **Viennese Waltz**, and for other Waltzes. A **Half-Turn** total Clockwise Couple-Rotation is made in Closed Position #2. Timing is *1 2 3, 4 5 6*.

Man dances *backswivel1/2CW CloseTouch Hold, Forward closetouch hold.*

Lady dances Head-Closed *ForSwivel1/2CW closetouch hold, backward CloseTouch Hold.*

(See Canter-Rocks-Right per NCDTO Bronze Level, Canter-Rocks-Left, Canter, Canter-Rhythm, and Canter-Pivots.)

Canter-Timing: See Canter-Rhythm.

Caper(1): A Coupledance Term. Refers today to a wild escapade, or to all Frolicsome Leaping and Frisky dancing. The precise original meaning derived from the lively Sink-a-Pace Coupledance Pattern danced in the court of Elizabeth I in the late 1500s. The final high Leap was the **Caper**, with both Feet leaving the Dancefloor. Hence the saying, "to cut a Caper."

(See Cabriole, Volta, Springing, and Jump.)

Caper(2): See Cabriole.

Cape-Turn(1): A Leadable 2-Measures, 8-Steps, Coupledance Pattern, that Starts with the Man's **Left** Foot. Suitable for the **PasoDoble** and other dances.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Strutted to 4/4 Cadance, **PasoDoble** Timing is *Quick Quick Quick Quick*, *Quick Quick Quick Quick*; one Step on each Count.

Begins from Facing Closed in PasoDoble-Hold into Promenade Position, then Man Swivels Forward to Closed and **Hooks** Behind. **Lady Unwinds Man Clockwise** from Banjo to Close-Side-Closed. Total Couple-Rotation is a Full-Turn Clockwise.

Man dances *sideturn1/8CCW* into Semi-Closed *LongForThruSwivel1/2CW* to Closed *sideward* to Banjo *HookBehindTurn1/4CW*, *unwind1/4CW UnWind1/4CW* to Closed *sideward Close*.

Lady dances *SideTurn1/8CW* into Semi-Closed *shortforthru* to Closed *ForCross* in CBM to Banjo *forcurve1/4CW*, *ForCurve1/4CW forcurve1/4CW* to Closed *Sideward close*.

(See Tether, Promenade-RunAround, Horse-and-Cart, Grand-Circle, Separation-with-Caping-Walk, and Right-Outside-RunAround.)

Cape-Turn(2): A Leadable 4-Measures, 16-Steps, **PasoDoble** Coupledance Pattern, that Starts with the Man's **Left** Foot.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Strutted to 4/4 Cadance; Timing is *Quick Quick Quick Quick*, etc. One Step on each Count.

Begins from Facing Closed in PasoDoble-Hold into Promenade Position, then Couple Turns Clockwise into Closed, then into Banjo, then again into Closed. Repeating, Couple Turns into Promenade, then Clockwise into Closed, then into Banjo, then again into Closed. To End, into Promenade then into Closed. Total Couple-Rotation is 1 1/4 Turns Clockwise. Ends Facing Closed in PasoDoble-Hold.

Man dances *sideturn1/8CCW* into Semi-Closed *ForThruTurn1/8CW diagbackturn1/8CW* in Closed *BackTurn1/8CW*4, *backswivel1/4CW* in Banjo *SideTurn1/8CW* in Closed *sideturn1/8CCW* into Semi-Closed *ForThruTurn1/8CW*8, *diagbackturn1/8CW* in Closed *BackTurn1/8CW*4, *backswivel1/4CW* in Banjo *SideTurn1/8CW*12 in Closed, *sideturn1/8CCW* into Semi-Closed *ForwardThru sideturn1/16CW* in Closed *Close*.

Lady dances *SideTurn1/8CW* into Semi-Closed *forwardthru ForTurn1/16CW* in Closed *forturn1/16CW*4, *ForSwivel1/4CW* in Banjo *forturn1/8CW* in Closed *SideTurn1/8CW* into Semi-Closed *forwardthru*8, *ForTurn1/16CW* in Closed *forturn1/16CW ForSwivel1/4CW* in Banjo *forturn1/8CW*12 in Closed, *SideTurn1/8CW* into Semi-Closed *forwardthru SideTurn1/8CCW* in Closed *close*.

(See the Twists.)

Caping-Action or **Caping-Walk:** An Intense and Dramatic **PasoDoble** Coupledance Pattern. His Lady is the matador's Cape. Man Leads her as Lady Travels, Crossing Back-and-Forth In-Front of Man, in Promenade then in Reverse-Promenade Positions.

Three different methods of **Caping-Action** are delineated herein as follows:

Method I - From the Sixteen: Caping-Action, (the last 8 Steps of the Sixteen,) Begins with Lady "L" Positioned, Facing In-Front and from Man's Right side. Beginning Hold is a very loose and open Semi-Closed. Pattern Ends Facing Closed in PasoDoble-Hold.

Man's part: *InPlace* inplace InPlace inplace**, InPlace inplace InPlace*** inplace* on Balls in Closed.

Lady, Following, dances *forturn1/8CCW* in CBMP Promenade *SideTurn1/8CCW* on Ball *recoverturn1/8CCW* into Reverse-Promenade *ForCross* in CBMP, *sideturn1/8CW InPlaceTurn1/8CW forward* Toward Man *Closeturn1/8CCW* on Balls in Closed.

Notes: 1) * Man Leads Lady on 2 with a Slight Body Turn CCW, Passing her to Left side.
2) ** Man Leads Lady on 5 with a Slight Body Turn CW, Passing her to Right side.
3) *** Lead Lady to Left and Toward Man.
4) Man may Hold instead of Stepping In-Place.
5) Lady retains Tension in her arms to accept Man's Lead.

Method II - From LaPasse: Caping-Action, (the last 8 Steps of LaPasse,) Begins with Lady "L" Positioned, Facing In-Front and from Man's Right side. Beginning Hold is a very loose and open Semi-Closed. Pattern Ends Facing Closed in PasoDoble-Hold.

Man's part: *Hold forward hold* close, Forward** Hold Hold*** Close* on Balls in Closed.

Lady dances *forturn1/8CCW* in CBMP Promenade *SideTurn1/8CCW* on Ball *recoverturn1/8CCW* into Reverse-Promenade *ForCross* in CBMP, *diagbackturn1/8CW RecoverTurn1/8CW forward* Toward Man *CloseTurn1/8CCW* on Balls in Closed.

Notes: 1) Lady retains Tension in her arms to accept Man's Lead.
2) * Man Leads Lady on 2 with a Slight Body Turn CCW, Passing her to Left side.
3) ** Man Leads Lady on 5 with a Slight Body Turn CW, Passing her to Right side.
4) *** Lead Lady to Left and Toward Man.

Method III - From the Huit: Caping-Action, (the entire Huit 8 Steps,) Begins from Facing Closed in PasoDoble-Hold into Promenade Position. Pattern Ends Facing Closed in PasoDoble-Hold.

Man dances *ForCrossThru* in CBMP Promenade *closeturn1/8CW* InPlace inplace, InPlace** inplace InPlace*** inplace* on Balls in Closed.

Lady, Following, dances *forcrossthru* in CBMP Promenade *SideTurn1/8CCW* on Ball *recoverturn1/8CCW* into Reverse-Promenade *ForCross* in CBMP, *sideturn1/8CW* on Ball *RecoverTurn1/8CW* in Promenade *forward* Toward Man *CloseTurn1/8CCW* on Balls in Closed.

Notes: 1) Man may Hold instead of Stepping In-Place, Counts 3-8.
2) * Man Leads Lady on 2 with a Slight Body Turn CCW, Passing her to Left side.
3) ** Man Leads Lady on 5 with a Slight Body Turn CW, Passing her to Right side.
4) *** Lead Lady to Left and Toward Man.
5) Lady retains Tension in her arms to accept Man's Lead.

Caping-Walk: See Caping-Action.

Capriole: An Italian Coupledance Term of the late 1500s for a specific type of high Jump. (See Cabriole, Caper, and Volta.)

Caracoles: A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin; allied to **Cante Chico**.
(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Card: See Dance-Card.

Caress: Four Leadable, General Spot-Coupledance Arm-Wrap Facing Movements. Suitable for all **Swings** and **Hustles**, and for **Polka**, **Onestep** and other dances.

As with the **Wolf-Glide**, two of the Movements begin with Crossed-Hands, with Right Hands above or below. The other two Movements start with Double-Crossing-Hands, wound either Left or Right. The Man raises both Lady's arms then slips HER Head between them, as a Caress.
(See Stroke, Pat, and Slap.)

Carioca: A variation of the **Samba** and native to Rio de Janeiro and Bahia, Brazil. A Latin Rhythm **Folkdance**, that became a novelty Fad Coupledance popular in the 1930s, where people danced in chains of hands to Cole Porter's song, "The Carioca."

(See the Samba-Carioca, Bahia-Carioca, and Marcha. Also see the Pagode, Maxixe, LaBamba, Street-Samba, BossaNova, and Lambada. Also see the Big-Apple, Conga-Line, Boomps-A-Daisy, and Lambeth-Walk; which were all Fads in vogue in the 1930s.)

Carioca-in-Bahia: See Bahia-Carioca.

Carolina-Shag: A Coupledance Style popular in the 1990s from Virginia to Georgia, but especially in North and South Carolina. A different type of **Lay-Back Swing**, **Carolina-Shag** is a Man's dance, as is **West-Coast-Swing** which this resembles. It, too, incorporates Lady's Back-and-Forth Slot-Dancing, with Shuffles and Coaster-Steps.
(See Shag.)

Carousel: A Leadable Coupledance Pattern suitable for the California and Nouveau **Hustles**. Partners retain Opposing Hands while Rotating in Opposition like a merry-go-round; Facing, then to Back-to-Back and ending with a Wing-Catch. Two Measures and eight Steps, Timing for both partners is *One Two And Three, Four Five And Six*, or *Quick Quick And Slow, Quick Quick And Slow*. Beginning perpendicular to Slot, with Couple in Loose-Closed Position with Wrist-Hold, Couple-Rotates a Half-Turn Counter-Clockwise while Changing to Butterfly Position. Partners then Right Dishrag in their Slot on *Quick* Steps 4 and 5, and end with a Wing-Catch.
(See Closed-Basic, Steeple Position, and Arch-Turn.)

Carriage(1): A General Coupledance Term, referring to proper Body Alignment during Movement.
(See Frame, Top-Line, Back-Line, Base, Pitch, and Upright.)

Carriage(2): See Frame.

Carriage-of-the-Arms: See Braceo.

Cartagenera: A Traditional Spanish **Folk**dance from **Andalusia**. Its origins are still unexplained, but often attributed to the cultural Traditions of the **Moors**.
(See Spanish Dance, and Spanish-Folkdance-by-Region.)

CartWheel: Two General Acrobatic-Maneuvers or Coupledance Movements, Figures or Patterns; Left or Right, Mirror-Image Opposite. A vertically Rotating Acrobatic-Maneuver danced Singularly; a **Somersault** or **Hand-Spring** Performed **Sidewards** with arms and legs fully Extended and **Spread-Eagle**. Sequence is first Landing on one Hand and then the other Hand; then on one Foot and then the other Foot, throughout. One can **CartWheel** into Flying-Splits or into some other maneuver. Suitable for **Cabaret** and several types of **Exhibition** dances.

(See Airplane, Floor-Sweep, Back-Hand-Spring, Back-Flip, Dramatic-Landing, Tumbling, and Tumbling-Pass.)

Cast: A General, Traditional Coupledance Term, used in **Folkdance**, **Country-Dance**, and **Square Dance**.

To Turn Away from one's Partner and Move (usually Outside) the **Set**. For instance, to **Cast off** from a line of four, the Center two people separate and, as a Couple with their Outside person, (as Pivot,) Move Forward and Outward and around an imaginary Pivot point.

Also, **Cast off** is a Western Square Dance Call, (see Square Dancing.) (See Lead.)

Castanets or **Palillos** or **Krotala:** Coupledance accessories, **Castanets** consist of two small concave pieces of hardwood or ivory. Hand-held Rhythm-instruments, 'chestnuts' in Spanish, played with two sets while dancing the Traditional Spanish Gypsy **Flamenco**.

Castanets are attached together and held in the Palm by a connecting cord over the Thumb. They are **clapped together** between the Palm and the fingers. Used in pairs, one set in each Hand. The Right-Hand set is toned high while the Left-Hand set is toned lower.

Percussion accompanying instruments, important in many dances, the origin of **Castanets** has been lost. Some believe they were known to the ancient Egyptians, and Greeks as Krotala, and were possibly of Oriental origin.

(See Spanish Dance, Flamenco Hand-Claps, and Finger-Snaps. Also see Dance-Bag, and Fan.)

Castle-Combination: An American novelty Fad Coupledance in vogue from about 1912 to about 1918. Some say more than a hundred new Coupledances were invented between 1912 and 1914. **Vernon and Irene Castle** invented many of these, and one was this **Castle-Combination**.

(See the Castle-Walk, Lame-Duck, Valse-Classique, Last-Waltz, Castle-Tango, and the Maxixe; all written by the Castles. Also see the Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all novelty Fad dances in vogue in the 1910s.)

Castle-Lame-Duck: See Lame-Duck.

Castle-Last-Waltz: See Last-Waltz.

Castle-Tango: An American novelty Fad Coupledance in vogue from about 1912 to about 1918. Some say more than a hundred new Coupledances were invented between 1912 and 1914. **Vernon and Irene Castle** invented many of these, and one was this **Castle-Tango**.

(See the Castle-Walk, Lame-Duck, Valse-Classique, Last-Waltz, Castle-Combination, and the Maxixe; all written by the Castles. Also see the Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all novelty Fad dances in vogue in the 1910s.)

Castle-Valse-Classique: See Valse-Classique.

Castle, Vernon and Irene: Coupledancing became extremely popular, beginning about 1910; the Castles gave much impetus to this popularity.

English aviator and dancer Vernon Castle (1887-1918) was born Vernon Castle Blythe. He made his stage debut in 1907, and married Irene Foote (American, born 1893) in 1911. The Castles became famous then founded their Dance-Studio, "Castle House". Irene introduced bobbed hair and the slim, boyish figure to the Ballroom and the world of fashion.

Some say more than a hundred new Coupledances were invented between 1912 and 1914. The Castles originated many of these, and most of their dances became in vogue, some very popular:

1) **Castle-Walk**; 2) **Hesitation-Waltz**; 3) Castle-Valse-Classique; 4) Castle-Tango; 5) Castle-Last-Waltz; 6) Castle-Combination; 7) Castle-Lame-Duck; and 8) the **Maxixe**.

Also, their versions of such dances as the **Texas-Tommy** and the **Grizzly-Bear** brought them fame.

(See Tea-Dance. Also see Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all Fad dances in vogue in the 1910s.)

Castle-Walk: **Vernon and Irene Castle's Onestep** Coupledance, popular in America in 1914 and later. Some say more than a hundred new Coupledances were invented between 1912 and 1914. The Castles invented many of these, and one was this **Castle-Walk**.

The **Castle-Walk** was first Performed by them at the Cafe de Paris in France in 1913, then shown by them to NewYork society in 1914. The dance incorporates many Toe Touches and Locks, much in Varsouvienne Position.

(See Valse-Classique, Castle-Tango, Last-Waltz, Castle-Combination, Lame-Duck, and the Maxixe; all written by the Castles. Also see Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all Fad dances in vogue in the 1910s.)

Cast-Off: A **Contra-Dance** Term; the primary method of Progression in Contra-Dances. The Active-Couples continue to Move Down the set, while inactive Couples Move Up. There are many methods of Casting-Off.

Catapult: A Leadable Coupledance Pattern used in both **Swing**s and in Jive. With Man in Tandem Position in Front, and beginning with Left-Hands Joined, Lady is Lead Past his Left-Side Thru a 1 1/2-Turn Clockwise Roll.

Catch: A Leadable General Coupledance Action. The Catch is the Man's means for Checking his Lady's Motion Away from him, usually Rearward, and Initiating her Forward or Turning Movements, as described under **Block-and-Catch**. Using either Single-Hands or All-Hands-in-Hand, the Man Checks her Motion by his Slight Pull or Lead, using curved **Fingertips-to-Fingertips**. Thumbs do not Grip.

(See Curved-Fingertip-Follow.)

Categories: See Competition-Categories.

Cathedral Position: See Steeple Position.

CBM(1) or **Contra-Body Movement** or **Contrary-Body Movement** or **Contra-Body-Motion:** A Leadable, General Coupledance Movement used in commencing Turns. **CBM** is the Torqued Body contour produced by the Turning of one's Body on the Supporting-Foot in the direction of the Free-Leg. In other words, **CBM** is the Turning of the Opposite side of one's Body Toward the Moving Foot.

Similar to **CBMP**. (Not Shoulder-Lead, nor Feathered Position.) (See Contrabody. Also see Body-Rotation.)

CBM(2): See Contrabody.

CBMP or **Contra-Body Movement Position** or **Contrary-Body Movement Position** or **Cross-Shoulder Position:** A Coupledance Term; Posed with one's Free-Foot having Stepped Across one's own Supporting-Foot, in a **Cross-Shoulder Position**; i.e., the Body Position resulting from Stepping one's Free-Foot Across or along the path of one's Supporting Foot, either In-Front or Behind.

Similar to **CBM**. (Not Shoulder-Lead, nor Feathered Position.)

CCW: See Counter-Clockwise.

Celtic-Jazz: Coupledance Term for **Traditional-Irish-Dancing** in **Soft**-Shoes, currently danced Singularly or as Couples. Dances are perhaps modernized Irish **Reels** in 4/4 Time. Toes-Out Action occurs often, as does Hops and Crossed-Feet.

(See Celtic-Storm, Toe-Movements, and Step-Dancing.)

Celtic-Storm: Coupledance Term for **Traditional-Irish-Dancing** in **Hard**-Shoes, currently danced Singularly or as Couples. Steps and Actions include Shuffle-Hops with Stamps, Toe-Movements, ZigZag-Movement, Heel-Clicks, and Front-Kicks.

Similar to Line-Dancing. (See Celtic-Jazz, Ramble, and Step-Dancing.)

Center(1) (*cntr*): A General Coupledance Term for the middle of a Circle, Set or Square formed by dancers. Or, middle of a Dancefloor; or, the direction Opposite of a room's Wall.

(See Center-of-Hall, Ballroom, Roundance, Fixed-Pattern, In-the-Round, Big-Circle-Dancing, Set-Dance, Progressive-Longways, Progressive-Circle, and Square Dancing.)

Center(2) (*cntr*): A General Coupledance Term for the **Neutral Position for one's Body**.

Similar to **Center-of-Balance**. (See Home, and Recover.)

Centered: See Center-of-Balance.

Center-of-Balance or **Centered** or **Center-Point-of-Balance** or **CPB**: A General Coupledance Term, for Balancing of one's Body **Center** from which Movement projects.

One's **Center-of-Balance** is located at the Solar Plexus, a fist-size volume above the navel. It can be located by an imaginary line running through the Body Center from the crown of the Head Downward between the legs, intersected by a crossing line from one hip to the other and horizontal to the Dancefloor.

One needs to Support one's own Weight at all times by Centering one's Balance correctly over one's own Foot or Feet. It is one's **Center-of-Balance**, not one's Foot, that Moves instantly On-the-Beat.

(See Control, Balance, Walk-Forward, Walk-Backward, Recover, Head, and Press.)

Center-of-Hall or **COH:** A General **C**oupledance Term referring to dance area. Dancing Toward the Center of the Dancefloor, to the Left as one Faces Line-of-Dance; or referring to the Dancefloor Center.

(See Wall, Line-of-Dance, and Reverse-Line-of-Dance.)

Center-Person: See Hub-Partner.

Center-Point-of-Balance: See Center-of-Balance.

Cha: A Leadable five-Step **C**oupledance Figure; either a Forward half-a-ChaCha or a Backward one. Rhythm Timing is *Slow Slow, Quick Quick Slow.* Figure is one Measure long in 4/4 or 2/4 Tempo.

Quicks are danced on Ball-of-Foot; Passing-Feet is recommended, unless Side-Jogged.

(See Break-Step, Forward-Basic, Back-Basic, ChaCha-Step, and ChaCha.)

Chacarera (*chah-kah-RRAY-rah*)**:** A Latin-American **Folk C**oupledance, characterized with much finger snapping.

Similar to **Gato**, and **Jarana**.

ChaCha or **ChaChaCha** or **Triple-Mambo:** A popular Latin Rhythm Coupledance, whose musical Style had evolved from the **Nuevo-Ritmo** of the Danzon music. The **ChaCha** has distinct, repetitive Footwork. Its name was derived from Jimmy Durante's repeatedly saying, "ChaChaCha". The **ChaCha** is a derivative of the earlier **Mambo**. Both came from Cuba, with American influence, in the 1950s. There are many dance variations of the **ChaCha**; some are the **Son-Montuno**, the **Sohn-Guajira**, **Triple-Mambo**, and the **Guaracha**.

ChaCha is danced at either of two different Rhythm-Stations, on the Two-Beat or on the One-Beat. Before they start the **ChaCha**, the Man might ask his Lady, "Do you want Two-Beat or One-Beat?" **ChaCha** Patterns are often danced in Shine Position.

The insistent and excitingly Syncopated **ChaCha** Rhythm for **C**oupledancing is usually Slower than that for the **Mambo**, due to increased number of Steps to be taken. Timing is 4/4 or 2/4, and is danced at 32 Bars per minute (MPM) with 4/4 Tempo, (26 to 38). Normally five Steps are taken to each 4/4 Measure. Three **ChaCha** Steps, *Quick Quick Slow*, have been substituted for the single *Slow* Step for **Mambo** or **Rumba**.

Timing can be counted as either: (1) *Slow Slow/ Quick and Slow; Slow Slow/ Quick and Slow*; or, (2) *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

This book invokes the latter Count. *Quicks* are danced on Ball-of-Foot.

(See International ChaCha, American ChaCha, Clave-Beat, Eight-Count-Triple-Timing, Forward-Twostep, Backward-Twostep, and Sideward-Twostep.)

ChaCha-BackTrack: A Leadable, two-Measure **C**oupledance Pattern suitable for both **ChaCha**s. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow.*

Begins and ends in Promenade Position. Couple dances **Right-BackTrack**ing to **ChaCha-Walk**ing in Left-Promenade Position, then **Left-BackTrack**ing, back again to **ChaCha-Walk**ing in Promenade, without Changing-Hands.

Man dances *strideturn1/2CW Recover forchaCha cha, StrideTurn1/2CCW recover ForChacha Cha.*

Lady, Following, dances *StrideTurn1/2CCW recover ForChacha Cha, strideturn1/2CW recover forchaCha cha.*

Similar to **Mambo-BackTrack**, and **ChaCha-SwitchWalk**. (See SwitchWalk, Sweetheart, WheelAround, Switch, and Change-Sides.)

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ChaCha-BackWalk or **ChaCha-Rearward-Walk:** One Measure to complete, two probably Leadable Coupledance Backward Traveling Figures, each suitable for both **ChaCha**s; Mirror-Image, each one Starts either on Right or Left Foot. Dance Position is optional, dancing Straight-Line or Slightly Curving. Rhythm with 4/4 Timing for the five Steps is *Slow Slow, Quick Quick Slow.*

Danced *Back Back, Back Back Back*, on the Two-Beat if dance is International ChaCha, or on the One-Beat if American. Feet are picked Up and placed Down on the Balls, not Slid. *Quick*s especially are danced on Ball-of-Foot; Passing-Feet is recommended, unless Side-Jogged. Cuban-Motion is very slight.

Opposite of **ChaCha-Walk**. Similar to **Mambo-Backward-Walk**, **Rumba-Rearward-Walk**, and **Bolero-Rearward-Walk**. (See Walk, Backward-Walk, Walking-Step, Backward, Back-Step, Back-Off, and Back-Out. Also see Control, Balance, Center-of-Balance, Body-Rhythm, and Press. Also see Backward-Twostep, and Backward-Foxtrot.)

ChaCha-Basic or **Closed-Basic** or **Open-Basic:** A Leadable Spot-Coupledance Pattern suitable for both **ChaCha**s. Pattern consists of ten Steps, a Forward Cha followed by a Backward Cha. ChaCha-Basic is Coupledanced entirely either in Loose-Closed or in Butterfly Positions. See **ChaCha** for Timing. *Quick*s are danced on Ball-of-Foot. Danced on the Two-Beat Rhythm-Station and with Side-Jogging the *Quick*s for International ChaCha; danced on the One-Beat and with Passing-Feet on the *Quick*s for American ChaCha.

(See Forward-Basic, Back-Basic, and Forward-And-Back.)

ChaCha-Box or **Floating-Box:** A Leadable Spot-Coupledance Pattern suitable for both **ChaCha**s. Danced entirely in Left-Open-Facing or in Butterfly position. Rhythm Timing for the 10 Steps is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.* Pattern is two Measures long in 4/4 Tempo, where *Slow*s take one music Beat while *Quick*s take a Half-Beat.

Man dances *CrossBehind crossbehind, Sideward close Sideward; crossinfront CrossInFront, sideward Close sideward.*

Lady dances *crossinfront CrossInFront, sideward Close sideward; CrossBehind crossbehind, Sideward close Sideward.*

Similar to **Slanted-Box**.

ChaChaCha: See ChaCha.

ChaCha-Chase: See Chase.

ChaCha-Rearward-Walk: See ChaCha-BackWalk.

ChaCha-SideWalks or **SideWalks:** Two Leadable, two-Measure, Coupledance Sideward Traveling Patterns, each suitable for both **ChaCha**s, Mirror-Image, Left or Right Foot. In Loose-Closed or Butterfly Position throughout. Begun on the Two-Beat if International ChaCha, or on the One-Beat if American. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

Each Partner dances with Weight Forward to lightly Press against each other, and with Cuban-Motion, *Side Close, Side Close Side; Close Side, Close Side Close.*

Similar to **Mambo-SideWalks**, **Rumba-SideWalks**, and **Bolero-SideWalks**. (See ChaCha-Walk, And ChaCha-BackWalk. Also see Walk, SideWalks, Sideward, Side-Step, Sideward, Body-Rhythm, Cross-In-Front, Cross-Behind, Forward-Walk, and Backward-Walk. Also see Sideward-Twostep, and Sideward-Foxtrot.)

ChaCha-Step: Two Leadable, General Coupledance half-Measure Movements, Left or Right, Mirror-Image Opposite, suitable for many dances. ChaCha-Step is three usually small Steps to two Beats, danced slightly Traveling or In-Place. Steps and Timing are either *quick Quick slow*, or *Quick quick Slow.*

(See Cha, and Chasse.)

ChaCha-SwitchWalk or **Parallel-Chase** or **Progressive-Swivel:** A Leadable two-Measure Coupledance Pattern suitable for both **ChaCha**s. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow.*

Begins and ends in Varsouvienne Position. **Right-SwitchWalk**ing, Man **StrideTurn**s Inward as Lady is **Swivel**ed Outward to **ChaCha-Walk**ing in Left-Varsouvienne Position, then **Left-SwitchWalk**ing, back again to **ChaCha-Walk**ing in Varsouvienne, without Changing-Hands.

Man dances *strideturn1/2CW Recover forchaCha cha, StrideTurn1/2CCW recover ForChacha Cha.*

Lady, Following, dances *ForSwivel1/2CW recover ForChacha Cha, forswivel1/2CCW Recover forchaCha cha.*

Similar to **Rumba-SwitchWalk**, and **Bolero-SwitchWalk**. (See ChaCha-BackTrack, and Mambo-BackTrack. Also see BackTrack, Sweetheart, WheelAround, Switch, and Change-Sides.)

ChaCha-Walk or **Walk** or **Forward-Walk:** Two Measures to complete, two Leadable Coupledance Forward Traveling Patterns, each suitable for both **ChaCha**s, Mirror-Image, starting on Left or Right Foot. Dance Position is optional, dancing Straight-Line or slightly Curving. Rhythm with 4/4 Timing for the 10 Steps is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

Center-of-Balance is Forward, and each Forward Step ends with Knee-Back. Feet are picked Up and placed Down on Balls, not Slid. *Quick*s especially are danced on Ball-of-Foot. Passing-Feet is recommended, unless Side-Jogged. Cuban-Motion is very slight. May be danced as **Kiki-Walks** if space permits. Begun on the Two-Beat if International ChaCha, on the One-Beat if American.

Opposite of **ChaCha-BackWalk**. Similar to **Mambo-Walk**, **Rumba-Walk**, and **Bolero-Walk**. (See Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, and Forward-Foxtrot.)

Chacona or **Chaconne:** An old, lost, Spanish **Folk**dance from **Andalusia**, appearing in the 16th and 17th Centuries. Its origins are still unexplained, but are often attributed to the cultural influences of **Morisca** dances.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Chaconne: See Chacona.

Chaine (*sheh-NAY*) or **Chainne** or **Chain-Turn** or **One-Foot-Turn:** (French for *chain* or *link*.) Borrowed from the Classic **Ballet**, **Chaines** are a continuous series of small and rapid Turning Steps. Traveling straight Across the Ballroom or in a Circle, **Chaines** are Directional in nature.

Executed Singularly by either Partner, the following descriptions are of two Unleadable, Basic, **Chaine** Progressive-Coupledance Figures, Right or Left, **Spiraling** Forward a Full-Turn in two Steps each. Timing is normally *Slow Slow*.

(1) The most popular Chaine method follows:

Danced Step then Spin. The Right Chaine Turn begins from the Left-Demi-Pointe Position, (with the Right Foot Forward.) Danced *crossinfront* to Right-Demi-Pointe *FullSpin* Clockwise into Left-Demi-Pointe Position. This Chaine, (a Torque-Turn Spiral-Hook,) is usually repeated several times, **with Spotting**.

Arms are Raised and Lowered. Upon each first Step, Thrust Right leg Forward Toward Line-of-Motion and slightly open arms to one's sides. Keep Knees Together and arms in close during Spin.

The Left Chaine Turn is Mirror-Image Opposite.

Toes and Heels may be danced Slightly spaced Apart to simplify.

(2) An easier but more Clumsy Chaine method follows:

Danced Spiral then Step then Swivel. Timing is *Slow And Slow*. Begin in a Demi-Pointe Position, Spiral a Half-Turn, Step Together then Swivel another Half-Turn on last Foot, with first Foot Forward again.

(See Turn, Roll, Toe-Spin, Double-Spin, Riff-Turns, Singular-Pivot, Progressive-Rotation, Alternating-Chaines, Singular-Spin-Styling, and Fifth Position of Five Basic Foot Positions.)

Chainne: See Chaine.

Chain-Turn: See Chaine.

Chair (*chr*) or **Sit:** A Leadable Coupledance Checking Movement for all **Foxtrots**, **Waltzes**, **Swings** and **Jive**. Also suitable for other dances.

From Semi-Closed Position, Partners dance one Forward Thru Lunge Step with Inside-Feet, Lady Trailing, and with Lady's Left Knee only Slightly Inside of Man's Right Knee, in order to facilitate his next Lead. Partners may Lower either only minutely or considerably, simulating seated. Both look Inside and Behind. A **Chair** is a nice dance Tag Ending.

See **Knee-Lead** for Man's next Lead. (See Chair-and-Slip, Chair Position, and Sit-Line.)

Chair-and-Slip: A partially Leadable Coupledance Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and for both **Quicksteps**. Partners simulate Sitting from a Semi-Closed Position. Dance one Forward Thru Lunge Step with Inside-Feet, with both looking Inside and Behind, followed by a Knee-Led Slip. Lady's Left Kknee is fitted only Slightly Inside of Man's Right Knee, to allow his Lead for a Counter-Clockwise Slip.

(See Chair, and Knee-Lead.)

Chair Position: A Leadable Coupledance Ending Position for all **Foxtrots**, **Waltzes**, **Swings** and Jive. Also for other dances. From Semi-Closed Position, Partners dance a Forward Thru Lunge Stepped with Inside-Feet, and Lady's Left Knee is Slightly Inside of Man's Right Knee. Both are looking Inside and Behind.

(See Chair, Chair-and-Slip, and Sit-Line.)

Challenge: A General Coupledance classification. **Challenge** dancers are exceptionately Skilled. They are highly trained to precisely Perform Choreographed intricate Steps and Patterns, together, with breathtaking beauty, at a quality Level requiring full use of one's abilities; and they are Skilled with the ability to freely Improvise intricate Steps, Patterns and dance Rhythms. There are only a few Challenge dancers; they are included in **Gold-Level**, **Pro-Am-Level** and **Professional-Level** of Ballroom Dancing, and in Phase VI of Roundancing, (Challenge Rounds,) among other places.

(See Difficulty-Levels, Beginner, Intermediate, Advanced, Phase, and Competition-Levels. Also see Professional, Challenge Figures, and Dance-School-Dancers.)

X Challenge-Chase or **Chase-with-Spins:** An Unleadable 20-Step, No-Contact, Coupledance Pattern, suitable for both **ChaChas**. In four Measures, with a Half-Turn Clockwise then a Half-Turn Counter-Clockwise, first one Partner separately Chases the other in Tandem, then the Chase is reversed. Rhythm Timing is *Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow.* Begins and ends with Partners in Left-Open-Facing or in other Facing Positions.

Man dances *forswivel1/2CW ForRecover forswivel1/2CW BackSwivel1/2CW forward, ForSwivel1/2CCW forrecover ForSwivel1/2CCW backswivel1/2CCW Forward, forswivel1/2CW ForRecover forswivel1/2CW BackSwivel1/2CW forward, ForSwivel1/2CCW forrecover Forward close Forward.*

Lady dances *BackCheck forrecover Forward close Forward, forswivel1/2CW ForRecover forswivel1/2CW BackSwivel1/2CW forward, ForSwivel1/2CCW forrecover ForSwivel1/2CCW backswivel1/2CCW Forward, forcheck BackRecover backward Close backward.*

(See ChaCha-Chase, Slow-Chase, Trail, PeekaBoo-Chase, and Circle-Chase.)

Challenge-Class: See Challenge Figures.

Challenge Figures or **Challenge-Footwork** or **Challenge-Class:** A General Coupledance Term. **Challenge Figures** are more difficult to Master than are **Basic Figures**, **Intermediate Figures**, and even **Advanced Figures**. **Challenge Figures** are taught and danced in the highest, **Challenge-Level**, of complex Coupledances. They are included in **Gold-Level**, **Pro-Am-Level** and **Professional-Level** of Ballroom Dancing, and in Phase VI of Roundancing, (Challenge Rounds,) among other places.

(See Difficulty-Levels, Challenge, Professional, and Phase.)

Challenge-Footwork: See Challenge Figures.

Challenge-Level: A General Coupledance Term. **Challenge-Level** refers to Coupledances that are Choreographed to a **Challenge** student's Level of Skill; or, refers to a Coupledancer considered to have a **Challenge** Level of Skill; or, to a class in which Coupledancers with **Challenge** Skills are taught.

(See Dance-School-Dancers, Challenge Figures, Easy-Level, Intermediate-Skill-Level, Advanced-Level, Difficulty-Levels, Gold-Level, Professional, and Phase.)

Challenge-Line: See Promenade-Sway.

Challenge Position: See Facing Position.

Challenge-Rounds: Phase VI of Roundancing.

Change(1)(*chg* or *Ch*): A Basic Coupledance Term for an Action, Movement, or Figure. **Change** is the shifting of one's Weight, or the altering of Position or Direction-of-Dance. Examples are; Waltz-Forward-Change, Waltz-Backward-Change, Change-Feet, Change-Hands, Change-of-Direction, Change-of-Sway, Change-Places, Change-Sides, Change-Point, etc.

(See Break, Check, Balance, Hover, Curve, Hesitation, and Line.)

Change(2): See Change-Feet.

Changee: See Change-Feet.

Change-Feet or **Change** or **Changement** or **Changee** (*shahn-ZHAY*) or **Fake**: Two Unleadable Basic Mirror-Image Opposite Movements, suitable for most Coupledances. Changing the Position of the Feet; or, Feet have Changed-Places during the Movement or Figure.

Usually Performed by only one Partner at a time, since this is useful in achieving Opposing or Matching Feet with Partner. This is one means to **Change-Feet** from Left to Right or from Right to Left. Rhythm Timing is *And Step*, two quick Movements, In-Place or Traveling, within one Beat or Cadence. Both Feet are Stepped, *Ball Flat*.

Other means of Changing-Feet are: *A'Step, AndStep, StepAnd, Hold, Tap Step, Step Tap, Skip, Hop*, etc.

Opposite of **Sans-Changer**. (See Recover, RecoverTurn, Transfer, Displace, Change-of-Weight, And-Change-And-Change-And, Switch, Heel-Switches, Close, Change-Feet-Tap, Kick-Step, and Ball-Flat.)

Change-Feet-Tap or **Change-Feet-Tango-Tap**: A partially Leadable **International Tango** Coupledance Movement, that may also be suitable for American and Continental Tangos. Changes Supporting-Foot to Free-Foot in a half-Measure. Timing is *And Slow*.

Either Left or Right, Mirror-Image Opposite, one dances *CloseLower DiagForTouch*. The Moving Foot Closes Flat and Staggered Rearward, then the Free-Foot **Tango-Tap**s slightly DiagForward on its Inner-Edge, with its Heel barely off the Dancefloor, and with its Knee veering Inwards. Toes Point parallel, and Weight ends upon Inner-Edge of new Supporting-Foot.

(See Brush-Tap, Touch, Change-Feet, Kick-Step, Kick-Ball-Change, Tango-Close, Promenade-Ending, Counter-Promenade, and Promenade-to-Counter-Promenade.)

Change-Feet-Tango-Tap: See Change-Feet-Tap.

Change-Hands: Various General Coupledance Actions; Partners Change-Hands from one Hand Position to another.

(See Open-Vine.)

Change-Hands-Behind-Back: See Belt-Turn.

Changement: See Change-Feet.

Change-of-Direction: A General Coupledance Movement; a Turn to another heading.

Change-of-Direction: A Leadable one-Measure, three Step Coupledance Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Aids in Maneuvering.

A Counter-Clockwise Quarter-Turn Couple-Rotation with a Draw; in Closed-Position #1 throughout. Timing for Foxtrot is *Slow Quick Quick*; Timing for Waltz is *Slow Slow Slow*; Timing for Quickstep is *Slow Slow, Slow*.

Man dances *forward ForTurn1/4CCW* Right Side-Stretch and Lead *drawclosebrush*.

Lady, Following with Head-Closed, dances *Backward backturn1/4CCW* Left Side-Stretch and Lead *DrawCloseBrush*.

(See Hesitation-Change.)

Change-of-Hand: See Belt-Turn.

Change-of-Hands-Whip: See Apache-Whip.

Change-of-Hold: A General Coupledance Term, referring to a Couple's Transition from one Position to another.

(See Basic-Hold.)

Change-of-Location: General Coupledance Movement. A Change in the place where one's Body is located; or, the act of occupying a different space.

(See Locomotor.)

Change-of-Place: See Fallaway-Left-Face-Turning.

Change-of-Position: A General Coupledance Action or Movement, a Leadable Blending from one to another Position.

Change-of-Sway: A Leadable Coupledance Ending Action; a Tag for all **Foxtrots**, **Waltzes**, **Swings** and **Jive**. Without Stepping, Couple reverses their Side-Stretch, shoulders and Head Positions from some other Sway Position, such as an Oversway or a Side-Lunge-Left or -Right, to the Opposite Side-Stretch, shoulders and Head Position.

(See Oversway-Change-of-Sway, Side-Lunge-Change-of-Sway, and Picture-Figure.)

Change-of-Weight or **Weight-Change** or **Change-Weight** (*chg wt*) or **Weight-Transfer:** A possibly Leadable, General Coupledance Movement. **Change-of-Weight** is shifting or Transferring one's Body Weight from the Supporting-Foot to one's Free-Foot.

In General, three kinds of **Weight-Changes**, relative to the music Beat, are: (1) **Slow** = **Change-Weight** once; (2) **Quick** = **Change-Weight** twice; and (3) **Hold** = No **Weight-Change**.

In General, ten types of Foot Movements **without Change-of-Weight** are: (1) Touch; (2) Draw; (3) Point; (4) Lift; (5) Brush; (6) Dig; (7) Swing; (8) Kick; (9) Flick; and (10) Dot.

(See Weight-Connection, Change-Feet, and Sans-Changer.)

Change-Partners: A General Coupledance Term; a directive or cue or decision to switch Partners.

Change-Places: Two Leadable Coupledance Patterns used in Eastern **Swing** or Jive; a Lady's Underarm-Turn, either Right-to-Left or Left-to-Right; Six-Count, 1 1/2-Measures, eight Steps for either Pattern.

An option for either Pattern: There may not or there may be Couple-Rotation, either Clockwise or Counter-Clockwise enough to Change-Sides; predominate direction is Clockwise.

Rhythm Timing for both is *Slow Slow Quick And Slow, Quick And Slow*:

1. **Right-to-Left:** Begins in Closed Position #5 or #6, Lady is Outside-Turned by a Tuck-In-Turn under Joined Hands, and ends in Left-Open-Facing Position.

Man dances *backward Recover* Lead Lady *sideward Close sideturn1/4CCW, DiagForward close Sideward.*

Lady dances *TouchBack* Short *ToeToinstepCocked ForSpinUnder3/4CW, sideward Close sideward* to Face Man.

2. **Left-to-Right:** Begins in Left-Open-Facing Position, Lady is Inside-Turned under Joined Hands, and ends in Left-Open-Facing, Open-Facing, Butterfly, or Closed Position #5 or #6.

Man dances *diagbackward Recover* Lead Lady *sideward Close sideturn1/4CW, Sideward close Sideward.*

Lady dances *DiagBackTurn1/8CW recover ForwardUnder close ForTurn3/4CCW, sideward Close sideturn* to Face Man.

(See Change-Sides, Lace-Across, Lady-Under, and Man-Under.)

Change-Point: An Unleadable Basic Movement used in International, Modern and Smooth Coupledancing, and in Latin Rhythm Coupledancing; one quick, continuous Ending Motion, Changing Touching Foot from one to the other.

Change-Sides(1): A Leadable General Coupledance Movement or Figure, where Partners switch sides with each other in relation to their Direction-of-Dance.

(See Change-Places, Change-Sides, Lace-Across, Lady-Under, and Man-Under. Also see Bow, and Curtsy. Also see BackTrack, SwitchWalk, RollAcross, WhirlAway, Half-Sashay, and ReSashay.)

Change-Sides(2): A Leadable one-Measure, three-Step Coupledance Figure suitable for American **Twostep** and Medium-**Waltz**; Timing is *Quick Quick Slow* for Twostep, and *Slow Slow Slow* for Waltz.

Each Partner dances Apart on Opposing feet, *Forward Close Forward* for Twostep, or *Forward Forward Close* for Waltz. Partners normally pass Left shoulders without Hand contact.

(See Change-Places, Lace-Across, Lady-Under, and Man-Under.)

Change-Step: See Closed-Finish.

Change-to-Place: See Fallaway-Right-Face-Turning.

Change-Weight: See Change-of-Weight.

Charade-Reverse: A Leadable six-Measure, twelve Step, Traveling-Coupledance Pattern, suitable for the **Onestep**, the **Peabody**, and other dances. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow; Slow Slow, Slow Slow, Slow Slow.*

Danced with long Strides and with slight Body-Rise type Floating. Beginning in Closed Position #2, two Forward Progressive-Scissors are danced into a Forward-Hitch then with an abrupt Reverse into Loose-Closed Position. Total Couple-Rotation is a Half-Turn Counter-Clockwise.

Man Strides *diagforward* Feathered *Close*, *crossinfront DiagForward* Feathered-Left, *close CrossInFront* to Facing-Offset; *forward Close*, *backward BackSwivel1/2CCW*, *forward Close.*

Lady, Following with Head-Closed, Strides *DiagBackward close*, *CrossBehind diagbackward*, *Close crossbehind* to Facing-Offset; *Backward close*, *Forward forswivel1/2CCW*, *Backward close.*

Charanga (*chah-RAHN-gah*): (Spanish for *fanfare.*) An authentic Latin **Salsa Folk** Coupledance. One of the many variations of the **Mambo**. The **Charanga** name and dance had been confused with the **Pachanga** in 1956.

(See Son, Salsa-Casino-Rueda, Caballo, and Clave-Beat.)

Charge: See Mambo-Twist.

Charleston(1) or **Traditional-Charleston:** A partially Leadable, Fast and exuberant, American One-Step Pattern or Dance, that was Coupledanced by Lady 'flappers' and their Partners, mostly Apart but usually Facing each other.

Rumor has it that **Charleston** Steps were first noticed on the docks of Charleston, South Carolina, where African-American workers were doing this dance. Then the **Charleston** was first demonstrated in the 1923 Ziegfeld Follies, in New York City.

The original **Charleston** New York Steps were related to the early Foxtrot of before the 1920s, and were danced in the Loose-Closed Position. The **Charleston** had its own music. Sheet music for this, (The Original) **Charleston**, by Cecil Mack and Jimmy Johnson, was copyrighted in 1923, with the notation that this was *"The original of all* **Charlestons***, first introduced in "Runnin' Wild."*

An article dated September 1925 says **Charleston** is the newest dance craze; the **Charleston** did become the craze in the 1925-1927 period. **Charleston** is still danced today.

Danced to 4/4 Time, (Four-Count,) with an anticipated half-Bar Beat. Rhythm Timing is *And Slow And Slow And Slow And Slow*; or, count *and 1, and 2, and 3, and 4*. Feet are Swiveled In and Out, and Placed, not Slid. (See original Double-Charleston-to-Right.)

Man's Basic Step Pattern is *forward* w/ Left Heel Inward then Swiveled Outward *ForTouch*(or *ForKick*) w/ Left Heel Swiveled Inward then Outward *Rearward* w/ Right Heel Outward then Swiveled Inward *backtouch*(or *Backpoint*) w/ Right Heel Swiveled Outward then Inward.

Lady's Basic Step Pattern is *Rearward* w/ Right Heel Outward then Swiveled Inward *backtouch*(or *Backpoint*) w/ Right Heel Swiveled Outward then Inward *ForTouch*(or *ForKick*) w/ Left Heel Swiveled Inward then Outward *Rearward* w/ Right Heel Outward then Swiveled Inward; Mirror-Image Opposite Man.

On the back cover of the above-noted sheet music are the instructions for how to dance the (original) **Single-Charleston** and the **Double-Charleston**, (see same.) Also, the the instructions for how to dance the original **Charleston-Routines I, II, III, and IV**, are there, (see same.)

As when Line-Dancing in the 1990s, many comic Figures and Patterns were included within the **Charleston**; some of these were the **Ramble**, **Side-Kick**, and **Knee-Knock**. There was much arm Movement, even **Arm-Flail**.

(See Figure 6.) (See Toddle, Jiggle, Double-Rise, and Kick-Up. Also see Charleston-Kick, Charleston-Crosses, Louie-Louie, Mashed-Potato, and Quiver. Also see the Black-Bottom, Shimmy, and Varsity-Drag; other Fads in vogue in the 1920s.)

Charleston(2)**:** See Woodpecker.

Charleston-Crosses: An Unleadable Coupledance Pattern, suitable for both **Quicksteps** and other dances. In Loose-Closed Position throughout. Timing varies. A series of Steps, *Sideward* with Heels Outward *CrossBehindLower* (or *CrossInFrontLower*) with Heels Inward.

(See Charleston, Traveling-Latin-Crosses, Latin-Cross-Forward, Louie-Louie, Mashed-Potato, Quiver, and Twist.)

Charleston-Kick: A partially Leadable, sprightly American One-Step Coupledance Pattern; a simplified version of the Traditional-Charleston. Partners often dance Apart.

Danced to 4/4 Time, (Four-Count,) with an anticipated half-Bar Beat. Timing is *Slow Slow Slow Slow.*

Man's Basic Step Pattern is *forward ForKick Rearward backtouch*(or *backpoint.*)

Lady's Basic Step Pattern is *Rearward backtouch*(or *backpoint*) *forward ForKick*; Mirror-Image Opposite of Man.

(See Charleston, and Double-Charleston-to-Right.)

CHARLESTON FOX TROT

DANCE DIRECTIONS

BY

OSCAR DURYEA, "AMERICAN AUTHORITY ON MODERN DANCES"

The Ballroom, Hotel Des Artistes, One West 67th Street, New York.

To learn this dance, first practice the Charleston step—Place the feet as in illustration No. 1, man's left foot behind the right, left toe at the heel of the right, both toes turned out,—his partner's right foot in front of her left, her right heel at the toe of her left foot, both toes turned out.

The man raise the left foot and at the same time rise on the toe of the right, turn both toes in, twisting on the ball of the right foot —his partner raise her right foot, and at the same time rise on her left toe, twisting on the ball of her left foot, turn both toes in, as in illustration No. 2. For 4/4 time music, in counting Fox Trot, count and.

With the feet in this position, twist both toes out, with the man's left heel in front at his right toe—his partner's right heel in front at her left toe. For 4/4 time music, in counting Fox Trot, count 1.

Man raise his left foot at the same time rise on the ball of the right and twist both toes in, then put left foot behind right, and on the balls of both feet twist both toes out—his left toe behind at the right heel—his partner raise her right foot, at the same time rise on the ball of her left foot and twist both toes in, then put her right foot in front and on the balls of both feet turn both toes out —her right toe in front, at her left heel. For Fox Trot, count and 2. This is the SINGLE CHARLESTON and is done on one side with one foot (the same one) moving forward and backward. After practicing with the foot described, then practice with the other foot, moving it forward and backward with the same movements and counts. A toddle movement (a double rise or jiggle of the body up and down) is taken throughout all the "CHARLESTON" steps, on the foot on which the weight is.

For the DOUBLE CHARLESTON start as before, the left foot for the man, the right for his partner, and take the count "and 1" as before, then step back on the left foot for the man and on the right foot forward for his partner, putting the weight on it, but doing the turning in and out and the toddle with the weight on the left behind for the man, his partner with the weight on her right in front. Count and 2. Then the man "CHARLESTON" with the right foot, moving it back behind the left foot and forward again in front, finishing with the weight on the right foot in front of the left—his partner moves the left foot in front of the right and back with the same foot, finishing with her left foot in front of the right with the weight on it, Count and 3, and 4

FOX TROT ROUTINES WITH SINGLE AND DOUBLE CHARLESTON STEPS

ROUTINE I. Directions for the man, his partner does the same but with the opposite foot in the opposite direction. Walk 4 steps forward, commencing with the left foot, count 1, 2, 3, 4. Then SINGLE CHARLESTON STEPS with the left foot moving forward and backward twice, count and 5, and 6, and 7, and 8 — — 4 measures.

ROUTINE II. Walk 4 steps forward, commencing with the left foot, count 1, 2, 3, 4. Then DOUBLE CHARLESTON with the left foot moving forward and backward, then the right foot backward and forward, count and 5, and 6, and 7, and 8 — — — — 4 measures.

ROUTINE III. Walk 2 steps forward, commencing with the left foot, count 1, 2, then 3 short quick steps to the left side, with the left, right and left foot (step, close step) finishing with a "kick up" with the right foot from the knee (see illus. No. 4) as the third step is taken on the left foot, count 3 and 4, and repeat the 3 quick steps to the right side with the right, left and right foot, finishing with the "kick up" with the left foot, count 5 and 6 and, then a SINGLE CHARLESTON STEP with the left foot moving forward and backward, count 7 and 8 and — — — — 4 measures.

ROUTINE IV. Repeat ROUTINE III — — — — — — — — 4 measures.

NOTE: Discretion should be used as to how pronounced the CHARLESTON "kick up," and "toddle" movements are made for ballroom dancing.

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Figure 6, **Charleston**

Charleston-Routines I, II, III, and IV: Four partially Leadable, exuberant, One-Step Coupledance Patterns.

The **Charleston** had its own music. Sheet music for this, (The Original) **Charleston**, by Cecil Mack and Jimmy Johnson, was copyrighted in 1923, with the notation that this was *"The original of all* **Charleston***s, first introduced in "Runnin' Wild."* On the back cover of this sheet music are the instructions for how to dance these **Charleston-Routines**, as follows: Lady dances Mirror-Image Opposite Man.

Danced in the Loose-Closed Position to 4/4 Time, (Four-Count,) with an anticipated half-Bar Beat. Rhythm Timing is *And Slow And Slow And Slow And Slow*; or, count *and 1, and 2, and 3, and 4*. Feet are Swiveled In and Out, and Placed, not Slid. A Supporting-Foot Movement, a **Double-Rising** of the Body, *Down Up Down Up*, is taken throughout, except on the four Forward Steps.

Routine I: Four Measures, Rhythm Timing is *Slow Slow, Slow Slow; And Slow And Slow, And Slow And Slow.* Or, count *1, 2, 3, 4; and 5, and 6, and 7, and 8.*

Man dances *forward Forward, forward Forward*; then **Single-Charleston**, with his Left Foot Forward then Rearward, twice.

Lady dances Mirror-Image Opposite.

Routine II: Four Measures, Rhythm Timing is *Slow Slow, Slow Slow; And Slow And Slow, And Slow And Slow.* Or, count *1, 2, 3, 4; and 5, and 6, and 7, and 8.*

Man dances *forward Forward, forward Forward*; then **Double-Charleston**, with his Left Foot Forward then Rearward, then his Right Foot Rearward then Forward.

Lady dances Mirror-Image Opposite.

Routine III: Four Measures, Rhythm Timing is *Slow Slow, Quick And Slow; Quick And Slow, And Slow And Slow.* Or, count *1, 2, 3 and 4, 5 and 6, and 7, and 8.*

Man dances *forward Forward, sideward Close sideMulekick; Sideward close Sidemulekick*, then **Single-Charleston**, with his Left Foot Forward then Rearward.

Lady dances Mirror-Image Opposite.

Note: **Mulekick**, or **Mulekick-Major** with discretion.

Routine IV: Four Measures. Repeat Routine III.

(See Charleston.)

Charlie-Chaplin-Walk: See Waddle.

Charradas: A type of Traditional Spanish **Folk**dance. Castile, Extremadura and Leon gave birth to the **Charrada** Genre.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Chase(1)(*chs*): An Unleadable, General **C**oupledance Movement, Figure, or Pattern, where one Partner Trails the other Partner.

(See Tag, File, and Challenge-Chase.)

Chase(2) or **ChaCha-Chase** or **Follow-My-Leader:** An Unleadable 20-Step, No-Contact, Coupledance Pattern, suitable for both **ChaChas**. In four Measures, with a Half-Turn Clockwise then a Half-Turn Counter-Clockwise, first one Partner separately Chases the other in Tandem, then the Chase is reversed. Rhythm Timing is *Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow.* Begins and ends with Partners in Left-Open-Facing or in other Facing Positions.

Man dances *forswivel1/2CW ForRecover forward Close forward, ForSwivel1/2CCW forrecover Forward close Forward, forswivel1/2CW ForRecover forward Close forward, ForSwivel1/2CCW forrecover Forward close Forward.*

Lady dances *BackCheck forrecover Forward close Forward, forswivel1/2CW ForRecover forward Close forward, ForSwivel1/2CCW forrecover Forward close Forward, forcheck BackRecover backward Close backward.*

(See Slow-Chase, Challenge-Chase, Trail, PeekaBoo-Chase, and Circle-Chase.)

Chase(3) or **Slow-Chase:** An Unleadable 12-Step, No-Contact, Coupledance Pattern, suitable for both **Rumbas**, and both **Mambos**. In four Measures, with a Half-Turn Clockwise then a Half-Turn Counter-Clockwise, first one Partner separately Chases the other in Tandem, then the Chase is reversed. Rhythm Timing is *Quick And Slow, Quick And Slow, Quick And Slow, Quick And Slow.* Begins and ends with Partners in Left-Open-Facing or in other Facing Positions.

Man dances *forswivel1/2CW ForRecover forward, ForSwivel1/2CCW forrecover Forward, forcheck Recover backward, BackCheck recover Forward.*

Lady dances *BackCheck recover Forward, forswivel1/2CW ForRecover forward, ForSwivel1/2CCW forrecover Forward, forcheck Recover backward.*

(See Figure 7.) (See ChaCha-Chase, Challenge-Chase, Trail, Tag, File, PeekaBoo-Chase, and Circle-Chase.)

Chase(4): A partially Leadable **International Tango** Coupledance Pattern, similar to Hairpin without its first and last Steps. Timing is *Slow Quick Quick, Quick Quick*, 1 1/2 Measures long. Begins in Promenade Position, then a Pickup, a Sideward Step for both with a **Tick** for the Lady and/or Man, a brisk 1/4- to 3/8-Turn Clockwise to Feathered Position, recovering in Feathered Position or to Closed Position #1 for International Tango.

Man dances *diagforward StepThru sideward, ForTurn1/4CWCheck recover.*

Lady Follows with *DiagForward stepthrucross SidewardFlick, backward* with CBM *RecoverForward.*

Chase-with-Spins: See Challenge-Chase.

Cha-Son: See Triple-Mambo.

Chassay: See Chasse.

Figure 7, **Chase**

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Chasse (*shah-SAY*) or **Chassez** or **Chasser** or **Sashay** or **Chassay** or **Chassee:** (French for *chased*. From *Pas Chasse* in the Classic **Ballet**.) A Sliding Figure in which one Foot literally Chases one's other Foot out of its Position.

Ten different Basic Coupledance Figures, partially Leadable, each four Steps in length. Performed in various ways, and suitable for the Slow-**Waltz**, the **Foxtrots**, both **Swings** and Jive, and other dances. All are danced *Slow, Quick And Slow*, or, *Slow, Quick Quick Slow*, with second and third Steps on Balls-of-Feet, and with Feet Closing or partially Closing on the third Step.

The ten Chasses are as follows:

1) *forward, Forward close Forward*
2) *Forward, forward Close forward*
3) *CrossInFront, diagforward Close diagforward*
4) *CrossInFront, sideward Close sideward*
5) *CrossBehind, diagrearward Close diagrearward*
6) *Rearward, rearward Close rearward*
7) *rearward, Rearward close Rearward*
8) *crossbehind, DiagRearward close DiagRearward*
9) *crossinfront, Sideward close Sideward*
10) *crossinfront, DiagForward close DiagForward*

Note: Some say the Chasse is a series of (usually) Sideward Steps where the Free-Foot never Passes one's Supporting-Foot. Others say the Chasse is only that portion of the Steps, *Sideward* and *Close*.

(See Chasse-Roll, Gallop, Shuffle, Touch-Step, Step-Ball-Change, Coaster-Step, Change-Step, Chasse-Turn, Anchor-Step, Forward-Hitch, Backward-Hitch, and Triples. Also see Forward-Twostep, Backward-Twostep, Sideward-Twostep, Forward-Foxtrot, Backward-Foxtrot, and Sideward-Foxtrot.)

Chasse-Cape: A partially Leadable, lengthy, complex, Intense and Dramatic **PasoDoble** Coupledance Pattern, 34 Steps long, Traveling through 8 Stepping Measures, (16 Bars.)

Begins and Ends Facing Closed in PasoDoble-Hold. Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Stepped to 4/4 Cadance; Rhythm Timing is *Quick Quick Quick Quick, Quick Quick Quick And\And, Quick Quick Quick And\And, Quick Quick Quick And\And, Quick Quick Quick Quick, Quick Quick Quick Quick, And\And Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBM *diagbackspiral3/8CW*4 to Closed, *BackTurn1/8CW* Right Shoulder-Lead *backspiral3/8CW* in CBMP Banjo *ForTurn1/8CW* in CBMP Banjo *sidespiral3/8CW\Close*9, *diagbackturn1/8CW BackSpiral1/4CCW* in CBMP Sidecar *forturn1/8CCW* in CBMP Sidecar *SideSpiral3/8CCW\close*14. *DiagBackTurn1/8CCW backspiral1/4CW* in CBMP Banjo *ForTurn1/8CW* in CBMP Banjo *sidespiral3/8CW\Close*19, *diagbackturn1/8CW BackSpiral1/4CCW* in CBMP Sidecar *forturn1/8CCW* in CBMP Sidecar *DiagForTurn1/8CCW**23 Side-by-Side, *presslineturn1/8CW*** *Hold Hold Hold*25, *closeswivel3/8CCW*****\InPlaceinplace* Turn Lady CW under arms *Sideward close, Sideward close Sideward close*34.

Lady dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBM *Forward*4 to Closed, *forturn1/8CW ForSwivel1/4CW* in CBMP Banjo *closespiral3/8CW SideTurn1/8CW\close*9, *DiagForTurn1/8CW forturn1/8CCW* in CBMP Sidecar *CloseSpiral3/8CCW sideturn1/8CCW\Close*14, *diagforturn1/8CCW ForTurn1/8CW* in CBMP Banjo *closespiral3/8CW SideTurn1/8CW\close*19, *DiagForTurn1/8CW forturn1/8CCW* in CBMP Sidecar *CloseSpiral3/8CCW diagforswivel3/8CCW**23 Side-by-Side, *PressLineTurn1/8CCW*** *hold hold hold*25, *ForSwivel3/8CW*****\Swivel7/8CWclose* under Raised arms *CloseTurn1/8CW, sideward Close sideward Close*34.

(See Fregolina, Farol, LaPasse, The Twists, and Huit.)

Notes: 1) To assist Lead, Man uses Right Side-Stretch on Chasses to Left, (Steps 8-10 and 18-20); and Left Side-Stretch on Chasse to Right, (Steps 13-15).

2) Extended Closed in PasoDoble-Hold through Step 22.

3) Steps 13-22 may be omitted.

4) * Step 23, Man releases Hold with Right Hand and Leads Lady into Left Side-by-Side Position by Lowering Joined Hands.

5) ** Step 24, Man Raises Lady's Right Hand Up and Forward almost to Chest-Level, with his Right and her Left arms Raised and Extended Sideways.

6) *** Step 26, Man may release Hold with Left Hand as he Leads Lady to Turn CW.

7) Step 27, regain Closed in PasoDoble-Hold.

8) First four Steps are the same as for the **Sixteen**.

9) May be preceded with **Sur-Place**, or **Basic-Movement**.

10) May be followed with **Fallaway-Reverse**, or **Open-Telemark**.

Chassee: See Chasse.

Chasser: See Chasse.

Chasse-Reverse-Turn or **Reverse-Chasse-Turn:** A Leadable 2 1/2-Measure Coupledance Pattern suitable for both **Quicksteps**. In Closed Position #1 or #2 throughout, except that the last Step Feathers. Five Steps for Man, seven Steps for Lady; total Couple-Rotation is a 3/4- to 7/8-Turn Counter-Clockwise. Timing is *Slow Quick Quick, Slow Quick Quick, Slow.*

Man dances *forturn1/4CCW* with CBM *SideTurn1/4CCW* with Right-Side-Stretch *close, BackTurn1/4CCW* Heel-Turn with CBM *Hold, diagforward* with Left Shoulder-Lead.

Lady Follows with Head-Closed, *BackTurn1/4CCW* with CBM *sideturn1/4CCW* with Left-Side-Stretch *Close, forturn1/8CCW* with CBM *SideTurn1/4CCW* with Right-Side-Stretch *close, DiagBackward* with Right Shoulder-Lead.

(See Change-Step.)

Chasse-Right: See Cross-Chasse.

Chasse-Roll(1)**:** Two one-Measure, Quarter-Turning Coupledance Figures, Left or Right, suitable for both **Quicksteps**. Both are partially Leadable. Timing is *Quick Quick Slow.*

In Closed Position #1 or #2, one Partner dances *Sideward Close ForTurn*, while the other Partner dances *Sideward Close BackTurn.*

Similar to **Chasse-Turn**.

Chasse-Roll(2)**:** Two partially Leadable, two-Measure Coupledance Patterns, Left or Right, Mirror-Image Opposite, suitable for Eastern **Swing** and Jive, and for other dances. Timing is *Slow Slow, Quick And Slow; Quick And Slow, Quick And Slow.*

Begins in Closed Position #6 for the Left direction, or in Reverse-Semi-Closed Position for the Right. Ends in Reverse-Semi-Closed Position for the Left direction, and in Closed Position #6 for the Right.

In eleven Steps, Partners Rock-Apart then Recover to begin Pattern; they Roll in Toward each other, Roll Away from each other, then they Roll in Toward each other again to finish, each having Tripled three times to Roll 1 1/2 Full-Turns total.

Chasse-Skip: A two-Measure, three Steps then two Skips, partially Leadable Coupledance Pattern, suitable for both **Quicksteps**. Begins in Closed Position #1 or #2, then Feathers in the second Measure to Facing-Offset Position. Skips are Progressive, not In-Place. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick.*

Man dances *Backward sideward Close, sideward hop Forward* Outside Partner *Hop.*

Lady. Following with Head-Closed, dances *forward Sideward close, Sideward Hop forward* Partner Outside *hop.*

(See Skip-Chasse.)

Chasses-to-Left or **Chasses-to-Left-without-Appel:** A Leadable, Dramatic Side-Step **PasoDoble** Coupledance Figure or Pattern, without an Appel, and with or without Elevations. Danced Facing in PasoDoble-Hold throughout.

Chasses-to-Left are a series of Sideward Small-Steps to Man's Left, with four or more even number of **Steps**, and Starts with the Man's **Left** Foot. Usually there is music in 2/4 Time, to which one Marches to 4/4 Cadance, Timing is *Quick Quick Quick Quick*, with one Step taken to each music Beat. There might be no Turn, or possibly a gradual CW or CCW Curve while Stepping, to a Quarter-Turn maximum in four Steps.

For normal dance Height and for Elevations, **Chasses-to-Left** are all taken on Balls-of-Feet, if no Lowered Steps are taken. (Lowered Steps require Flat-Steps.) See Elevations for their Execution.

Normally, **Chasses-to-Left** are danced with **Softened-Knees** to **Straight-Kneed**, i.e., normal dancing Knee-Bend. One replaces one's Weight from one Foot to the other, with pressure Into-the-Floor. One's Heel may just Touch the Dancefloor immediately prior to Stepping the next Step, but with no Weight is applied. One's Body remains erect throughout in a very **Proud-Stance**.

Man dances *sideward Close sideward Close.*

Lady, Following, dances *Sideward close Sideward close.*

One's Weight possibly settles onto Heels at Ending.

Similar to **Chasses-to-Left-with-Appel**. (See Elevations, Chasses-to-Right, and Chasse-Cape. Also see Body-Heights, and Basic-Movement.)

Chasses-to-Left-with-Appel: A Leadable, Dramatic Side-Step **PasoDoble** Coupledance Figure or Pattern, **including an Appel**, and with or without Elevations. Danced Facing in PasoDoble-Hold throughout.

Chasses-to-Left-with-Appel are a series of Sideward Small-Steps, with four or more **Steps** to Man's Left, and Starts with the Man's **Right** Foot. Usually there is music in 2/4 Time, Timing is *Quick Quick Quick Quick*, to which one Marches to 4/4 Cadance, with one Step taken to each music Beat. There might be no Turn, or possibly a gradual CW or CCW Curve while Stepping, to a Quarter-Turn maximum in four Steps. Also, Man's last Step may be Swiveled 1/8CCW to End in Promenade Position, (1/8CW for Lady.)

For normal dance Height and for Elevations, **Chasses-to-Left** are all taken on Balls-of-Feet, if no Lowered Steps are taken. (Lowered Steps require Flat-Steps.) See Elevations for their Execution.

Other than the Appel, Normally, **Chasses-to-Left-with-Appel** are danced with **Softened-Knees** to **Straight-Kneed**, i.e., normal dancing Knee-Bend. One replaces one's Weight from one Foot to the other, with pressure Into-the-Floor. One's Heel may just Touch the Dancefloor immediately prior to Stepping the next Step, but with no Weight is applied. One's Body remains erect throughout in a very **Proud-Stance**.

Man dances *Appel sideward Close sideward.*

Lady, Following, dances *appel Sideward close Sideward.*

Similar to **Chasses-to-Left**. (See Chasses-to-Right, and Chasse-Cape. Also see Body-Heights, and Basic-Movement.)

Notes: 1) May be preceded with **Sur-Place**, or **Basic-Movement**.
2) May be followed with **Sur-Place**, **Basic-Movement**, or **Huit**.

Chasses-to-Left-without-Appel: See Chasses-to-Left.

Chasses-to-Right: A Leadable, Dramatic Side-Step **PasoDoble** Coupledance Figure or Pattern, without an Appel, and with or without Elevations. Danced Facing in PasoDoble-Hold throughout.

Chasses-to-Right are a series of Sideward Small-Steps to Man's Right, with four or more even number of **Steps**, and Starts with the Man's **Right** Foot. Usually there is music in 2/4 Time, to which one Marches to 4/4 Cadance, Timing is *Quick Quick Quick Quick*, with one Step taken to each music Beat. No Turn, or possibly a gradual CW or CCW Curve while Stepping, to a Quarter-Turn maximum in four Steps.

For normal dance Height and for Elevations, **Chasses-to-Right** are all taken on Balls, if no Lowered Steps taken. (Lowered Steps require Flat-Steps.) See Elevations for their Execution.

Normally, **Chasses-to-Right** are danced with **Softened-Knees** to **Straight-Kneed**, i.e., normal dancing Knee-Bend. One replaces one's Weight from one Foot to the other, with pressure Into-the-Floor. One's Heel may just Touch the Dancefloor immediately prior to Stepping the next Step, but with no Weight is applied. One's Body remains erect throughout in a very **Proud-Stance**.

Man dances *Sideward close Sideward close*.

Lady, Following, dances *sideward Close sideward Close*.

One's Weight possibly settles onto Heels at Ending.

Similar to **Chasses-to-Left**. (See Elevations, Chasses-to-Left-with-Appel, and Chasse-Cape. Also see Body-Heights, and Basic-Movement.)

Notes: 1) May be preceded with **Sur-Place**, **Basic-Movement**, **Promenade-Link**, **Fregolina**, or **Farol**.

2) May be followed with **Sur-Place**, **Basic-Movement**, **Open-Telemark**, **Fallaway-Reverse**, or **Coup-de-Pique**.

Chasse-Turn: A Leadable, General, multi-directional **C**oupledance Figure, consisting of three Steps, where one's Feet Close on the second Step, *Step Close Step*.

Two **Chasse-Turn** examples are *sideward Close diagforswivel1/4CCW*, and *Sideward close DiagBackSpiral1/4CCW*.

Similar to **Chasse-Roll**, and **Closed-Turn**. Compare with Closed-Finish. (See Chasse, Gallop, Shuffle, Coaster-Step, Anchor-Step, Forward-Hitch, Backward-Hitch, and Triples. Also see Forward-Twostep, Backward-Twostep, Sideward-Twostep, Forward-Foxtrot, Backward-Foxtrot, and Sideward-Foxtrot.)

Chassez: See Chasse.

Check (*ck*) or **Checking** or **Braking-Action:** A Leadable General **C**oupledance Braking-Action or Movement; a definite discontinuation of one's Foot Movement. A **Check** can be in one Line-of-Motion, Cocked in Preparation to take a different Line-of-Motion.

Common in most **C**oupledances but particularly used in **Hustles**, **Twosteps**, and in all **Waltzes**. An example is Check-Step.

(See Side-Rise, Hip-Lift, Cuban-Hip, Side-Lift, Broken-Sway, and Promenade-Sway. Also see Break, Change, Balance, Curve, Hover, Hesitation, and Line.)

Check-and-Weave: A Leadable, seven-Steps, two-Measure **C**oupledance Pattern, suitable for the Slow-**Foxtrot**. Begins in Closed Position for a 3/8- to 1/2-Turn Counter-Clockwise to end in Feathered Position. Timing is *Slow Quick Quick, Quick Quick Quick Quick*.

Man Checks *Backward* then Steps *diagforward Backward, backward BackTurn3/8CCW sideward DiagCross* In-Front. His Lady Follows.

Checked-Natural-Slip: A Leadable three-Steps, one-Measure **C**oupledance Figure suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Danced in Closed Position #1 throughout for a 3/8-Turn Clockwise then a 1/4-Turn or more Counter-Clockwise. Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz.

Man Steps *Forward forturn3/8CW SideTurn1/4CCW*; Rising, Checking and Turning on his Left then Recovering on his Right Foot for a reversal of Movement, Rotating in the opposite direction. His Lady Follows with Head Closed.

(See Checked-Reverse-Slip.)

Checked-Reverse-Slip: A Leadable three-Steps, one-Measure **C**oupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Danced in Closed Position #1 throughout for a 3/8-Turn Counter-Clockwise then a 1/4-Turn or more Clockwise. Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz.

Man Steps *forward ForTurn3/8CCW sideturn1/4CW*; Rising, Turning and Checking on his Right then Recovering on his Left Foot for a reversal of Movement, Rotating in the Opposite direction. His Lady Follows with Head Closed.

(See Checked-Natural-Slip.)

Checked-RopeSpin: A Leadable two-Measure Circular-**C**oupledance Pattern, suitable for the American, Country-Western and Period **Waltz**es, and for both **ChaCha**s, both **Rumba**s and both **Bolero**s, and for other dances. Identical to the Single RopeSpin except this Pattern ends in Left-Open Position.

Instead of the Man's final Right Cucaracha, the Man dances a Quarter-Turn Counter-Clockwise under their Joined Hands, *Forward forturn1/4CCW Forward.*

(See RopeSpin.)

Checked-Telespin: See Mini-Telespin.

Checking: See Check.

Check-Step: Two partially-Leadable **C**oupledance Movements suitable for the California and Nouveau **Hustle**s. Each is a directional *Quick and Slow* three-Steps Movement, Check-Step-Rearward, and Check-Step-Sideward. Only 25 percent of one's Weight is applied on the second Step, the `And' Step, which is the Check-Step of either Movement. The Man's Lead is on this Step, which feels like a Spring against his Lady's Resistance.

Check-Step-Rearward: Two partially-Leadable **C**oupledance Movements, suitable for both for the California **Hustle**. For the Nouveau **Hustle**, suitable for the Man but only at times for the Lady, replacing her Coaster-Step. Left *backcheck* for Man and Right *BackCheck* for Lady. Each is a *Quick and Slow* three-Steps Movement.

Man dances *ForTurnCCW* 1/4 to 1/2 *backcheck* on Ball *RecoverForward.*
Lady dances *forturn CW or CCW* 1/2 *BackCheck* on Ball *recoverforward.*
(See Check-Step, and Check-Step-Sideward.)

Check-Step-Sideward: A Man's **C**oupledance Movement suitable for the California and Nouveau **Hustle**s. A *Quick and Slow* three-Steps Movement, danced always to his Left, *Step sidespreadcheck Recover.*

(See Check-Step, and Check-Step-Rearward.)

Cheek-to-Cheek Position: An American, informal and romantic way of Coupledancing; Partners often danced with facial cheeks touching in the 1930s and 1940s, usually to the Medium-**Foxtrot**. Otherwise, the Position is Loose-Closed.

(See Head-to-Head Position.)

Cheer-Dance-Team: See Drill-Team.

Cheer-Division: A Term relating mostly to **CheerLeading** and **Drill-Teams**. A part or section, a division is larger than a Team but smaller than an entire association. **Cheer-Divisions** include both girls and **Male-Tumblers**, but may be **All-Girl-Squads** of CheerLeaders.

Similar to **Pom-Division**. (See Team, Squad, Drill-Team, Showdance, Cheer-Pom Coach, Teamdance, Teamdance-Choreography, Teamdance Positions, Drill-Team-Stack, Military-Team, Formation, Rank, File, On-Stage, Facials, Pom-Pons, Dance-Sneaker, and Novelty-Props. Also see Line, Line-Formation, Kick-Line, and Line-Captain. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Technical-Merit, and Artistic-Presentation. Also see Competition-Age-Categories, Competition-Levels, and Competitive-Dancers. Also see Gymnastic-Feats, Aerobatic-Maneuver, Ground-Bound, Aerials, Flyer, Stunt, Arabesque, High-Kick, Poisson, and Side-Leg. Also see Lift, Loft, Lift-Throw, Lifts-to-Chest-or-Shoulder, Throw, Enlevement, Elevation, and Dead-Weight. Also see Aerial-Swivel, Hand-Spring, Back-Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Alight, and Touchdown. Also see Tryouts, Clean, Sloppy, False-Start, Error, Slip, and Slipped-Out. Also see Coordination, Locomotor, Tuck, Tumbling, Tumbling-Error, Tumbling-Pass, and Tumbling-Tryouts. Also see Co-Ed, Spot, Mat, and Major-Player. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see National Cheerleading Association, and Drum Corps International.)

CheerLeader: Two Unleadable Basic Spot-Coupledance Figures, to the Left then to the Right. In 4/4 Time, 1/2-Measure long in each direction, one-Measure long together. Ideal for the **Swings**; Timing is *1&2&,3&4&*.

Danced Mirror-Image Opposite with both Facing, usually with No-Hand-Contact. Both begin with Feet Apart.

Man dances *crossinfront Sideward tapheelside backward, CrossInFront sideward TapHeelSide Backward.*

Lady dances *CrossInFront sideward TapHeelSide Backward, crossinfront Sideward tapheelside backward.*

CheerLeader Coach: See Cheer-Pom Coach.

CheerLeader Drill-Teams: See Drill-Team.

CheerLeaders: See Cheerleading, and Drill-Team.

CheerLeading or **Gymnastics-Drill-Teams:** One class of the **Formation-Teamdancing** Genre. Unleadable Choreographed Performing. **Cheerleading** is enthusiastic and lively Movement and shouts of acclamation and encouragement, usually to promote a Team of some sort into winning. Begun on the sidelines, **Cheerleading** has since developed into a true art. Presently, **Cheerleading** Routines are designed for entertaining audiences.

Competitive **Cheerleading** is a sport that started in the Southern United States, then spread north and west to include the entire country. The Dallas, Texas Convention Center, at times jammed with over 250 Teams and some 10,000 CheerLeader moms, is its center of activity and **Competition**.

Now the **Cheerleading** Teams themselves Compete once a year to win the **Nationals**, sponsored by the **National Cheerleading Association** (NCA). The winning **All-Star-Squads** win an NCA jacket for each member. The NCA has future planning for **World-Cup** participation.

Competition-Categories are **Co-Ed CheerLeading**, **All-Girl CheerLeading**, **Large-Squads CheerLeading**, and **Small-Squads CheerLeading**. Large-Squads CheerLeading, whether **Co-Ed-Squad** or **All-Girl-Squad**, all have 25 Spots on each Team, and each has six Flyers.

One must be COMMITTED to dancing in one's Team; usually there is a contract, and even a permission form, to sign. There may be a fee to join, Costume charge; monthly dues, weekly Practices with fines for missing or for lateness or for not in Costume. There is usually monthly traveling for weekend jaunts, maybe world-wide.

Although the allotted Performance time is only 2 1/2 minutes long for each **Team** or **Squad**, each of these groups Practices for perfection all year long. Their Routines are Choreographed to bits and pieces of music, strung together with sound effects.

No one should stand out. Girl CheerLeaders must **All-Look-and-Move-As-One**. Every girl has the same hairdo, and the same **Body-Glitter** is on each girl. **Male-Tumblers** must also, at most times, Move as one with the girls. At other times, Male-Tumblers must **All-Look-and-Move-As-One**.

Before Performing, **Stepping-On-To-the-Floor** and **Hitting-the-Mats**, these Teams and Squads often say certain "credos" to each other, such as, **Count-Everything!**, **Get-It-Sharp!**, **Make-It-Clean!**, and **Don't-Get-Hurt!**

(See Drill-Team, SportAerobics, Showdance, Cheer-Pom Coach, Teamdance, Teamdance-Choreography, Teamdance Positions, Drill-Team-Stack, Military-Team, Formation, Rank, File, On-Stage, Facials, Pom-Pons, Dance-Sneaker, and Novelty-Props. Also see Line, Line-Formation, Kick-Line, High-Kick, and Line-Captain. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Technical-Merit, and Artistic-Presentation. Also see Competition-Age-Categories, Competition-Levels, and Competitive-Dancers. Also see Gymnastic-Feats, Aerobatic-Maneuver, Ground-Bound, Aerials, Flyer, Stunt, Arabesque, Leg-Hold, Poisson, and Side-Leg. Also see Floor-Sweep, CartWheel, and Airplane. Also see Aerial-Swivel, Hand-Spring, Back-Hand-Spring, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Lift, Loft, Lift-Throw, Lifts-to-Chest-or-Shoulder, Throw, Enlevement, Elevation, and Dead-Weight. Also see Snake, Head-Long-Slide, Alight, and Touchdown. Also see Tryouts, Clean, Sloppy, False-Start, Error, Slip, and Slipped-Out. Also see Coordination, Locomotor, Tuck, Tumbling, Tumbling-Error, Tumbling-Pass, and Tumbling-Tryouts. Also see Co-Ed, Spot, and Mat. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see Drum Corps International.)

Cheer-Pom Coach: Relating mostly to **Drill-Teams** and **CheerLeading**, a Term for those who coach Formations Such as **Teamdancers**. Usually, there are **CheerLeader Coaches** who concentrate on **CheerLeading**, and **Dance-Drill-Team Coaches** who concentrate on **Dance-Drill** or **Poms**. **Cheer-Pom Coaches** coach both **Cheer-Squads** and **Pom-Squads**; they concentrate mostly on girls, and coach for middle school students on up through the higher grades.

There are **Cheer-Division** Competitions and there are separate **Pom-Division** Competitions. In these, depending upon the number of dancers, there are Small-Dance, Medium-Dance, and Large-Dance categories, with added categories for **Co-Ed** and for **Ground-Bound**.

(See National Cheerleading Association, and Drum Corps International. Also see Competition, Competition-Age-Categories, Competition-Categories, Competition-Levels, Competitive-Dancers, Technical-Merit, and Artistic-Presentation. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see All-Girl CheerLeading, All-Star-Squad, All-Girl-Squad, Squad, and Team. Also see Teamdance, Teamdance-Choreography, Teamdance Positions, Rank, File, and Formation. Also see Military-Team, Showdance, Line, Chorus-Line, Line-Formation, Line-Captain, and Kick-Line. Also see On-Stage, Facials, Body-Glitter, Novelty-Props, Dance-Sneaker, and Pom-Pons. Also see Stepping-On-To-the-Floor, and All-Look-and-Move-As-One. Also see Count-Everything!, Get-It-Sharp!, Make-It-Clean!, and Don't-Get-Hurt!. Also see Clean, Sloppy, False-Start, and Error.)

Cheer-Squad: Relating mostly to **Drill-Teams** and **CheerLeading**, **Cheer-Squad** is a Term for a **Co-Ed-Squad** or an **All-Girl-Squad** of CheerLeaders.

Similar to a **Co-Ed-Squad**, and an **All-Girl-Squad**. (See Squad, Team, All-Star-Squad, Pom-Squad, Large-Squads CheerLeading, and Small-Squads CheerLeading. Also see Gymnastic-Feats, Aerobatic-Maneuver, Aerials, Flyer, Stunt, Arabesque, High-Kick, and Side-Leg. Also see Coordination, Locomotor, Tuck, Tumbling, Male-Tumbler, Tumbling-Pass, and Tumbling-Tryouts. Also see Tryouts, Co-Ed, Spot, Mat, and Major-Player. Also see Lift-Throw, Lifts-to-Chest-or-Shoulder, Loft, Dead-Weight, Lift-Bent, Lift-Straight, and Lift. Also see Throw, Enlevement, Elevation, and Poisson. Also see Aerial-Swivel, Back-Flip, Hand-Spring, Back-Hand-Spring, Flip-Split, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Alight, and Touchdown. Also see Stepping-On-To-the-Floor, Hitting-the-Mat, and All-Look-and-Move-As-One.)

Chest-Height: See Chest-Level.

Chest-Level or **Chest-Height:** A General Coupledance Term for Height from the Dancefloor to one's chest.

(See Eye-Level, Shoulder-Level, and Waist-Level.)

Chest-Up: A General Coupledancer's Term, pertaining to the looks of both the Man and his Lady while dancing; the required Posture for the majority of Coupledances.

(See Standing-Straight Position, Attention!, Poise, Frame, Proud-Chin, Shoulders-Rolled-Back, Back-Line, Buttocks-In, Stomach-In, Body-Tone, Straight-Kneed, and Ideal-Dance-Position.)

Chiapanecas: A Traditional **Folk** Coupledance in 3/4 Time from the Mexican province of Chiapas. Audience participates by Clapping Hands with the dancers.

(See Spanish Dance, Quinceanera, Caballito-Blanco, Corrido, Jarana, LaBamba, Jarabe, Haupango, LaRaspa, and Zapateados.)

Chicken: A circa 1960 novelty Fad American Singles dance, and a derivative of the **Twist**. Subsequently, the **Frug** was derived from the **Chicken**. The **Chicken** was danced with **a lateral Body Movement**, and was another primary Movement as a change when dancing the **Twist**.

(See the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Chicken-Dance: A funny novelty Fad, Spot-Coupledance from Germany, popular in 1980-90s. The **Chicken-Dance** has its own accompanying song in 4/4 Time. The British dance it as a custom at their Social Dances. This is a dance they do to get non-dancers on to the floor.

The entire **Chicken-Dance** is done in a Circle; Man-Lady, Man-Lady. Partners part and gesture In-Place, **flapping their elbows**, like a chicken, in Cadence at the Ending of certain Phrases of the music.

(See the Bunny-Hop, Hokey-Pokey, and Limbo-Rock. Also see the Bomba, Dirty-Dancing, Lambada, Macarena, Punta y Soka, Quebradita, Teen-Dancing, and Urban-Dance; which were all novelty Fads in vogue in the 1980-90s.)

Chicken-Walks: See Swivel-Walks.

Chicken-Wings: A Coupledancer's derogatory Term for a certain Action, pertaining to both the Man and his Lady. **Chicken-Wings** is when one's elbows protrude beyond the wings of one's back. This could be either the Left or Right elbow, or both protruding. This is **ugly** and promotes poor Lead-and-Follow. All elbows normally need to curve away from Bodies. **Avoid** Chicken-Wings when Coupledancing any dance; especially International Modern Smooth Dances, or when executing Sugar-Pushes in West-Coast-Swing.

(See Body-Tone, Posture, Back-Line, Shoulders-Rolled-Back, Limp-Arms, Breaking-Frame, Posterior-Protrusion, and Chicken-Dance.)

Chin-Up: See Proud-Chin.

Chopper or **Egg-Beater:** A Leadable, General Coupledance Pattern, suitable for **Onestep**, **ChaCha**, both **Polkas**, for Eastern and West-Coast-**Swings** and Jive, and for other dances.

For the Two-Measures long Pattern that is usually danced in six Steps, then repeated, Rhythm Timing is usually *Quick Quick Slow, Quick Quick Slow; Quick Quick Slow, Quick Quick Slow*, but Timing may vary.

Begins and Ends in Open-Facing Position, except Shake-Hands are retained throughout. Man Leads Lady for a Wipe-Her-Nose-Turn, Spinning her a Full Turn Counter-Clockwise, then the Man Spins a Loop, Turning under a Full Turn Clockwise, in Opposite-Rotations. Pattern is then usually repeated.

(See Underarm-Single-Turns, Inside-Turn, Inside-Spin, Curlique, Four-Count, Six-Count, and Eight-Count.)

Choreograph or **Compose:** To create or arrange a **C**oupledance or its parts. Accredations for a Coupledance could be listed in descending order as follows:

Choreographed
Arranged
Prepared
Adapted
Submitted

(See Choreography, and Routine.)

Choreographer: One who creates or arranges a Coupledance or its parts; or, one who is Skilled in the art of creating Coupledance Routines.

Choreography: A Coupledance Routine to fit a specific music; or, the art of planning and arranging the concept of dance Movements into a meaningful whole; or, the process of building a composition; or, a finished Coupledance work; or, matching a musical Phrasing with Steps, Figures, Patterns, etc.

Most Coupledances are Choreographed in Eight-Beat-Segments, due to music usually being written in Eight-Beat-Segments, but a Routine most times fits, or fits best, **only a certain rendition of a particular song**, due to **Musical-Eccentricities**.

Traditionally for Coupledance Choreography, before the Lady's, it is the **Man's** Hand, Footwork, Movement, etc., that is listed and/or indicated **first**. Abbreviations are useful and are noted in this book.

(See Phrase, Underlying-Beat, Sensation-of-Rhythm, Measure, Measures-per-Minute, Teamdance-Choreography, Open-Choreography, Amalgamation, Introduction, Bridge, Interlude, Truncation, Coda, Cue, and Directional-Calls.)

Choreomania: A Coupledance Term. Epidemics of Coupledancing mania have occurred at various times in different countries, where whole communities have engaged in frenzied dancing. Such epidemics were common in Western Germany during the 14th and 15th centuries, where they would begin in an isolated community then rapidly spread over a wide area. *(Pg 153 of Encyclopedia of Aberrations by E. Podolsky MD, 1953, Philosophical Library N.Y.)*

Choros (*CHOR-ros*): A Latin-American **Folk** Street-Coupledance.
Similar to **Sohn-Guajira**, and the **Guaracha**.

Chorus-Line: A General Coupledance Term, and one class of the **Formation-Teamdancing** Genre. On-Stage, a straight and precisely matched **Line** of dancers, ancillary, behind the main Performers, simultaneously dancing Movements in Unison; or, a group of dancers in a musical or revue, etc.

(See Line-Formation, Kick-Line, Drill-Team, Military-Team, Teamdance, Drum Corps International, Cheerleading, National Cheerleading association. Also see Dance-Sneaker, Jazz-Dance, On-Stage, Ground-Bound, Tryouts, Line-Captain, Facials, Body-Glitter, Novelty-Props, and Pom-Pons. Also see Team, Squad, Co-Ed-Squad, All-Girl-Squad, Cheer-Squad, Pom-Squad, All-Star-Squad, Cheer-Division, and Pom-Division. Also see Cheer-Pom Coach, Teamdance-Choreography, Teamdance Positions, Rank, File, Linear, and Formation. Also see Clean, Sloppy, and All-Look-and-Move-As-One. Also see Count-Everything!, Get-It-Sharp!, Make-It-Clean!)

Chrome-Suede-Soles: A type of leather Shoe sole with knap, mainly used by both Men and Ladies to aid their Coupledancing. Chrome-Suede provides a much better grip than other soles to a Fast-Floor, while allowing enough Slip for excellent dancing. One's Chrome-Suede Shoes are worn only on the Dancefloor, and should be kept free of wax by wirebrushing. Some feel that seeing one with Chrome-Suede soles is a prestige mark of a dedicated Coupledancer.

(See Shoes, Boots-for-Dancing, Fast-Floor, Slip, and Slide.)

Chug or **Back-On-Heels:** A Leadable Coupledance Ending, usually for **Twostep**, also a **Charleston** Movement. With Feet Together and all Hands Clasped for leverage, both straighten Knees abruptly for a Backward Movement, Back-On-Heels, Pulling against each other.

(See Heel-Bounce.)

Chug: See Paddle-Spin, and Scoot.

Cinquillo-Cubano: A Fast Latin Rhythm; a **Clave** five-note, two-Measure Rhythm pattern, which is the foundation of **Salsa** music. The **Cinquillo-Cubano** was derived from both the Cuban ContraDanza, and then from the **Son Clave** musical pattern. The **Cinquillo-Cubano** is a common Rhythmic articulation for most all Latin American (Salsa) music. See **Clave-Beat**, wherein which is described the "stretching" of these five notes.

Synonymous with **Clave-Beat**.

Circle (*circ*): Two General Coupledance Movements, Left or Right; Moving Forward and Around in a Circular Pattern, Clockwise or Counter-Clockwise. A General Direction-of-Dance for certain Swings, for instance, and for many other dances.

Circle-Away: Two Unleadable Coupledance Figures, Left or Right, Mirror-Image Opposite, suitable for Medium-**Waltz**, Medium-**Foxtrot**, American **Twostep**, and other dances. One Measure, three Steps, Rhythm Timing for Waltz is *Slow Slow Slow*; for Foxtrot, *Slow Quick Quick*; and for Twostep, *Quick Quick Slow*.

Without contact, Circle-Away from Partner. Circling-Away Towards Reverse-Line-of-Dance is the more popular direction.

Both Waltz and Foxtrot Steps are *ForTurn ForTurn Close*; Twostep Steps are *ForTurn Close ForTurn*.

(See Circle, and Circle-Away-and-Together.)

Circle-Away-and-Together: Two Unleadable Coupledance Patterns, Left or Right, Mirror-Image Opposite, suitable for Medium-**Waltz**, Medium-**Foxtrot**, American **Twostep**, and other dances. Two Measures, six Steps, Rhythm Timing for Waltz is *Slow Slow Slow*; for Foxtrot, *Slow Quick Quick*; and for Twostep, *Quick Quick Slow*, (twice.)

Partners dance a Full Circle Apart then return Together. Circling-Away Towards Reverse-Line-of-Dance is the more popular direction.

Both Waltz and Foxtrot Steps are *ForTurn ForTurn Close, ForTurn ForTurn Close*; Twostep Steps are *ForTurn Close ForTurn, ForTurn Close ForTurn*.

(See Circle, and Circle-Away.)

Circle-Box: See Twostep-Circle-Box, and Foxtrot-Circle-Box.

Circle-Dancing: A General Term for a Traditional kind of Cowboy Coupledancing, where Couples dance in a Circle as with Big-Circle-Dancing, and with the various Roundancing forms.

Also, **Circle-Dancing** was another name for ancient, Traditional Folk Roundancing.

Circle-Hands: A Leadable with Partner, General Coupledance Action or Movement; a Dramatic **Flourish**, suitable for many dances.

Circle-Hands is Performed by Circling Vertically the Couple's Lead Joined Hands thus: In some Closed Position, the Man Leads by his Quickly Circling their Hands Clockwise for a 3/4 Rotation, ending by Extending their Joined Hands Outwards. This causes a **Right-Side-Stretch** for the Man, and a **Left-Side-Stretch** for the Lady.

(See Appel-to-Semi-Closed Position.)

Circle-Pickup: A Coupledance Figure suitable for Medium-**Foxtrot**, American **Twostep**, and other dances. Timing for Foxtrot is *Slow Quick Quick*; and for Twostep, *Quick Quick Slow*.

Begins in Open Position, with both Partners Stepping Forward with Outside-Feet. With Man's Lead by Pressing her Left Wing, the Lady Half-Turns Counter-Clockwise with three Forward Steps to Closed Position, while the Man Forward-Hitches.

(See Pickup.)

Circle-Vine: A partially Leadable, Advanced Medium-**Foxtrot** Coupledance Pattern, four Measures long and with a total Couple-Rotation of two Full-Turns Clockwise. Begins and Ends in Semi-Closed Position on Opposing-Feet, although much is on Identical-Footwork.

Timing for Man is *slow Slow, quick And quick And quick, Quick quick Quick quick, SlowHoldQuick*. Timing for Lady is *Slow slow, Quick quick Quick quick, Quick quick Quick quick, Slow quick quick*.

Man dances *forward Maneuver, pivot Pivot* (to Left-Outside Position) *point Recover sideward* (now on Same-Feet in loose Facing-Offset Position,) *CrossInFrontTurn diagforward CrossBehindTurn diagforturn, RondeFan* then both *StepThru* Quarter-Turning Clockwise; (the *RondeFan* is a modified Football-Kick, and here they return to Opposing-Feet.)

Lady dances *Forward close, Pivot twice* (to Left-Outside Position) *Backward diagforward* (now on Same-Feet in loose Facing-Offset Position), *CrossInFrontTurn diagforward CrossBehindTurn diagforturn,* as Man reaches Rearward and Holds, Lady Steps *Forward* then Forward Fans Left Foot around to *stepthru* with Man.

Circular-Dance: See Big-Circle-Dancing.

Circular-Hip-Twist or **Continuous-Circular-Hip-Twist:** A Leadable Coupledance Pattern, suitable for both **Rumba**s and both **Bolero**s. Rhythm Timing is *Quick And Slow, Quick And Slow, Quick And Slow*, for Rumba; *Slow And Quick, Slow And Quick, Slow And Quick*, for Bolero.

Usually preceded by a Forward-Basic Figure, begins in Shake-Hands Position, and stays with Shake-Hands for two of its Three Measures, by which his Lady is directed into **Forward Hip-Twists**.

In a tight Counter-Clockwise Circle, beginning with his Right Foot, the Man Backward Steps two Measures in tiny Steps, *ToHeel toinstep ToHeel, toinstep ToHeel toinstep,* then *BackTurn sideward Recoverdraw*; the Lady Follows Circular with her Left arm Raised. The last Measure is a Throw-Out of the Lady, Ending in Fan Position.

Circular-Swing: See Eastern Swing.

Circular-Swivels: See Circular-Swivel-Walks.

Circular-Swivel-Walks or **Circular-Swivels:** A fairly Leadable Advanced Pattern, Coupledanced in Eastern **Swing** and Jive, and in other dances. Rhythm with 4/4 Timing is *Slow Slow Slow Slow*, for two Slow **Circular-Swivel-Walks**.

Facing with a firm Right-Hands-Hold, the Couple tracks a loose **Clockwise** or **Counter-Clockwise, Circular path**. An even better Hold is a **Right-to-Right Hands, Wrist-to-Wrist** Grasp. Straight-Arms are Joined and have a Constant-Tug. The Lady uses pronounced Body Rotation and **Resists Well** her Traveling. Both avoid Posterior-Protrusion.

Caution: If Executed on a **Fast-Floor**, Feet could **Slip** toward Partner, since Center-of-Balance of both Partners is extremely off-centered.

Man Swivels his Lady while he takes four short *Backward* Steps total; short because Lady is supposed to force him to Pull Strongly:

Man, Starting with his Left Foot, Rotates his **Right wrist**, in order to alternately turn the Direction faced by her Toes and lower Torso, i.e., to Lead his Lady's **Swivels**. He Steps *back Back back Back*, each Ball-Flat, **Wrist-Twist**ing CCW to Palm-Down, CW to Palm-Up, CCW to Palm-Down, then CW to Palm-Up.

Lady, before Stepping, begins with a slight Clockwise, Inward Spiral on her Left Foot. Then Lady **Swivels** Forward on both Balls-of-Feet, *ForSwivel1/4CW forswivel1/4CCW ForSwivel1/4CW forswivel1/4CCW*. Her Body **Swivels** a Quarter-Turn after Stepping each *ForSwivel*, until her legs Cross at her Knees. When her Forward Toe is Pointing Outward, her Step has placed her Crossed-Forward Heel In-Front of the Outer-Ball of her Trailing, Supporting-Foot. Her Moving Foot then **Forward-Brushes** her Supporting-Foot after each Swivel.

Both may Raise their Free-Hand. The Lady usually does an **Arm-Raise**, while the Man's Left arm holds a **Free-Hand-Fashioning-Low**, or is Raised to a **Free-Hand-Fashioning-Heil** through all his Steps.

Similar to **Swivel-Walks**. (See Plait, Swivet, StepSwivel, Port-de-Bras, and Block-and-Catch.)

Circular-Volta: Two partially Leadable, Mirror-Image Coupledance Figures, Left or Right, used in both **Sambas** and in the **Cumbia**. A **Circular-Volta** is a Volta Curving Counter-Clockwise, or a Contrary-Volta Curving Clockwise, up to a Full-Turn in seven Steps. Danced in Shake-Hands Position, Left-Shake-Hands, Umberella, Left-Umberella, Open-Facing, Left-Open-Facing, or in Butterfly Position on Same-Feet.

Start with Left Foot to Curve Counter-Clockwise, and visa-versa. The Front Foot remains In-Place.

(See Volta, Contrary-Volta, Curving-Volta, and Spot-Volta.)

Clap-Hands: A General Coupledance Action; used in Time with the music instead of Stepping; used mainly in Syncopation.

(See Flamenco Hand-Claps, Finger-Snaps, and Fingers-Flick.)

Clasico-Espanol: See Classical-Espanol.

Clasp: A General Coupledance Action; to fasten on to, or to Grip, Grasp or Embrace Partner's Torso or extremity.

(See Clutch, and Squeeze.)

Clasp-Hands: A General Coupledance Action; A firm Grip Hand-in-Hand.

(See Grasp.)

Clasped-Hands-Height: A Leadable, General Coupledance Stance or Term for how the Lady's Right Hand is held by the Man:

(1) **Modern Smooth:** Held at Lady's Shoulder-Height and not above her eyes Height.

(2) **Latins:** Held at Lady's neck Height and not above her forehead Height. Forearms may touch.

(3) **Tango:** For International Tango, same as for Modern Smooth; Lady `Salutes' with her Left Hand. For American Tango, same as for Latins, except Man's Left elbow protrudes slightly Rearward. For Argentine Tango, same as for Latins, except both Man's Left and Lady's Right elbows protrude slightly Rearward.

(4) **Swing:** Held in Waist-Hand-Hold Position, except in rare instances, Man Lightly Clasps Lady's Right Hand, relaxed and held straight Down as Low as possible, and with a Pistol-Grip.

Note: Except when Apart, the Lady is not to be Led by her Right Hand. Hands Clasped Thumb-Against-Thumb has become less in vogue.

(See Shake-Hands, Opposing-Hands, Palm-Front, Hand-in-Hand, Matched-Hands, Clasp-Hands, Grasp, Grip, Wrist-Bend, Wrist-Twist, Eye-Level, and Hand-Hold.)

Classic: Excellent, first-class Coupledancing; or a Standard, art-form Coupledance; also, a Traditional 1700-1800s period of Court-Dance; also, a Term for a widely accepted and enduring Roundance Routine.

Classical-Dance: A General Coupledance Term, usually referring to the Classic Ballet.

Classical-Espanol or **Clasico-Espanol** or **Danza-Espanola:** An old Genre of Spanish Traditional **Folk** Coupledances, danced in an **Outwards-and-Upwards-Style**. **Clasico-Espanol** includes regional dances as well as the neo-classical Style. These neo-classical Style dances are a synthesis of regional and Flamenco Styles, plus a form of 18th Century Ballet Technique evolved from Italy.

(See Spanish Dance, Spanish-Folkdance-by-Region, Bolero-Classic, Escuela Bolero, Slipper-Dances, Seguidillas, and Jaleo.)

Classical-Walk: An Unleadable, General Coupledance Term for a Slow and dignified **Walk**, most suitable for the Classical **Ballet**.

The Pointed Toe Stretches Forward to reach the Dancefloor first, then one's Heel is Lowered so that the Foot Turns slightly Outward. As the Heel Touches, one's Weight is transferred Forward, then the Rearward Knee Bends and with a small Develope, one's Rearward Foot Steps Forward to Perform the next Step on alternate Foot.

Similar to **Ballet-March**. (See Walk, Walking-Step, Kiki-Walk, Strut, Stroll, Forward-Walk, Forward, Normal-Walking-Cadence, One-Step, Band-Step, March, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Body-Rhythm, Posture, Control, Balance, Center-of-Balance, and Press. Also see SideWalks, Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Classic Ballet: The mother of all **C**oupledancing. See Ballet.

Classic-Foxtrot: See American Medium-Foxtrot.

Classic-Swing: Swing Coupledancing, usually referring to **West-Coast-Swing**, with no Aerials, Lifts or Drops, as compared with Showcase-Swing.

Classic-Waltz: See American Medium-Waltz.

Clatter: A General Coupledancing Motion; fast Tapping of the Dancfloor by Heel(s) and/or Toe(s).

Clave-Beat or **Cinquillo** or **Clave-Rhythm:** A Latin American musical and Coupledance Term for a certain Rhythm in two combined Measures that form a Phrase. The **Clave**, (*klah-VAY* or *klah-veh*,) itself, is a pair of hardwood sticks that are played by striking together, producing the foundation Rhythm for Latin American (Salsa) music.

Made up of five Beats, the **Clave-Beat** is the dominating Rhythm in the complex polyphonic Rhythms of most all Latin American music. By arbitrarily breaking down in 4/4 Timing, each of the two Measures into eight parts, the following shows **the five Clave-Beats in capitals:**

QUICK and quick AND quick and QUICK and, quick and QUICK and QUICK and quick and. Or, *quick and QUICK and QUICK and quick and, QUICK and quick AND quick and QUICK and.*

The Clave-Beat is always the same; however, either Measure may begin the Phrase. The **Three-Beat Measure** is also called the **Syncopated Measure**; the **Two-Beat Measure** is also called the **On-Beat Measure**.

The above description is for illustrative purposes, since there are actually four common **Clave-Beats**; the **Rumba-Clave**, the **Son-Clave**, and a 6/8 Timing Variation of each. Some **Clave** based Rhythms are the **Rumba, Bolero, ChaCha, Mambo**, and **Merengue**. Also included are the **Son, Guaracha, Guajira, Pachanga, Soca, Calypso, Conga, Bomba, Plena**, and **BossaNova**, and others.

Coupledancers that are culturally and/or musically connected, use the **Clave-Beat** as their dancing focal point for remaining in time with the "soul" of their music.

(See Salsa, and Caballo.)

Clave-Rhythm: See Clave-Beat.

Clean: A General Coupledance Term for "Make it Clean", and to have a "Clean Routine". **Clean** is to dance with one's Steps clearly and Sharply defined. Or, Adroit, Skillful, Masterful, and Dexterous manipulation of one's Body and manner. Or, expertly dancing with a pleasing appearance.

Opposite of **Sloppy**. (See Error, Tumbling-Error, Slip, Slipped-Out, and False-Start.)

Click-Heels: See Flicker, and Heel-Splits.

Clinic: A Basic Coupledance Term for detailed, extensive instruction on styling of particular Coupledance Partner or group Figures, Positions, etc.

(See Workshop, Seminar, Dance-Camp, and Teach.)

Clockwise or **CW:** A Basic Coupledance Term or Action or Movement. Turning to the Right, i.e., Rotational Movement from Left to Right. Picture the clock on the Dancefloor and not on the ceiling.

Same as **Right-Face** and **Natural**. Opposite of **Counter-Clockwise**. (See Natural-Turn, and Direction-of-Turn.)

Clogging: A Traditional, Bluegrass **Tapdance**, danced Singlular or in groups, with flying Feet and Double-Time Stomping. Originating possibly in the West Virginia Blue Ridge Mountains.

Dancers **Clog** with Bouncy excitement, dancing extemporaneously or to a Routine. Range of Movement is minimal. The Upper-Body remains rigid and straight upright with arms at sides, while Footwork is intricate and exact.

Mary Wood Hinman, circa 1905, is recognized for her contribution to Clogging and Folkdancing.

Similar to **Jigging**. (See BlueGrass. Also see Traditional-Irish-Dance, Double-Jig, Hornpipe, and Rant-Step.)

Close (*cl*) or **Together** or **Togetherward** or **Feet-Together:** Two Leadable, Basic Coupledance Actions, Left or Right. Movement of Free-Foot next to and against Supporting-Foot, i.e., one Steps to bring Feet Together **with** a Change-of-Weight.

Both **CloseTouch** and **Drag** are the **same as Close** except **without** a Change-of-Weight. (See Home, Draw, Tango-Close, Step-and-Close, Step-and-Drag, Recover, RecoverTurn, Change-Feet, and Change-Feet-Tap.)

CloseAndHold: Two Basic Coupledance Movements, Mirror-Image, Left or Right. The Man Closes his Feet then maintains Position, usually for one Beat. The Lady Follows.

Closed-Basic: See ChaCha-Basic.

Closed-Circle: See Single-Circle.

Closed-Cross: See Lock.

Closed-Division: A Competition Coupledance Term. **Closed-Division** is a Competition-Category, requiring Couples to precisely dance Figures and Patterns to a certain syllabus, specifically excluding Variations and/or other Choreography. Different Footwork or grouping or mixture of ways is not allowed.

(See Technical-Merit, Competitive-Dancers, Judgement-Call, and Scrutinize.)

Closed-Facing Position: See Loose-Closed Position.

Closed-Figure: See Closed-Finish.

Closed-Finish or **Closed-Figure** or **Change-Step:** A Leadable, General, multi-directional Coupledance Figure, consisting of three or more Steps, where one's Feet Close on the third or last Step, *Step Step Close*, with a Change-of-Weight.

Closed-Finish examples are the Closed-Turn, half a Box-Step or Box-Turn, and the first half of a Chasse-Reverse-Turn.

Similar to **Closed-Turn**. Compare with Chasse-Turn.

Closed-Hip-Twist(1): A Leadable Coupledance Figure suitable for both **ChaCha**s, six Steps for the Lady, one Measure in length. ChaCha Rhythm Timing is *Slow Slow Quick And Slow And.* Identical to **Advanced-Hip-Twist** except for Man's first Step, which slightly impedes Lady's Swivels.

Begins in Closed Position, and ends in "L" Position, with Lady facing perpendicular to Man's Facing-Direction. Lead Hands are retained. Upon his first Step, Man Swivels Lady a Half-Turn Clockwise. Upon his second Step, he begins returning her to Closed Position. He Hip-Twists her after his fifth Step. Her Change-of-Weight is late for her sixth Step and his Lead.

Man dances *siderock* with CBM *Recover shortsideward Close shortsideward* **Hip-Twist** Lady.

Lady dances *backswivel3/8CWSideCheck* Ball-Flat *forswivel3/8CCW ShortSideward close ShortSideward Turn1/4CWtouchclose*.

Close can be a *CrossInFront*, for both. Normally followed by **Fan-from-Hip-Twist**. (See Hip-Twist, and Half-Basic-to-Fan.)

Closed-Hip-Twist(2): A Leadable Coupledance Figure suitable for all **Mambos**, **Rumbas** and **Boleros**, four Steps for the Lady, one Measure in length. Rumba and Mambo Rhythm is *Quick Quick Slow And*; Bolero Rhythm is *Slow Quick Quick And*. Identical to **Advanced-Hip-Twist** except for Man's first Step, which slightly impedes Lady's Swivels.

Begins in Closed Position, and ends in "L" Position, with Lady facing perpendicular to Man's Facing-Direction. Lead Hands are retained. Upon his first Step, Man Swivels Lady a 3/8-Turn Clockwise. Upon his second Step, he begins returning her to Closed Position. He Hip-Twists her after his third Step. Her Change-of-Weight is late for her fourth Step and his Lead.

Man dances a Cucaracha, *siderock* with CBM *Recover close* **Hip-Twist** Lady.

Lady dances *backswivel3/8CWSideCheck* Ball-Flat *forswivel3/8CCW Shor.DiagForward Turn1/4CWtouchclose*.

Normally followed by **Fan-from-Hip-Twist**. (See Hip-Twist, and Half-Basic-to-Fan.)

Closed-Impetus (*clsd imp*) or **Impetus-Turn** (*imp trn*) or **Closed-Impetus-Turn:** A Leadable, one- or 1 1/2-Measure Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**, among other dances, such as the American Medium-Foxtrot and Medium-Waltz. Timing is *Slow Quick Quick* for Foxtrot, *Slow Slow Slow* for Waltz, and *Slow Slow, Slow* for Quickstep.

Begins and ends in Closed Position #1. Begins with Man Facing Reverse Line-of-Direction; Couple-Rotation is a Half- to a 5/8-Turn Clockwise total. Man is Hub-Partner; Lady is Rim-Partner.

Man dances a *shortbackturn1/8CW* with CBM *ShortBallTurn1/4CW shortdiagbackturn1/8CW*.

Lady, Following with Head-Closed, dances *ForToePivot1/2CW* between Man's feet *sideward* around Man with Left Side-Stretch *BrushForward*.

Similar to **Closed-Impetus-Offset**, and Mirror-Image to **Reverse-Impetus**. (See Reverse-Impetus-Offset, Open-Impetus, Impetus-to-Semi-Closed, Spin-Turn, and Outside-Spin.)

Closed-Impetus-Offset or **Closed-Impetus-Offset-Turn:** A Leadable, one- or 1 1/2-Measure Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**, among other dances, such as the American Medium-Foxtrot and Medium-Waltz. Timing is *Slow Quick Quick* for Foxtrot, *Slow Slow Slow* for Waltz, and *Slow Slow, Slow* for Quickstep.

Identical to Closed-Impetus except begins with first Step in Facing-Offset Position. Lady dances her first Step **Outside** Man's Feet.

Closed-Impetus-Offset-Turn: See Closed-Impetus-Offset.

Closed-Impetus-Turn: See Closed-Impetus.

Closed Position #1 (*CP* or *ClPos*) or **Ballroom-Hold** or **Waist-Hand-Hold** or **Parallel Position:** This is the traditional Position for the **formal** Modern and Smooth versions of Traveling-Coupledancing; suitable for **International Viennese** and **Slow-Waltzes**, **International Quickstep** and **Slow-Foxtrot**.

Partners are Facing, with Shoulders-Parallel and with Feet-Between-Feet. Tips of Toes may almost but not quite overlap past one's Partner's Toes. Positioning is close and Offset slightly to Partner's Right, with shirt and blouse buttons Aligned with Partner's side. All elbows curve away from their bodies with no Chicken-Wings.

Man's Right wrist, with fingers Together, placed under and past his Lady's Left armpit, is adjusted per Wrist-Position. She lightly rests her Left elbow upon his Right arm. Lady's Left fingertips are at his shoulder seam, with her Left elbow Slightly protruding past his Right elbow.

Lady's Right and Man's Left Hands are Joined and held at her Eye-Level, (Thumb-Against-Thumb is argumentive, therefore optional.) Wrist-Bend is held equal for both Partners.

Partners Patch by employing Softened-Knees and Head-Space. Heads are Closed.

(See Ideal-Dance-Position, Track, Closed Position #1 for Bolero, Closed Position #1 for International Tango, and Closed Position #2.)

Closed Position #1 for Bolero: The Basic Coupledance Position for both **Boleros**, (International and American versions are similar,) is not the same as for other Latin Coupledances. Instead, the Position is a modified Closed Position #1, identical except one's Partner is Offset even more to one's Right, and at a Slight angle.

(See Ideal-Dance-Position, Track, Closed Position #1 for International Tango, and Closed Position #2.)

Closed Position #1 for International Tango or **International-Tango-Hold** or **Tango-Stance:** Related but more compact than the Closed Position #1 for International Viennese and Slow-Waltzes, International Quickstep and Slow-Foxtrot. Partners are Facing, standing Lower and even closer and even more Offset to Partner's Right, with Feet between Feet and Shoulders-Parallel. The Man's Right arm is Slightly further around his Lady's waist, with his Right finger tips almost reaching the center of her back. His Right elbow is Lower, his finger tips almost reach her waist, which allows his Lady's Left Palm and forearm to be straight and parallel with the Dancefloor, and her Left Thumb near to being under his Right arm pit. This is called her 'Tango-Salute'. She applies Upward pressure with her Left index finger under his Right wing. As with the other Closed Position #1, they Patch by Softened-Knees and for Shoulders-Away from each other, but the Patch is even tighter, as if glued Together. Heads are Closed. Knees are Softened with leg muscles Tensed for strength but not for Rigidity.

(See Track, Closed Position #1 for Bolero, and Closed Position #1.)

Closed Position #2 or **Ballroom-Hold** or **Waist-Hand-Hold:** This is the traditional Position for the **informal** Modern and Smooth version of Coupledancing; suitable for **American Viennese** and **Medium-Waltzes**, **American Quickstep** and **Medium-Foxtrot**, **Peabody**, **Onestep**, and **American Tango**. Partners are Facing **closely** in Standing-Stance. Offset slightly to Partner's Right, with Feet between Feet, shoulders are fairly Parallel. Man's Right arm wraps around to her backbone for Leading, while his Left Hand holds her Right Hand in optional placement, normally from her Shoulder-Level to her Eye-Level. Elbows are usually Lowered and Heads look where they may.

(See Closed Position #1, Track, Loose-Closed Position, and Ideal-Dance-Position.)

Closed Position #3 or **Country-Western-Closed Position** or **Waist-Hand-Hold:** This is the traditional Coupledance Position version, suitable for **Country-Western** Pattern-Dancing and General-Dancing, such as the Texas-Twostep and Country-Western-Waltz.

Partners are Facing, Positioned fairly Apart and Toe-to-Toe. Man's Left Hand holds her Right Hand in optional fashion, but preferred at Shoulder-Level. Man's Right Hand or wrist preferrably rests on Lady's Left shoulder, but may be at her waist. Lady's Left Hand is preferrably resting on the Man's upper Right arm, with fingers and Thumb together, but may hang instead on her Partner's forearm. Lady's Right elbow is Toned, but Man's Right and Lady's Left elbows are usually Lowered and relaxed. Heads look where they may.

(See Dance Positions.)

Closed Position #4 or **Ballroom-Hold** or **Waist-Hand-Hold:** This is the traditional Coupledance Position suitable for the **Argentine Tango** version. Partners are Facing close in Standing-Stance. Offset Slightly to Partner's Right, with Feet between Feet, Man's Right Shoulder Forward Contrabody. Man's Right arm wraps around her waist for Leading, while Lady's Left Hand placement is optional, (but no Salute). His Left Hand holds her Right Hand at her Eye-Level, or he may vary this by Lowering her Right Hand to his Left hip. Elbows are Lowered and her Head is Open. He looks at her or she applies Cheek-to-Cheek.

Closed Position #5 or **Ballroom-Hold** or **Waist-Hand-Hold:** This is the traditional Position for the **Up-and-Lively Swing** version; suitable for Coupledancing Eastern Swing, Fast West-Coast-Swing, the Hustles and the Balboa. Partners are Facing in Standing-Stance in Loose-Closed Position, except shoulders are Slightly angled, and her Right Hand is held low but not as Down as in Closed Position #6. Partners look at each other.

Closed Position #6 or **Ballroom-Hold** or **Waist-Hand-Hold:** This is the traditional Position for the **Down-and-Dirty Swing** version; suitable for Coupledancing Lay-Back West-Coast-Swing or any Swing played Slow and Lay-Back. Partners are Facing. Same as in Loose-Closed Position except as follows: Since her Head is Open, this Position could be considered Semi-Closed. Standing with Softened-Knees and with shoulders angled some 45 degrees, her Right Hand is held straight Down, in a Cup-and-Pin-Hold, so much so that it causes the Man to hunch over.

(See Closed Position #5.)

Closed Position #7: See PasoDoble-Hold.

Closed-Position-Pivot: See Pivot.

Closed-Position-Tuck: See Tuck-In.

Closed-Promenade: A Leadable **International Tango** Coupledance Pattern, that may also be suitable for American Tango. Consists of four Steps in 1 1/2 Measures. Timing is *Slow Quick Quick, Slow.*

Begins in Promenade Position and ends in Closed Position #1 for International Tango. Lady rides Man's hip until completing her Swivel. First two Steps have Heel-Lead for both, also for Man's third Step. During Heel-Leads, Feet of both continually Point in parallel, angled Toward Partner. Both have CBMP on Step-Thru. Feet Close Flat and Slightly staggered.

Man dances *diagforward StepThru diagforturn1/8CCW, Close.*

Lady dances *DiagForward stepthruswivel1/2CCW PickupTurn1/8CCW, close.*

Same as **Open-Promenade**, except ends Close instead of ForwardFeathered. (See Promenade-Link, Promenade-Ending, Quarter-Beats, Promenade-Tap, Progressive-Link, Head-Flick-Link, Counter-Promenade, and Promenade-to-Counter-Promenade.)

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Closed-Rumba-Hold Position: See Loose-Closed Position.

Closed-Style: A General Term for a Style of Competition Coupledancing, such as for International Standard Division. Once Closed, Partners must remain in Closed Position.
(See Open-Style.)

Closed-Traveling-Foxtrot: See Senior-Walk.

Closed-Turn: Two Leadable, Basic Turning Figures, either Left or Right, Coupledanced **with Feet Closing**, instead of Passing each other. A **Closed-Turn** consists of at least three Steps, where one's Feet Close Together upon the second or third Step, at the least.
Opposite of **Open-Turn**. Similar to **Closed-Finish**, and **Chasse-Turn**.

Closed-Vine: Two Leadable, Traveling-Coupledance Figures, four Steps Left or Right Opposite, suitable for two Measures of American **Twostep**, **Onestep**, Medium-**Foxtrot**, and the **Peabody**. All Steps are Slow Steps, *Slow Slow, Slow Slow.*
Closed-Vine has 1/8-Turns four times, danced Straight-Lined with no Couple-Rotation, primarily in Butterfly or Loose-Closed Position, with Softened-Knees and on Balls-of-Feet.
Both Partners Step *SideTurn* Closed *CrossBehindTurn* Fallaway *SideTurn* Closed *CrossInFronTurn* Step-Thru.
(See Open-Vine, Quick-Vine-Eight and Twisty-Vine.)

Closed-Wing: A Leadable one-Measure, three Step Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.
Beginning Feathered or in Closed Position #1, the Lady is led across the Man to a tight Feathered-Left Position. Partners end Figure looking into each other's eyes with Shoulders-Square.
Man, from Feathered or Closed Positions, dances *Forward closetouch* in CBMP, while, with Head-Closed, his Lady dances *crossbehind Sideward forward* in CBMP.
(See Wing, Progressive-Wing, and Three-Wings.)

Close-Legged: See Knock-Kneed.

Close-Order-Drill: See Military-Team.

CloseToLeft: A Basic Coupledance Movement; the Man Steps his Right Foot to bring his Feet Together, with a Change-of-Weight. The Lady Follows.

CloseToRight: A Basic Coupledance Movement; the Man Steps his Left Foot to bring his Feet Together, with a Change-of-Weight. The Lady Follows.

CloseTouch or **TogetherTouch:** Two Leadable, Basic Coupledance **Balance-Touch** Actions or Movements, Left or Right Mirror-Image Opposite.
Movement of Free-Foot next to and against Supporting-Foot, i.e., one (or Man) Steps to bring his Feet Together **without** a Change-of-Weight. Or, Man Steps to close with Partner, Accordioning, then he Touches the Dancefloor and Holds, with his Free-Foot usually Touching next to his Supporting-Foot. Lady Follows.
Close is same except **with** a Change-of-Weight. **Drag** is same except Movement is **Slow**.
(See Draw, Touch, ApartTouch, Point, TowardClose, Balance-Together, Touch-Step, Brush-Tap, Tango-Draw, Tango-Close, and Apart-and-Together.)

Closing-Basic(1): A Leadable Basic Coupledance Pattern used in **West-Coast-Swing**, danced in Six-Count-Triple-Timing, *Slow Slow, Quick And Slow, Quick And Slow*. Begins in Butterfly or Left-Open-Facing Position and ends in Closed Position #5 or #6.

Man Leads Lady Toward him on his first Step Rearward, then places his Right Hand at her back, Quarter-Turning her Clockwise to Closed on his second Step Rearward; after which, both Triple-in-Place then Anchor-Step.

(See Throw-Out.)

Closing-Basic(2) or **California-Hustle Basic-Pattern #2:** The Lady Coupledances in a Slot on Opposing Feet as in the West-Coast-Swing. Slot may slowly precess Counter-Clockwise. Pattern length is 1 1/2-Measures and eight Steps. Rhythm with 4/4 Timing for both Partners is *Step Step A'Step Step, Step A'Step*; or, *1 2 &3 4, 5 &6*.

Man Lightly Leads Lady on Steps *One* and *Four*. His Left and her Right Hands remain retained throughout.

Pattern Begins with Lady Facing her Slot in Fan Position but with her Left Foot Extended Toward Man, (who is Facing Sideways to her Slot.) The Man simply Steps In-Place, prior to Step *Four*, as his Lady dances Forward Half-Turning Clockwise (toward her Man) before Check-Stepping-Rearward perpendicular to front of Man, with his Wing-Catching her Left Wing, which he retains for the remainder.

Partners Couple-Rotate on Step *Four* a Half-Turn Counter-Clockwise, where Man Opens-Out on Step *Five*, Facing and dancing Sideways-opposite to his Lady's Slot, he Check-Steps-Sideward. At his Right side, she again Check-Steps-Rearward as he Check-Steps-Sideward on Steps *Five And Six*.

Man dances *crossbehind* Pulse *Recover sidespread SideRecover forturn1/2CCW* Spread, *Sideward sidespread SideRecover*.

Lady dances her Slot *ForTurn1/2CW backward BackCheck* on Ball *recoverforward ForTurn1/2CCW, backward BackCheck* on Ball *recoverforward*.

Lady's Styling is to Spread her Free-Arm Away (Open-Out) as she begins her first *ForTurn*.

(See Opening-Basic, California-Hustle, Hustles-of-Street-Genre, and Hustle.)

Clown: See Turn-Away.

Clumsy: A General Coupledance Term for one who is lacking physical coordination, Skill or Grace; or, being awkward and unwieldy.

(See Heavy, AnkleTrip, Pitch, Totter, and Toddle.)

Clutch: A General Coupledance Action; to Grasp and hold tightly to Partner.

(See Squeeze, and Clasp.)

Coaster-Step or **Back-Hitch** or **Backward-Hitch** or **Back-Close-Forward** or **Back-Together-Forward:** A possibly Unleadable Step, suitable for **Twostep** and **West-Coast-Swing**, among other Coupledances.

The **Coaster-Step** is a Triple-Step that can look really smooth; three Changes-of-Weight to two Beats of music. Two Mirror-Image *Quick Quick Slow* three-Step Figures, *Backward Together Forward,* in one Measure. Off-Balance Forward, only 50 percent of one's Weight is applied on the first two Steps.

For Lady, *Backward together Forward* Steps *3 and 4* of any Whip, creates the Whip feel or Resistance. Lady also Coaster-Steps *backward Together forward*, as does the Man.

Man also sometimes dances *CrossBehind sideward Recover*, the Left-Half a Sailor-Shuffle, as his Coaster-Step or Anchor-Step.

Note: (1) Some describe the **Coaster-Step** as follows; a Syncopated Figure where one's Free-Foot first Steps in a given direction, then one's Trailing-Foot *Closes*, whereupon the original Foot that Stepped then Steps in the Opposite direction.

(2) Some claim a **Forward-Hitch** also is a **Coaster-Step**, and they call it a **Forward-Coaster-Step**. They call the above-described Figure a **Backwards-Coaster-Step**.

(See Backward-Hitch, Hitch-Apart, Touch-Step, Anchor-Step, Chasse-Turn, and Check-Step-Rearward.)

Coca-Rola: A partially Leadable, two-Measure **Jive** Coupledance Figure, consisting of eight *Slow* Steps. Danced with Identical-Footwork in one Position throughout; in Open, Shadow, Varsouvienne, or Skaters Position.

Both Step *crossinfront diagBackward sideward CrossInFront*, (repeat) *crossinfront diagBackward sideward CrossInFront.*

Cock: A General Coupledance Term for a particular dance Action or Movement, similar to setting a firearm hammer for firing.

(See Tuck, Tuck-In, Tuck-In-Turn, and Check.)

Coda or **Coda-Segment** or **Tail:** A General Coupledance Term. The **final passage** of a Routine, Choreography, Movement or composition.

(See Musical-Eccentricities, Introduction, Interlude, and Truncation. Also see Finale, Ending, Tag, Exit, and Add.)

Coda-Segment: See Coda.

Code of Terpsichore: See Ballet, Italian School.

Co-Ed: Normally an informal Term for a Lady or girl student at a co-educational institution, but with **CheerLeading**, **Co-Ed** means **Male-Tumbler** Performers are mixed in with the girls, on a Squad or Team.

(See Flyer, and Drill-Team.)

Co-Ed CheerLeading: Unleadable Choreographed Performing. A **Co-Ed CheerLeading** group is called a **Co-Ed Team** or a **Co-Ed Squad**. The added strength of its Male-Tumblers allows for more difficult Stunts than for an **All-Girl CheerLeading** Team. Since Male-Tumblers can Toss their Flyer girl Higher than girl Spots can Toss her, this added time gained in the air allows for the more difficult Stunts for the Flyer, such as a horizontal Double-Spinning out of a Stunt.

Similar to **Large-Squads CheerLeading**, and **Small-Squads CheerLeading**. (See CheerLeading, Drill-Team, Showdance, Cheer-Pom Coach, Teamdance, Teamdance-Choreography, Teamdance Positions, Drill-Team-Stack, Military-Team, Formation, Rank, File, On-Stage, Facials, Pom-Pons, Dance-Sneaker, and Novelty-Props. Also see Line, Line-Formation, Kick-Line, and Line-Captain. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Technical-Merit, and Artistic-Presentation. Also see Competition-Age-Categories, Competition-Levels, and Competitive-Dancers. Also see Gymnastic-Feats, Aerobatic-Maneuver, Ground-Bound, Aerials, Flyer, Stunt, Arabesque, High-Kick, Poisson, and Side-Leg. Also see Lift, Loft, Lift-Throw, Lifts-to-Chest-or-Shoulder, Throw, Enlevement, Elevation, and Dead-Weight. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Alight, and Touchdown. Also see Tryouts, Clean, Sloppy, False-Start, Error, Slip, and Slipped-Out. Also see Coordination, Locomotor, Tuck, Tumbling, Tumbling-Error, Tumbling-Pass, and Tumbling-Tryouts. Also see Co-Ed, Spot, Mat, and Major-Player. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see National Cheerleading Association, and Drum Corps International.)

Co-Ed-Squad: Relating mostly to **Drill-Teams** and **CheerLeading**, a Term for a Squad that includes both girls and **Male-Tumblers**.

Similar to a **Cheer-Squad**, and an **All-Girl-Squad**. (See Squad, Team, All-Star-Squad, Pom-Squad, Large-Squads CheerLeading, and Small-Squads CheerLeading. Also see Gymnastic-Feats, Aerobatic-Maneuver, Aerials, Flyer, Stunt, Arabesque, High-Kick, and Side-Leg. Also see Coordination, Locomotor, Tuck, Tumbling, Tumbling-Pass, and Tumbling-Tryouts. Also see Tryouts, Co-Ed, Spot, Mat, and Major-Player. Also see Lift-Throw, Lifts-to-Chest-or-Shoulder, Loft, Dead-Weight, Lift-Bent, Lift-Straight, and Lift. Also see Throw, Enlevement, Elevation, and Poisson. Also see Aerial-Swivel, Back-Flip, Hand-Spring, Back-Hand-Spring, Flip-Split, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Alight, and Touchdown. Also see Stepping-On-To-the-Floor, Hitting-the-Mat, and All-Look-and-Move-As-One.)

COH: See Center-of-Hall.

Collect: A Leadable, General Coupledance Term, Action, or in-Action. To **Collect** is a **Rise** in Preparation for a certain Figure, such as the Same-Foot-Lunge, etc. Or, to gather oneself Together, such as the Change-of-Weight completion to one's Supporting-Foot, after Drawing one's Free-Foot underneath the Body. Also, to **Collect** might be a slight **Pause** to regain composure.

(See Rise, Raise, Lilt, Hesitation, Hold, Freeze, Hover, and Rise-and-Fall.)

Colombiana: A type of Traditional Spanish **Folk**dance that originated in the West Indies of Latin America, and was then imported to **Andalucia**. Every August, the people **C**oupledance the **Colombiana** in **Huelva**, **Seville**, in **Andalucia**, to commemorate Columbus' voyages.

Column-Movements: See Military-Team.

Combination: See Amalgamation.

Combo: The Coupledance Term for a rather small type of musical ensemble. Mostly developed in the 1950s, along with the demise of the Big-Band-Era. Still current presently. Usually there is a piano, drum set, bass, and sometimes saxaphone and guitar. A threesome **Combo** is normally the minimum, although there have been times, wired with electronics, with only two band members.

(See Social Dancing, Tea-Dance, Dance-Band, NightClub Dancing, and Dance-Set. Also see Songo.)

Comb-Your-Hair: See Head-Loop.

Commencement Ball: Balls that found their way into Traditional college life, beginning in the 1890s. In 1771, the Commencement at Harvard included Coupledancing.

(See Ball, Debutante-Ball, and Masquerade-Ball.)

Communication: A General Coupledance Term describing the Action of exchanging Lead-and-Follow messages between the Man and his Partner.

(See Invite, Guide, Escort, Direct, Pulse, and Attuned.)

Community-Dance: A Coupledance Term for modern, contemporary **Country-Dance** in the Traditional sense, danced today. Amalgamations included are Contra-Dances, Big-Circle-Dancing, Set-Dances, Traditional Square Dancing, Old-Tyme Polkas and Waltzes, Marches, and Mixers.

(See Country-Western Dancing, Group-Dance, and Circle-Dancing.)

Comparsa or **Conga-de-Comparsa:** (Spanish for a *crowd of performers*.) The Coupledance Term for a specific type of usually large musical ensemble, one which plays the **Conga** during Cuban carnival time. The **Conga** played by the **Comparsa** might be conga-habanera, (Havana style,) or conga-oriental, (Santiago style.)

(See Songo.)

Com-Pasos or **Backward-Steps** or **Volta-Backlocks:** Two Leadable, Mirror-Image, one-Measure Coupledance Figures, Left or Right, used in both **Sambas** and in **Cumbia**. Often used as ending for Copas. Consisting of seven Steps, *1&2&3&4*; 4/4 Timing is *Quick Quick, Quick Quick, Quick Quick, Slow*. Danced in Semi-Closed Position throughout, Regressively on Opposing-Feet.

Man dances Left Com-Pasos as his Lady dances Right Com-Pasos. Begins as both Lower and Quickly Forward-Ronde simultaneously into their first Step, *LockInFront*, followed by *Backward LockInFront Backward LockInFront Backward LockInFront*. Their Knee-Motion is *Lilt Down Lilt Down Lilt Down Lilt*.

Competition: Competitive Coupledancing encompasses many categories, including International Standard Modern and Latin, American Smooth and Rhythm, West-Coast-Swing, and Country-Western. Also there is CheerLeading, Chorus-Line, Line-Formation, Drill-Team, Military-Team, Teamdance, and Showdance Competitions, among many others.

The moment of truth is during the **Competition** to win. There are Judges and lights. With "last-minute-jitters", Competitors marshall for the final battle. Some, even Competing with injuries, fain confidence in an attempt to "psych-them-out"; them being their Competition.

(See Adjudicator, Judge, Judgement-Call, Scrutinize, Technical-Merit, and Artistic-Presentation. Also see Introductory-Stage, Competition-Levels, Difficulty-Levels, Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, and Gold-Level, Pro-Am-Level, and Pro-Level. Also see Formation-Teamdancing, Preliminaries, Semi-Finals, and Finals-Day.)

Competition-Age-Categories: Coupledance classifications; PreTeen A = 9 or younger, PreTeen B = 10-11, Junior A = 12-13, Junior B = 14-15, Youth = 16-18, Adult A = 19-34, Adult B = 35-49, and Senior = 50 and older.

(See Competition, Competition-Levels, and Competitive-Dancers.)

Competition-Categories:

1) Ballroom Dance Competitions might be in the following four Category Divisions; all for Professional, for Professional-Amateur, plus for Amateur, and all in both National and Open Categories, and also in various Levels and age Categories:

International **Standard**-Style: Slow-Waltz, Tango, Viennese, Slow-Foxtrot, and Quickstep

American **Smooth**-Style: Waltz, Tango, Foxtrot, and Viennese

International **Latin**-Style: ChaCha, Samba, Rumba, PasoDoble, and Jive

American **Rhythm**-Style: ChaCha, Rumba, Eastern Swing, Bolero, and Mambo. Additional optional dances are Merengue, Samba, Hustle, and West-Coast-Swing.

2) Swing Dance Competitions might be in eight Category Divisions:

Young-America-Swing: 6 to 17 years old

Master's-Swing: Dancers over 50

Advanced Jack-&-Jill: Partners drawn at random

Formation-Team: Precision unison Team-Match

Cabaret: Latin, Adagio, Tap, Theatre-Arts, Jazz, and others

Strictly-Swing: Fancy Swing

Classic-Swing: Straight Swing, no frills

Showcase-Swing: With Lifts, Drops, Aerials, and others.

3) Country-Western Dance Competitions might be in:

Coupledancing

Jack-and-Jill Swing

4) Teamdance Competitions, All-Look-and-Move-As-One, might be in:

Modern Ballroom and Latin

Country-Western

West-Coast-Swing.

5) CheerLeading Competition-Categories are:

Co-Ed CheerLeading: Male-Tumbler Performers are mixed in with girls

All-Girl CheerLeading: Large-Squad or Small-Squad

Large-Squads CheerLeading: 25 Spots, with six Flyers, on each Team

Small-Squads CheerLeading: Less than 25 Spots.

6) Drill-Team Competitions, All-Look-and-Move-As-One, might be in:

CheerLeader Drill-Teams

Gymnastics Drill-Teams

Professional Drill-Teams.

7) SportAerobics Competitions

Pairs, Women's, and Men's

8) Various other Categories not listed.

(See Technical-Merit, and Artistic-Presentation. Also see Closed-Division, and English-Style. Also see Beginner, Beginner-Intermediate, Intermediate, Intermediate-Advanced, Advanced, and Challenge. Also see Introductory-Stage, Competition-Levels, Difficulty-Levels, Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, and Gold-Level, Pro-Am-Level, and Pro-Level. Also see Member, and Fellow. Also see Preliminaries, and Finals-Day. Also see Competition-Levels, Competitive-Dancers, and Competition-Age-Categories. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize.)

Competition-Levels: Highly Competitive Coupledance classifications are; Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, Gold-Level, Pro-Am-Level, and Pro-Level.

There are also (less Competitive) Beginner, Beginner-Intermediate, Intermediate, Intermediate-Advanced, Advanced, and Challenge, Coupledance classifications, sometimes enumerated as Phases.

(See Difficulty-Levels, and Introductory-Stage.)

Competitive-Dancers: A General Coupledance Term. Dancers that are mainly into **Competition** and **Exhibition** Coupledancing. Generally highly schooled, they Coupledance to 'Canned' music, Practicing principally in studios, then possibly Competing in rented Ballrooms, or doing scheduled Exhibitions Singularly or on Formation Teams.

(See Tryouts, On-Stage, Preliminaries, Semi-Finals, and Finals-Day. Also see Showdance, Chorus-Line, Teamdance, Drill-Team, and CheerLeading. Also see Adjudicator, Judge, Judgement-Call, Scrutinize, Closed-Division, Technical-Merit, and Artistic-Presentation. Also see Introductory-Stage, Competition-Levels, Competition-Age-Categories, Difficulty-Levels, Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, Gold-Level, Pro-Am-Level, and Pro-Level.)

Compose: See Choreograph.

Compound-Step: See Pattern.

Compression: A Leadable, General Coupledance Action. **Compression** is the Lowering of one's Center-of-Balance by Softening one's Knees, prior to commencing Movement.

To many, **Lowering** and **Compression** are synonymous, yet some people differentiate between **Lowering** and **Compression**. To them, after having Risen, **Lowering** is simply the Action to normal Height through one's ankles and/or Feet; while **Compression** is Lowering by also Softening one's Knees, sufficient to Press Into-the-Floor, prior to commencing Movement.

Press **Into-the-Floor**. Dance Low Into-the-Knees on your lengthy Strides, such as with the ThreeStep and the Reverse-Wave. The Lady's Toe-Tips and Heel-Tips tend to wear out from Practicing Low and long Strides. Sufficient Lowering by the Couple in Closed Position will result in their Knees engaging, and Lowering allows these longer Strides.

Synonymous with **Press**. (See Preparation, Push-Off, and Preparatory-Step. Also see Control, and Foot-Pressure. Also see Down, Track, Knee-Bend, Straight-Kneed, Pitch, and Flex. Also see Engagement-of-Knees, Feet-Between-Feet, Patch, Deep-Into-Knees, Knee-Cap-Room, Body-Tone, Posterior-Protrusion, and Shoulders-Rolled-Back.)

Conga: See Conga-Line.

Conga-Chain: See Conga-Line.

Conga-de-Comparsa: See Comparsa.

Conga-Line or **Conga** or **Conga-Chain:** A Brazilian lighthearted, carnival, Latin Rhythm group-dance, Coupledance, or Singular dance; a variation of the **Merengue**. As a novelty Fad, the **Conga** came into vogue in the U.S. about 1938, was very popular in the early 1940s and is still currently danced. Very repetitive. Danced in a chain or long line of many people, each holding another's waist from the rear. At times, it has its own accompanying music, named "The Conga."

Music, played in 2/4 Time with heavy Accents, has a Rhythmic anticipation of the second Beat in every other Measure. Music's Rhythm Timing is *Quick And Quick And, Slow Slow; Quick And Quick And, Slow Slow*. The four-Measure Basic-Step is danced *slow Slow, andhop Touch; Slow slow, AndHop touch.* Basic Pattern is three Forward Steps then a Hop with a Side-Touch, repeated on Opposing Feet. A Kick might substitute at times for the Side-Touch.

Still currently danced for hours in Brazil, drums drumming for hours without stopping, the Conga-Beat is at times traded off for the Samba-Beat. Brazilians, en-masse, tend to Single-Dance "The **Conga**."

(See Clave-Beat, Soca, Calypso, Bomba, and the Plena. Also see the Big-Apple, Carioca, Boomps-A-Daisy, and Lambeth-Walk; which were all novelty Fads in vogue in the 1930s. Also see Comparsa.)

Congreso-Mundial-de-Salsa or **World-Salsa-Congress:** A Latin **C**oupledance Term for the annual get-together of Salsa lovers in Isla Verde, Puerto Rico, begun in the late 1990s.

Enthusiastic **Salsa/Mambo** dancers from the world-over have congregated there. This congress plans to assist in the development of a worldwide structure for **Salsa/Mambo** dancers and certified instructors, with an international credentialing body similar to that for Ballroom Dancing.

(See DanceSport, and Salsero-dela-Calle.)

Connection or **Contact:** A General **C**oupledance Term for where Partners have some particular Body area(s) in contact with each other. Or, Apart, where **Connection** is limited to visual Lead-and-Follow.

(See Closed Position, and Open-Choreography.)

Contact: See Connection.

Contemporary-Ballroom Dancing: See Ballroom Dancing.

Contemporary Coupledances: A General Term for **C**oupledances currently popular or in favor by the general public.

(See Traditional Dancing.)

Contemporary-Twostep: See NightClub-Twostep.

Contest-Whip or **Wrapped-Whip** or **Locked-Whip** or **Basket-Whip** or **Crossed-Arm-Whip** or **Sweetheart-Whip:** A Leadable, Eight-Count Basic West-Coast-**Swing** **C**oupledance Pattern with various endings. Begins and ends Left-Open-Facing, in same direction. Differs from the Straight-Whip although Man's Footwork is the same.

Lady dances Straight-Line *Forward forward Forward together Backward, backward Backward backward Together forward.* Lady is in Wrapped Position except at start and at ending.

Contest-Whip-then-Double-Outside: A Leadable, Eight-Count West-Coast-**Swing** **C**oupledance Pattern, identical to Contest-Whip-then-Outside, except it ends with a second Outside-Full-Turning Lady with his Left to her Right Hand.

Contest-Whip-then-Outside: A Leadable, Eight-Count West-Coast-**Swing** Coupledance Pattern, identical to Contest-Whip, except it ends with Outside-Full-Turning Lady with his Left to her Right Hand.

Contest-Whip-then-Right-Skin: A Leadable, Eight-Count West-Coast-**Swing** Coupledance Pattern, identical to Contest-Whip, except it ends after a Right-Skin.
(See Wolf-Glide.)

Contest-Whip-then-Tunnel: A Leadable, Eight-Count West-Coast-**Swing** Coupledance Pattern, identical to Contest-Whip, except Lady Backs-Out of her Wrapped Position at ending for a Backup-Tunnel.

Contest-Whip-then-Two-Hand-Turn: A Leadable, Eight-Count West-Coast-**Swing** Coupledance Pattern, identical to Contest-Whip, except it ends with Lady Full-Turning Inside or Outside with all Hands retained.

Continental Tango or **Show-Tango:** A Rhythm, Traveling-Coupledance. Made famous in spectacular shows around the world in the 1930s and later, this Tango has almost no resemblance to its authentic Tango origins in Buenos Aires. This Tango is danced at 32 to 34 MPM, (played at 128 to 136 BPM.)

The history of the **Continental Tango** begins with Tango's introduction into France. Tango became very popular in Europe about 1915, after first coming into only limited and temporary vogue in the U.S. Europe, mainly France, continued to import their Tango interpretations from the Argentine well into the early 1920s. Europe developed rules, including some Dancefloor Traveling. Tango was often danced Head-to-Head in Europe, and even danced while kissing with arms entwined. Americans called the resulting **Continental Tango**, "this **New-French-Tango**."
(See Argentine Tango, and American Tango.)

Continenza: A Traditional, standardized **C**oupledance Movement, along with `Singles' and `Doubles', in 17th Century **Court-Dances**.

Continue: A General **C**oupledance Term; to remain in a particular state of dance; or, to resume the dance; or, to extend the Figure or Pattern.

Continuity: See Continuity-of-Movement.

Continuity-of-Movement or **Continuity:** Leadable, General **C**oupledance Movements. **Continuity-of-Movement** is continual **Passing of one's Feet without the Closing Together** of Feet. Dancing a Chasse or a Box is NOT **Continuity-of-Movement**.
Similar to **Passing-Feet**. (See Open-Reverse-Turn, Open-Natural-Turn, Open-Figure, and Open-Finish.)

Continuous-Body-Ripples: An Unleadable Basic Spot-**C**oupledance Figure or Pattern, suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among other dances. The **Body-Ripple is repeated** again or several times. As the Knees finally Straighten to Neutral Position, the **Knees-Bend** to Sitting Position again, etc.

Continuous-Body-Waves: An Unleadable Basic Spot-**C**oupledance Figure or Pattern, suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among other dances. The **Body-Wave is repeated** again or several times. As the Knees finally Straighten to Neutral Position, the **chin Moves out and Up** again, etc.

Continuous-Duck: A partially Leadable Coupledance Figure, suitable for the **Country-Twostep** and **West-Coast-Swing**. From either Open-Facing or Left-Open-Facing Position, the Man (or Lady) Ducks by Dipping low to pass under one's own arm, whereupon one is Spun either Clockwise or Counter-Clockwise. Differs from a regular **Duck** in that one is Spun by the Partner by one's back. Releasing Partner's Hand and Clasping one's own behind one's back, one is Bent over and well Into-the-Knees while Spinning.

(See Head-Loop, and Continuous-Head-Loop.)

Continuous-Circular-Hip-Twist: See Circular-Hip-Twist.

Continuous-Comb-Your-Hair: See Continuous-Head-Loop.

Continuous-Face-Loop: See Continuous-Head-Loop.

Continuous-Head-Loop or **Continuous-Comb-Your-Hair** or **Continuous-One-Arm-Slide** or **Continuous-Shoulder-Drape** or **Continuous-Face-Loop** or **Continuous-Wolf-Glide:** A Leadable, General Spot-Coupledance Figure or Pattern. Mainly used in **West-Coast-Swing**, **Country-Twostep**, **Polka, Hustles,** and **Onestep**, but suitable for all Swings and other dances.

Figure is repeated **Head-Loop** beginning Movements, Right then Left, etc., performed while closely Coupledancing, and ending with the **Head-Loop** ending Movement.

(See Duck, Continuous-Duck, Wolf-Glide, Caress, and Tunnel.)

Continuous-HoverCross: See Continuous-Natural-HoverCross.

Continuous-HoverCross-from-Semi-Closed: See Continuous-Natural-HoverCross-from-Semi-Closed.

Continuously-Interrupted-Whip-then-Outside: A Leadable West-Coast-**Swing** Coupledance Pattern with Timing at least Ten-Count; at least a Double for the Interrupted Whip part, then with an Outside-Whip Ending.

Continuous-Natural-HoverCross or **Continuous-HoverCross:** A Leadable, **nine-Step** Coupledance Pattern suitable for the Slow-**Foxtrot** and Slow-**Waltz**; 2 1/2-Measures long for Foxtrot, and three Measures long for Waltz. Timing is *Slow Quick Quick, Quick Quick Quick Quick, Quick Quick* for Foxtrot, and *Slow Slow Slow, Slow Slow Slow, Slow Slow Slow* for Waltz.

A total Couple-Rotation of 1 1/4- to 1 3/8-Turns Clockwise is made, followed by a 1/8-Turn Counter-Clockwise Couple-Rotation. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Feathered Position (to pass Closed upon first Step) or in Closed Position #1; alternates Left-Feathered then Loose-Closed, Feathered then Loose-Closed, ending in Feathered Position.

Man dances *LongForTurn1/4CW* with CBM *sideswivel5/8CW* with Left Side-Stretch *DiagForward* with Right Shoulder-Lead, *crossinfrontturn1/4CW* Left-Feathered in CBMP and Right Side-Stretch *CloseTurn1/8CW diagbackturn1/8CW* Feathered in CBMP *DiagBackTurn1/8CCW sideward* with Left Side-Stretch and Left Shoulder-Lead *Forward* Feathered in CBMP.

Lady, Following with Head-Closed, dances *shortbackturn1/4CW* with CBM *CloseheelTurn5/8CWRise* with Right Side-Stretch *diagbackward* with Left Shoulder-Lead, *BackTurn1/8CW* Left-Feathered in CBMP and Left Side-Stretch *sideturn1/8CW ForTurn1/8CW* Feathered in CBMP *forturn1/8CCW Sideward* with Right Side-Stretch and Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to **Continuous-Natural-HoverCross-from-Semi-Closed** except for first two Steps. Similar to **Traveling-HoverCross**, and to **HoverCross-Check-to-Continuous-HoverCross**. (See Natural-HoverCross, HoverCross-Ending, Syncopated-HoverCross, and Syncopated-HoverCross-Ending.)

Continuous-Natural-HoverCross-from-Semi-Closed or **Continuous-HoverCross-from-Semi-Closed:** A Leadable, **nine-Step** Coupledance Pattern suitable for the Slow-**Foxtrot** and Slow-**Waltz**; 2 1/2-Measures long for Foxtrot, and three Measures long for Waltz. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick, Quick Quick* for Foxtrot, and *Slow Slow Slow, Slow Slow Slow, Slow Slow Slow* for the Waltz.

Total Rotation for Man is 1 3/8-Turns Clockwise; total Rotation for Lady is a 3/4-Turn Clockwise. A 1/8-Turn Counter-Clockwise Couple-Rotation follows. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Semi-Closed Position then to Closed Position upon second Step; alternates Left-Feathered then Loose-Closed, Feathered then Loose-Closed, ending in Feathered Position.

Man dances *LongStepThruTurn1/8CW* with CBM *sideswivel3/4CW* with Left Side-Stretch *DiagForward* with Right Shoulder-Lead, *crossinfrontturn1/4CW* Left-Feathered in CBMP and Right Side-Stretch *CloseTurn1/8CW diagbackturn1/8CW* Feathered in CBMP *DiagBackTurn1/8CCW sideward* with Left Side-Stretch and Left Shoulder-Lead *Forward* Feathered in CBMP.

Lady, Following, dances *shortstepthru* with CBM *inplaceTurn3/8CW* with Right Side-Stretch *diagbackward* with Left Shoulder-Lead, *BackTurn1/8CW* Left-Feathered in CBMP and Left Side-Stretch *sideturn1/8CW ForTurn1/8CW* Feathered in CBMP *forturn1/8CCW Sideward* with Right Side-Stretch and Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to **Continuous-Natural-HoverCross** except for first two Steps. Similar to **Traveling-HoverCross-from-Semi-Closed**. (See Natural-HoverCross-from-Semi-Closed, HoverCross-Check-to-Continuous-HoverCross-from-Semi-Closed, HoverCross-Ending, Syncopated-HoverCross, and Syncopated-HoverCross-Ending.)

Continuous-Natural-Top or **Full-Natural-Top:** A Leadable Coupledance Pattern suitable for all **Rumbas**, **Boleros**, and **ChaChas**. Beginning with three Steps for an **Open-Break**, then Couple-Rotates Clockwise with Shoulders-Parallel in Loose-Closed-Position, for two Full-Rotations in four Measures.

Man Locks Behind six times using Latin-Crosses, taking 12 Steps after their Open-Break, (if Rumba or Bolero): *LockBehindTurn1/8CW sideturn1/4CW LockBehindTurn1/8CW, sideturn1/8CW LockBehindTurn1/4CW sideturn1/8CW, LockBehindTurn1/8CW sideturn1/4CW LockBehindTurn1/8CW, sideturn1/8CW LockBehindTurn1/4CW sideturn1/8CW.*

Lady takes 12 Forward Turning Steps after their Open-Break: *sideturn1/8CW CrossInFronTurn1/4CW sideturn1/8CW, CrossInFronTurn1/8CW sideturn1/4CW CrossInFronTurn1/8CW, sideturn1/8CW CrossInFronTurn1/4CW sideturn1/8CW, CrossInFronTurn1/8CW sideturn1/4CW CrossInFronTurn1/8CW.*

Pattern is the reverse of a **Continuous-Reverse-Top**. (See Natural-Top, Continuous-Natural-Top-with-Spirals, and Continuous-Natural-Top-with-Ending-Spiral.)

Continuous-Natural-Top-with-Ending-Spiral: A Leadable Coupledance Pattern suitable for all **Rumbas**, **Boleros**, and **ChaChas**. Beginning with three Steps for an **Open-Break**, then Couple-Rotates Clockwise with Shoulders-Parallel in Loose-Closed-Position, for 1 1/2 Full-Rotations in three Measures. Man Rope-Spins Lady Clockwise on their last Step.

Man Locks Behind five times using Latin-Crosses, taking nine Steps after their Open-Break, (if Rumba or Bolero): *LockBehindTurn1/8CW sideturn1/4CW LockBehindTurn1/8CW, sideturn1/8CW LockBehindTurn1/4CW sideturn1/8CW, LockBehindTurn1/8CW sideturn1/4CW LockBehindTurn1/8CW.*

Lady takes nine Forward Turning Steps after their Open-Break: *sideturn1/8CW CrossInFronTurn1/4CW sideturn1/8CW, CrossInFronTurn1/8CW sideturn1/4CW CrossInFronTurn1/8CW, sideturn1/8CW CrossInFronTurn1/4CW forspiralfullturnCW*, Lady is Spiraled Clockwise a Full-Turn under Joined Opposing hands on her last Step.

(See Continuous-Natural-Top, and Continuous-Natural-Top-with-Spirals.)

Continuous-Natural-Top-with-Spirals: A Leadable Coupledance Pattern suitable for all **Rumbas**, **Boleros**, and **ChaChas**. Beginning with three Steps for an **Open-Break**, then Couple-Rotates Clockwise with Shoulders-Parallel in Loose-Closed-Position, for two Full-Rotations in four Measures. The Lady is Spiraled Counter-Clockwise a Full-Turn by the Man, usually twice, while Performing this Pattern.

Man Locks Behind six times using Latin-Crosses, taking 12 Steps after their Open-Break, (if Rumba or Bolero): *LockBehindTurn1/8CW sideturn1/4CW LockBehindTurn1/8CW, sideturn1/8CW LockBehindTurn1/4CW sideturn1/8CW, LockBehindTurn1/8CW sideturn1/4CW LockBehindTurn1/8CW, sideturn1/8CW LockBehindTurn1/4CW sideturn1/8CW.*

Lady takes 12 Forward Turning Steps after their Open-Break: *sideturn1/8CW CrossInFronTurn1/4CW sideturn1/8CW, SpiralFullTurnCCW sideturn1/4CW CrossInFronTurn1/4CW, sideturn1/8CW CrossInFronTurn1/4CW sideturn1/8CW, SpiralFullTurnCCW sideturn1/4CW CrossInFronTurn1/4CW.*

(See Continuous-Natural-Top, and Continuous-Natural-Top-with-Ending-Spiral.)

Continuous-One-Arm-Slide: See Continuous-Head-Loop.

Continuous-Reverse-Top or **Full-Reverse-Top:** A Leadable Coupledance Pattern suitable for all **Rumbas**, **Boleros**, and **ChaChas**. Beginning with three Steps for a **Natural-Opening-Out**, then Couple-Rotates Counter-Clockwise with Shoulders-Parallel in Loose-Closed-Position, for two Full-Rotations in four Measures.

Lady Locks Behind six times using Latin-Crosses, taking 12 Steps after their Natural-Opening-Out, (if Rumba or Bolero): *lockbehindturn1/8CCW SideTurn1/4CCW lockbehindturn1/8CCW, SideTurn1/8CCW lockbehindturn1/4CCW SideTurn1/8CCW, lockbehindturn1/8CCW SideTurn1/4CCW lockbehindturn1/8CCW, SideTurn1/8CCW lockbehindturn1/4CCW SideTurn1/8CCW.*

Man takes 12 Forward Turning Steps after their Natural-Opening-Out: *SideTurn1/8CCW crossinfronturn1/4CCW SideTurn1/8CCW, crossinfronturn1/8CCW SideTurn1/4CCW crossinfronturn1/8CCW, SideTurn1/8CCW crossinfronturn1/4CCW SideTurn1/8CCW, crossinfronturn1/8CCW SideTurn1/4CCW crossinfronturn1/8CCW.*

Pattern is the reverse of a **Continuous-Natural-Top**. (See Reverse-Top.)

Continuous-Shoulder-Drape: See Continuous-Head-Loop.

Continuous-Side-Body-Waves: An Unleadable Basic Spot-Coupledance Figure or Pattern, suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among others. The **Body-Wave is repeated** again or several times. As the Softened Knees finally Move to Neutral Position, the **head** Moves Sidewards again, this time to the opposite direction, etc.

(See Side-Body-Waves, and Arm-Waves.)

Continuous-Toe-Spins: See Toe-Multiple-Spins.

Continuous-Volta-Turn: See Maypole-Volta.

Continuous-Whip or **Shuttle-Whip** or **Double-Whip** or **Triple-Whip:** A Leadable West-Coast-**Swing** Coupledance Pattern, similar to the Straight-Whip, except Man keeps repeating the Whip portion:

Timing is usually Twelve-Count, *Slow Slow Quick And Slow, Slow Slow, Slow Slow, Slow Slow Quick And Slow.* Begins and ends in Left-Open-Facing Position, usually in same direction, with Lady keeping to her Slot.

Man dances Backward on Left then Cross-Right to Banjo, he Quarter-Turns Clockwise on Right then Side-Touches wide with Left; transfers Weight then Swivels Quarter-Turn Clockwise on Left; Crossing In-Front then Quarter-Turning Clockwise again on Right, then Sideward Steps wide again and again Swivels Quarter-Turn Clockwise on Left; Crossing In-Front then Half-Turning Clockwise on Right, Forward on Left with a Half-Turn Clockwise then Anchor-Steps. Lady is kept backing into Coaster-Step.

Similar to the **Pivot-Whip**.

Continuous-Wing: A Coupledance Pattern that is Led by the Lady. The Continuous-Wing is suitable for the Slow-**Waltz**; where, in Wing Position, the Lady Runs 11 Forward Turning Steps in two Measures, Rotating the Man with his Weight on his Left Foot, approximately 1 3/4-Turns Counter-Clockwise. Lady's Rhythm Timing is *slow Quick quick Quick quick, Quick quick Quick quick Quick quick*, ending in Left-Outside Position. The Man changes Weight to his Right Foot with Lady's last Step.

(See Wing, and Horse-and-Cart.)

Continuous-Wolf-Glide: See Continuous-Head-Loop.

Contra: A General **C**oupledance Term, meaning the Opposite of a direction, Stance, Action or Movement. The British use the word, **Contrary**, for the same purpose.

(**Not** Shoulder-Lead, nor Feathered Position.) (See Contrabody, CBM, CBMP, and Contrary. Also see Opposite, Counter, and Counterpart. Also see Body-Rotation, and Torque.)

Contra-Banjo Position: See Feathered Position.

Contrabody or **Cross-Shoulder** or **CBM:** A partially Leadable, Basic, good looking **C**oupledance Movement. Applicable for both Partners, where the Upper-Body Faces one direction while Movement is in a direction angled to that Faced; Stepping Across one's own Supporting-Foot; Stepping with opposite shoulder Towards direction of the Moving leg; an exaggeration of the famous Walk of John Wayne, the movie actor.

(Not Shoulder-Lead, nor Feathered Position.) (See Contra, CBM, CBMP, and Contrary. Also see Body-Rotation, and Torque.)

Contra-Body-Motion: See CBM.

Contra-Body Movement: See CBM.

Contra-Body Movement Position: See CBMP.

Contra-BotaFogos: See BotaFogo-Twinkles.

ContraCheck (*contra ck*)**:** Performed with artful balance, a Leadable **C**oupledancing Picture-Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and **International Tango**, and as an ending for other dances, such as both **Quicksteps**. Timing varies.

After first Lowering by Softening his Right Knee, the Man Moves Forward into Lady, and the Couple assumes a Contrabody Position with Right shoulders Forward and all four feet In-Line. Man's Center-of-Balance is over his Flexed but Supporting Left leg, with his hips Up to his Lady. All legs are crossed high at thighs. Finally, Man draws his Right Knee to touch his Left Knee, which allows Lady more freedom to lay Backward. Man views Lady, who's Head is Well Closed and up. Lady's Supporting Right knee is well Flexed and her hips are Up to her Partner. No Rise for Man at Ending, although Lady may Rise Slightly. Both are on their own Center-of-Balance.

(See Figure 8.) (See Sway-ContraCheck, Back-ContraCheck, No-Hands-ContraCheck, Bird-of-Paradise-ContraCheck, Around-the-World-ContraCheck, Around-the-World, Traveling-ContraCheck, ForwardHold, and ForwardCheck.)

Contra-Corners: A General **C**oupledance Term, in **Folkdance** and **Country-Dance**, for the two people next to one's Partner. The first Contra-Corner is diagonally to one's Right, while the second is to one's Left.

(See Contrary, and Neighbor.)

Contra-Dance: The American **C**oupledance Term for a **Progressive-Longways**. The name is a mis-interpretation of the Term, **Country-Dance**; or, could refer to Partners Stepping Mirror-Image Opposite.

Contra-Dance Formation: See Longway-Set.

ContraDanza-Cubano or **Cuban-Country-Dance:** An old Genre of Traditional Cuban **Country-Dance**s. Changed, but the **ContraDanza-Cubano** dances are 18th Century outgrowths from the earlier **ContraDanza-Spanish** Genre of **C**oupledances. Some of these European dances were predecessors of the Cuban **Danza**, the **Danza-Habanera**, and then the **Danzon** Style.

(See Habanera, and ContraDanza-French.)

Figure 8, **ContraCheck**

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ContraDanza-French or **French-Country-Dance:** An ancient Genre of French **Country-Dances** and classical **Court-Dances**. These French **ContraDanzas** were introduced in the French Court possibly as early as 1600, and some of them were later Coupledanced in Haiti in the 18th Century. One of these Haiti dances was the **Danzon**. Most had salon formality, and are thought to have influenced in the origin or evolution of today's **Bolero**.

Related to **ContraDanza-Spanish**. (See Contra-Dance, and Rumba. Also see ContraDanza-Cubano.)

ContraDanza-Spanish or **Spanish-Country-Dance:** An old Coupledance Genre of a mixture of Spanish **Country-Dances** and classical **Court-Dances**, circa 1750.

The Spanish **Bolero-Classic** is a hybrid dance between **Las Sevillanas** and elements of this **ContraDanza-Spanish**, and began as a Spanish **Court-Dance**.

One Spanish **Contra-Dance** in vogue about 1915, the Cuban **Habanera-del-Cafe**, is thought to have influenced in the evolution of the **Argentine Tango**.

Related to **ContraDanza-French**. Precursor to **ContraDanza-Cubano**. (See Spanish Dance, Danza-Habanera, Habanera, Bolero, Country-Dance, and Milonga.)

Contrapas: A type of Traditional Spanish **Folk**dance. The **Contrapas** were born in the East of Spain. **Catalonia** gave birth to the **Contrapas** Genre, along with over 300 other Folkdances.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Contrary(1): A General **C**oupledance Term. More a British **C**oupledance Term; Americans use the word, **Contra**. Opposite of a direction, Stance, Action or Movement.

Same as **Counter**. (See Counterpart, Mirror-Image, and Opposite. Also see Counter-Balance, Counter-Movement, Counter-Sway, Counter-Promenade, and Counter-Clockwise. Also see Contra, CBM, CBMP, and Contrabody. Also see Body-Rotation, and Torque.)

Contrary(2) or **Corner:** A General, Traditional **C**oupledance Term, used in **Folkdance** and **Country-Dance**. In a Circle or Square Set, the person to Man's Left if his Partner is to his Right; or, visa-versa for Lady. Or, the nearest person that is not one's Partner.

Also, **Corner** is a Modern Western Square Dance Term, (see Square Dancing.) (See Neighbor, Contra-Corners, and Opposite.)

Contrary-Body Movement: See CBM.

Contrary-Body Movement Position: See CBMP.

Contrary-Traveling-Volta: See Contrary-Volta.

Contrary-Volta or **Contrary-Traveling-Volta** or **Left-Volta:** A Leadable, one-Measure **C**oupledance Figure, consisting of seven Steps, *1&2&3& 4*, used in both **Sambas** and in **Cumbia**. Rhythm with 4/4 Timing is *Quick And Quick And Quick And Slow*.

Normally danced Progressively in Butterfly Position or in Open-Facing Position, with Floating and with no Turning. May be danced in short Steps or with long Strides.

For the Man, Draw *Latin-Cross-In-Front*, Step *on-ball-side-left*, (repeat twice more,) Draw *Latin-Cross-In-Front*.

Lady dances Opposite Footwork, (she dances basic **Volta**.)

(See Cross-Shuffle, and Crab-Walk.)

Contra-Set: See Longway-Set.

Contra-Sidecar Position: See Feathered-Left Position.

Contrast: A Basic **C**oupledance Term; dissimilarity between Stances, Actions, Movements, Figures, Patterns, or **C**oupledances compared.

Contredanse (French): See Country-Dance.

Control: A Basic **C**oupledance Term; to systematically exercise a regulating or directing influence over one's own dance Stance, Action, Movement, or Figure. **Control** is the ability to maintain one's entire Body in a Stable **Balance** throughout the dance.
(See Center-of-Balance, Press, Compression, Walk-Forward, and Walk-Backward.)

Controversy: Controversy over the morality of **C**oupledancing; There has been extreme controversy between those delightfully praising and those soundly condemning **C**oupledancing ever since the Renaissance and even before.

Conversation Position: A Basic **C**oupledance **Promenade Position** with Lady, Head Open, on Man's Right. **Conversation Position** is an obsolete Term, superseded by and is Generally the same as **Semi-Closed Position**, and **Half-Open Position**.

Conversation-Spin: **C**oupledanced mainly in the Medium-**Foxtrot**, the Leadable Arthur Murray **Conversation-Spin** Pattern has Broken-Rhythm, 1 1/2 Measures, and four Steps. The Pattern begins in Conversation Position and ends in Closed Position #2, with Clockwise Couple-Rotating of up to a Full-Turn. Timing is *Slow Slow, Quick Quick.*
Man dances *diagforward StepThruTurnCW, pivotCW DiagForward.* His Lady Follows.
(See Magic-Step.)

Cooperative-Resistance: See Spring-Action.

Coordination: A **C**oupledance Term. Harmonious, integrated relation, Action or interaction, of muscles functioning in the Execution of a complex task.
(See Locomotor.)

Copa-Box or **Copacabana-Box:** Two Unleadable, two-Measure Spot-**C**oupledance Patterns, Left or Right, Mirror-Image Opposite, used in both **Samba**s and in the **Cumbia**. Rhythm for 4/4 Timing is *Quick And Slow Quick And Slow; Quick And Slow Quick And Slow; 1&2 3&4, 1&2 3&4.*
Both Partners dance Basic **Copas**, gradually Forward and then Away, Rearward then Together, each forming a Mirror-Image Opposite Box to each other. The first half-Measure is danced in Semi-Closed, Half-Open, or Open Position, or in their Mirror-Image of such, with the remaining Pattern danced without Partner-contact and Performed with **Samba-ArmWork**.
After both dance *Forward DrawBackward PullBackward* (Copas), each Swivels a Quarter-Turn Away (from their Partner) on their Outside Ball, then repeat Copas on Opposite Feet, then Pivot Toward Rear. All is again repeated, Ending Facing and dancing Toward Partner.
(See Stationary-Copas.)

Copacabana-Box: See Copa-Box.

Copacabanas: See Copas.

Copas or **Copacabanas** or **Samba-Two-Steps** or **Samba-Walks** or **Samba-Side-Walk** or **Side-Samba-Walk** or **Promenade-Samba-Walks** or **Promenade-Runs:** A partially Leadable, one-Measure Traveling-Coupledance Pattern, Steps Left then Right, danced in conjunction in both **Sambas** and in the **Cumbia**. Rhythm for 4/4 Timing is *Quick And Slow Quick And Slow*; *1&2 3&4*.

Danced in either Semi-Closed, Half-Open, or Open Position, or in their Mirror-Image Positions. Each Pattern consists of one Forward Step followed by two Slight Rearward Slides. Travel within each Pattern is gradually Forward.

Man Progressively dances his Copas *forward PullRearward pullrearward Forward pullrearward PullRearward*, as Lady dances her Copas Mirror-Image to him.

Man begins with Right Foot optional. Only *Forward* Steps leave the Dancefloor; the *PullRearwards* are Slight Slips of Weight. Tilt pelvis Rearward on Beats 1 and 3, and Tilt pelvis Forward on Beats 2 and 4. Danced with Light Bounce; four *Down-Lilt Down-Lilt Down-Lilt Down-Lilt* Knee-Motions in the six Steps. Danced with CBMP throughout; Partners may Turn Slightly Inward when Inside-Feet are Forward. **Samba-ArmWork** is used if dancing in Open Position.

Copas are normally preceded by a Samba-Balance-Sideward-Behind.

Copas normally end Facing in Loose-Closed or Butterfly Position; Man dances *ForTurn1/4CW sideward Recover*; Lady Follows.

(See Copa-Box, and Stationary-Copas.)

Coplas: In Traditional **Flamenco**, one of several different, short Patterns Choreographed into a Coupledance. (See Sevillana.)

Coranto: (Shakespeare,) see Courante.

Corants: (Samuel Pepys,) see Courante.

Corkscrew or **Full-Twist-Turn** or **Heel-Ball-Twist-Turn:** Two Unleadable, General, one-Measure, Singular or Coupledance Figures, either Left or Right, Mirror-Image Opposite. Suitable for many different dances. Danced Apart by either or both Partners. Can be danced to any *Slow Slow Slow* or *Slow Slow* or *Slow Quick Quick* or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow Slow*.

Beginning with legs Crossed or Hooked, in CBMP and with Weight on both Feet, Body is Rotated a **Half-Turn minimum** to a **Full-Turn maximum**, **Spinning on one Ball**-of-Foot either Clockwise or Counter-Clockwise in one Spot. **Feet re-Cross Opposite** with CBM, if Rotated to a **Full-Turn Position**.

Corkscrew is a more General version of **Cross-Unwind**, **Cross-Wind**, **Hook-Unwind**, and **Hook-Wind**. Similar to the General **Unwind** Figure, which Rotates a **Half-Turn maximum**. Similar to **Hook-Overspin-Left**, **Hook-Overspin-Right**, **Cross-Overspin-Left**, **Cross-Overspin-Right**, **Toe-Spin-Clockwise**, and **Toe-Spin-Counter-Clockwise**, which Rotate a **Full-Turn minimum**. (See Cross, Hook, FrontLock, and LockBehind.)

Corner: See Contrary.

Corrido (*koR-RREE-do*) or **Corridos:** (Spanish for *experienced*.) A Traditional **Folk** Coupledance Genre, especially popular in Mexico, characterized by Grapevines and recitations. The **Corridos** are musical ballads, important to life in Latin America, since their words may be topical and political.

Similar to **Zandunga**, **Plena**, and **Calypso**. (See Spanish Dance, Quinceanera, Caballito-Blanco, Chiapanecas, Haupango, Jarana, LaBamba, Jarabe, LaRaspa, and Zapateados.)

Corridos: See Corrido.

Corsage: A General Term used by Coupledancers, referring to a fairly small flower bouquet worn by the Lady Partner, at either of her shoulders or at her Left wrist. Standard still with Formal dressware for a **Formal-Ball**, or in the wedding party.

(See Boutonniere, and Dance-Card.)

Corta-Jaca: (Spanish for *Cutting Pony*) A partially Leadable, one-Measure (minimum) Advanced Coupledance Figure, suitable for both **Sambas**, for **Cumbia**, and for other dances. Travel is gradual and toward Man's Left, with no Float or Rocking. Danced in Loose-Closed Position with seven Steps per Measure. Rhythm for 4/4 Timing is *Slow, Quick Quick, Quick Quick, Quick Quick*; *1 2&3&4&*.

The Man's Right Foot and the Lady's Left Foot remain as the Sliding center (Home) point, as Partners *Heel* Forward and *Toe* Rearward.

On Man's *Forward* (Right) Flat first Step, he Lowers her Hand below Waist-Level to Lead her Left foot *rearward*. Then the Man dances *heel SlideLeft toe SlideLeft heel SlideLeft*; his Right Foot Moves Sideward only.

Lady dances the corresponding Opposing Steps.

If *2&3&4&* is continued, end with Steps *2&*.

Similar to **Marchessi**, and **Rocking-Chair**. (See SugarFoot, Sand-Step, Electric-Kicks, Rock, and Rocking-Steps.)

Corte (Spanish for *cut*) or **Back-Corte:** A Leadable Coupledance Movement, useful in American and Argentine **Tangos**. The Corte retains Closed Position.

For the **Back-Corte**, the Man, after Striding Rearward on Left Foot, Dips Backward-and-Sideward, Lowering with a Softened-Left-Knee for a Slow-Count. His Right leg remains Extended Straight with Toe Touching. The Lady is brought Forward, into him, on her Right Foot into a Contrabody Press-Line.

(See Dip, Plie, Lunge, Hover-Corte, Reverse-Corte, Three-Step-Reverse-Corte, and Side-Corte.)

Corte-Double-Gancho: See Right-Inside-Ganchos, (Argentine Tango.)

Costume or **Dress:** Style of dress characteristic of, or a set of clothes for, a particular location or occasion. Or, a complete set of outer garments, Traditionally belonging to another time or place. 'When in Rome, dress as the Romans do.' For instance, the Lady wears evening gowns to night clubs; but then, why not night gowns?

(See Mode-of-Dress-and-Behavior.)

Costume- Competitive, Ballroom, Lady: Same as for Costume- Competitive, International Smooth, Lady.

Costume- Competitive, Ballroom, Man: Same as for Costume- Competitive, International Smooth, Man.

Costume- Competitive, Country-Western: Western-style clothing creates an authentic atmosphere, and matching flashy cuts are for Competition Coupledancing. Western pants and jeans are for both Men and their Ladies. So are comfortable cowboy boots, which go with menswear, skirts, knit dresses and jeans. Boots should be for dancing, not riding; light, flexible, thin soled and with heel rubber for braking. Both Men and their Ladies may Coupledance wearing a Western hat, maybe with a feather in the band; low crowns are better for entwined-arm Figures. His-and-hers handsome yoked shirts with pearl grippers come in cotton or flannel, in plaids, stripes or solids. Matching denim, suede or leather vests add a western flair.

(See Boots-for-Dancing.)

Costume- Competitive, Country-Western, Lady: She may opt for a print or hand-embroidered full-skirted prairie dress or skirt of denim or fringed suede, topped with a western shirt or a lace-trimmed blouse. Fabrics range from denim, wide-wale, corduroy, velvet to satin. To aid her dance, her light-weight boots are normally made from a soft, glove-like leather, with a thin leather sole, and with a one- to 1 1/2-inch heel. The heels usually have a partial cover of medium-soft rubber for braking.

Costume- Competitive, Country-Western, Man: He wears a matching western tie or bolo when in competition or exhibition, and at elegant western dances or private ranch parties, but perhaps his collar is open at casual public dances. He may wear a tooled leather western belt and fancy buckle. To aid his dance, his light-weight boots are normally made from a soft, glove-like leather, with a thin leather sole, and with a one- to 1 1/2-inch heel. The heels usually have a partial cover of medium-soft rubber for braking.

X **Costume- Competitive, International Rhythm, Lady:** With ladies wearing sexy ruffled outfits with slits, and

Costume- Competitive, International Rhythm, Man: His jumpsuit is regulation. Men wear fitted one-piece jumpsuits, and often have two for the night's competitions. In the 1980s, he would have worn a flashy jumpsuit, but not in the 1990s, neutral black so as to not out-show his partner. Color-matching shoes are worn, usually with a dull suede finish. His shoes are made from extremely soft, form-fitting, glove-like leather, with thin, chrome-suede soles and heels, and with a 3/4 to one-inch heel. He normally carries a spare pair.

Costume- Competitive, International Smooth, Lady: Her gown is regulation. In the 1980s, she would have worn full petticoats, but not in the 1990s. Her standard Costume changes almost yearly. Her brightly sequined and feathered gown is all-important. The back of her gown is the most important; that is what they see. She paid $1500 for it in London. Her long gloves and crepe draping match her ankle-length dress. Her satin shoes are pumps with 1 1/2 to 2 inch heels. The inner soles are cushioned; their outer soles are chrome-suede but with medium-hardness rubber heels for braking; their toe-tips are worn from the Threestep. She has heavy stage makeup, and her regulation hairdo would not come undone in a hurricane. She breathes low after Competing to reduce persperation.
(See Formal.)

Costume- Competitive, International Smooth, Man: His outfit is regulation. Impeccibly dressed, wearing specially tailored black tails in a one-piece jumpsuit formed for smooth looks, the Man also wears a white Tux shirt with tiny bent-wing collar, thin white bow tie, and a white vest. A Cummerbund is optional, but under the vest. Black shoes are worn, usually patent-leather. His shoes are made from extremely soft, form-fitting, glove-like leather, with thin, chrome-suede soles and heels, and with a 3/4 to one-inch heel. He normally carries a spare pair, and at least one spare shirt. He carries the spare shirt and a spare T-shirt due to heat of Competition. A Boutonniere is optional.
(See Tuxedo.)

Costume- Competitive, Jazz and Funk, Lady: Attire worn is sporty, colorful and form-fitting. Girls often wear Leotards, Jazz-Pants, Bike-Pants, or Hot-Pants, and Trunk, with Dance-Sneakers.
(See Split-Sole, and Novelty-Props. Also see Ballet, Jazz-Dance, Lyrical-Dancer, and Funk.)

Costume- Competitive, Swing Dancers, Lady: Sporty but dressy; Coupledance attire worn is often solid harem pants with side slits, very short dresses or short skirts. A fancy leather and reinstone belt is often worn. Competition high-heeled shoes are popular. Her costume may be very matching with her Man's, or they may costume for a theme.

X Costume- Competitive, Swing Dancers, Man: Attire worn often includes wingtip-shoes and suspenders. A fancy leather and reinstone belt is often worn.

X Costume- SquareDancers, Lady: Low-heeled shoes, loose skirt with matching blouse, Western Style, or a bright and colorful cotton dress with a full skirt, petty pants and matching petticoat.

X Costume- SquareDancers, Man: Comfortable shoes with a Western or dressy look, a long-sleeved Western shirt and Western tie to match Lady's costume, or a bolo tie would do. Also, matching Western pants, or Levi's, or slacks will do. Usually no hat, but a cowboy hat at times.

Cotillion: (French for Country-Dance.) A lively, Traditional **C**oupledance Genre popular from the 1500s until about 1880. It was a light-hearted combination of the Waltz, Polka and Mazurka, with intricate Patterns and Steps. In the Court of Louis XV (1743-1774), Couples Faced one another in rows for this Light and Frisky **C**oupledance. In the 1800s, the Cotillion was usually the final dance of the Ball.

In modern times, a Cotillion is a very formal Debutante Ball.

(See Quadrille.)

Cotton-Eyed Joe: A series of Choreographed **Country-Western** Folkdances, generally eight Measures long, **C**oupledanced either as Texas-Twostep or American-Polka, some still current today. Several original versions from Texas contained Clog Steps requiring much Skill. A modern version introduced in Las Vegas about 1980 follows:

Danced on Same-Feet as if an American Twostep in Varsouvienne Position. Danced first as a Standing-Step Pattern then with Shuffles, repeated and repeated. Only the Shuffle portion is Leadable.

For the **Kicks** portion, Rhythm Timing is *Slow Slow, Quick Quick Slow*, four times. Both dance *crossinfrontheel kick, backward Backward backward; CrossInFrontHeel Kick, Backward backward Backward*, all repeated.

Then comes the Forward Traveling **Shuffle** portion, or the Couple might Turn and dance In-Place. Timing is *quick Quick slow, Quick quick Slow*; four times.

Note: Sometimes, even four of more people will dance this Together.

(See Ten-Step, and Rocky-Top.)

Cotton-Eyed Joe Position: See Varsouvienne Position.

Cou-de-Pied (*koo-duh-PYAY*): A General **C**oupledance Term for the "neck" of the leg, between the base of the calf and the beginning of the ankle; or, just above the ankle joint.

(See Foot, Heel, Ball-of-Foot, and Toe.)

Count (*ct*): A Basic **C**oupledance Term, referring to all dancing. Not to count Beats of music; instead, to Count the Rhythm of dance Movements and/or Changes-of-Weight, i.e., Counting Body-Movements in relation to the Beat of the music. Voicing the allotted Time for each dancing Step taken; for example, for 4/4 Timing, *Slow* takes two music Beats while *Quick* takes one Beat.

Similar to **Counts**, (Counting the Beats of the music.) (See Four-Count, Six-Count, and Eight-Count. Also see Slow, Quick, And ---, A', Rhythm, Rhythm-Pattern, Body-Rhythm, Rhythm-Stations, Cadence, Dance-Count, Normal-Walking-Cadence, Beat, Tempo, Timing, Two-Beat Timing, Down-Beat Timing, Speed-It-Up, and Slow-Down.)

Counter or **Contrary:** A General **C**oupledance Term. Opposition as in direction or purpose; or, reciprocating; or, an opposing Move.

(See Contrary, Counterpart, Contra, Mirror-Image, and Opposite. Also see Counter-Balance, Counter-Movement, Counter-Sway, Counter-Promenade, and Counter-Clockwise.)

Counter-Balance or **Counter-Weight:** A Leadable, General **C**oupledance opposing Action or Movement. **Counter-Balance** is equally opposing one's Partner's, (or one's own,) Weight and/or exerted Force. Or, **Counter-Weight** is Tension or compression applied at a physical contact point between Partners, as a consequence of their Body Weights loaded Away or Toward each other.

(See Counter-Movement, Counter-Sway, Spring-Action, Accordion, Rock-Steps, Crab-Walk, and Minuet. Also see Pulse, Yank, Heavy, and Lightly. Also see Counter-Promenade, and Counter-Clockwise.)

Counter-Clockwise or **CCW** or **Anti-Clockwise:** A Basic **C**oupledance Term or Action or Movement. Turning to the Left, i.e., Rotational Movement from Right to Left. Picture the clock on the Dancefloor and not on the ceiling.

Same as **Left-Face** and **Reverse**. Opposite of **Clockwise**.

(See Reverse-Turn, and Direction-of-Turn.)

CounterMarch, March! See Military-Team.

Counter-Movement: A Basic **C**oupledance Term, where the Center-of-Balance of both Partners is Moving Opposite to each other.

Similar to **Counter-Sway**. (See Counter, Counterpart, Opposite, Mirror-Image, Contrary, and Counter-Balance. Also see Counter-Promenade, and Counter-Clockwise. Also see Spring-Action, Accordion, Rock-Steps, Crab-Walk, and Minuet.)

Counterpart: A Basic **C**oupledance Term for the corresponding part to a Figure or Pattern, etc., danced by one's Partner. Or, the inferred other Partner's part when specifying Position, Footwork, etc., for one Partner. Or, the Lady's part when Opposite to that for the Man.

(See Opposite, Mirror-Image, Counter, Contrary, and Contra.)

Counter-Promenade: A Leadable **International Tango C**oupledance Pattern, that may also be suitable for American and Continental Tangos. Consists of three Steps and a Change-Feet-Tap in 1 1/2 Measures. Rhythm for 2/4 Timing is *Slow Quick Quick, And Slow*.

Danced entirely in **Reverse-Promenade Position** with Lady continually riding Man's hip. No Turn. Feet continually point in parallel, angled Toward Partner. Both have Heel-Lead on first three Steps. Both have CBMP on Step-Thru. Feet Close Flat and staggered Rearward. Each Outside-Foot **Tango-Tap**s Slightly DiagForward and on Inner-Edge, with Heel barely off the Dancefloor, and with Outside Knees veering Inwards. Both their Weights end on Inner-Edge of Inside-Feet.

Man dances *DiagForward stepthru DiagForward, closelower DiagForTouch*.

Lady dances *diagforward StepThru diagforward, CloseLower diagfortouch*.

(See Promenade-Ending, Promenade-to-Counter-Promenade, Promenade-Tap, Closed-Promenade, Open-Promenade, Quarter-Beats, Promenade-Link, Progressive-Link, and Head-Flick-Link.)

Counter-Promenade Position: See Reverse-Semi-Closed Position.

Counter-Sway: A Leadable **C**oupledance opposing Action or Movement. One example is having both Partners' hips **Counter-Sway**ing Together then **Counter-Sway**ing Apart.

Similar to **Counter-Movement**. (See Counter, Counterpart, Opposite, Mirror-Image, Contrary, and Counter-Balance. Also see Counter-Promenade, and Counter-Clockwise. Also see Spring-Action, Accordion, Rock-Steps, Crab-Walk, and Minuet.)

Counter-Weight: See Counter-Balance.

Count-Off! See Military-Team.

Count-Everything!: A popular **Formation-Teamdancing** and Coupledance saying by the participants.

(See Get-It-Sharp!, Make-It-Clean!, and Don't-Get-Hurt!)

Country-and-Western Dancing: See Country-Western Dancing.

Country-Dance or **Contredanse** or **Contra-Dance:** A simple, native Folk Coupledance Amalgamation of the 17th Century or earlier, such as the Hornpipe. There was a tune for each dance. Although Scotland, Scandanavia, and others also had them, Traditional Country-Dances are often grouped into three categories; English, Irish, and American Country-Dances.

English Country-Dances were Coupledanced as Couples or in Circles, Lines or Squares, with no Style or formality, originating simple then evolving to more complex; arms hung at sides with Body free Movement and perhaps flirtation and Coquettry. Some say Contra-Dance referred to Partners Stepping Mirror-Image Opposite each other, while others say **Contra-Dance** came from **Country-Dance**.

Louis XV (1743-1774) preferred these frisky Contredanses imported from England to the Minuet in his court. In his court, Couples Faced one another in rows or formed Circles and Coupledanced the Quadrille and Cotillion, which both had the same lively character as the Contredanses.

There is a notation that Contra-Dancing was in vogue in Philadelphia in 1781. Country-Dances were later Coupledanced at Balls by southern gentry in the early 1800s. The Gallop was often danced concurrently with their Country-Dances.

Current American Folk Coupledancing, such as Contra-Dancing, has ancient roots in Europe. Certain Contra-Dances have been popular in the U.S. in the 1990s and earlier. Cued by a Contra-Caller and closely allied with Modern Western Square Dancing, multiple Couples constantly Change-Partners.

(See Country-Western Dancing, Community-Dance, ContraDanza-Spanish, Set-Dance, Progressive-Circle, Progressive-Longways, Reel, Jig, High-Dance, and Folkdance. Also see Musician's-Gallery, and The-Presence.)

Country-Dancing: See Country-Western Dancing.

Country-Line-Dancing or **Country-Western Line-Dancing:** A Coupledance Term for Country-Western type of Singles Line-Dancing.

Not subject of this Glossary. (See Line-Dancing.)

Country-Partner-Dancing: All types of Country-Western Coupledancing, except for Line-Dancing, are Country-Partner-Dancing.

(See Country-Western Dancing, and Country-Dance.)

Country-Polka: See Polka-American.

Country-Swing: An American Coupledance popular in the 1990s; a modern version of the Jitterbug, and danced where Country-Western Coupledancing is danced.

(See Western-Swing, and Country-Western Swing.)

Country-Twostep: See Texas-Twostep.

Country-Waltz: See Country-Western Waltz.

Country-Western-Closed Position: See Closed Position #3.

Country-Western Dancers: A General Coupledance Term for those whose dancing encompasses mainly Country-Twostep, Polka and Country-Western Waltz, and usually includes West-Coast-Swing. A form of ChaCha, Street-Hustle, Schottische, Circle-Dances and Line-Dances may be included. They Coupledance for the most part in Country-Western taverns, Generally to a live band. They may be schooled in the same tavern, usually to `Canned' music. They chiefly dance for skill, social, and possibly for Exhibition or Competition. Many are excellent dancers in their field.

(See Boots-for-Dancing, and Country-Western Dancing.)

Country-Western Dancing or **Country-and-Western Dancing** or **Country Dancing** or **C/W Dancing:** A Coupledance Amalgamation, called **Country-and-Western Dancing** in the 1970s, shortened to **Country-Western Dancing** in the 1980s, then further shortened to **Country Dancing** in the 1990s.

Country-Western Dancing Generally has Popular American music that is characterized by danceable rhythms, simple musical structure, and down-to-earth lyrics.

Early Country-Western Dances were **Country-Dances**. These were various Traditional American **Folkdances**, originating in Europe, danced in New England and the South, and then were danced by pioneers moving West in the 1800s. Still danced today as:

(1) Big-Circle-Dances, including Traditional and **Modern Roundances**;

(2) Contra-Dances, including Reels and Progressive-Longways;

(3) Set-Dances, including Traditional and **Modern Square-Dances**.

Modern Country-Western Dancing encompasses three main categories:

(1) **Fixed-Pattern-Partner-Dances**, a Stop-and-Go type in Varsouvienne Position, Choreographed, first with Standing-Steps then Traveling with Shuffles or Schottische Strolls.

(2) **Free-Style-Country-Western-Dances**: Some Travel, like Texas-Twostep, and Country-Western Waltz. Some are Spot-Coupledances, like West-Coast-Swing, Street-Hustle, and Cowboy-ChaCha.

(3) **Country-Western Line-Dancing**, Singular.

(See Country-Western Dancers, Cowboy Dancing, Country-Western Pattern-Dancing, Country-Western Swing, Community-Dance, Progressive-Circle, Group-Dance, Set, and Mode-of-Dress-and-Behavior.)

Country-Western Line-Dancing: See Country-Line-Dancing.

Country-Western Pattern-Dancing: Choreographed Coupledancing, Country-Western Style; some Traditional favorites are the Ten-Step Polka, the Cowboy ChaCha, the El Paso, the Horseshoe, and the Desperado.

(See Pattern-Dancing, Standing-Step-Shuffles, and Country-Western Dancing.)

Country-Western Swing or **Western Swing:** A simple, Leadable, **Onestep** Coupledance. Music Rhythm is 4/4 Timing with the DownBeat Accented.

Country-Western Swing sprang up and grew in the SouthWestern United States. A different dance, the West-Coast-Swing, was called Western Swing before 1980. The name was changed to differentiate that dance from this Country-Western Swing. Later confusion, about 1990, the name Country-Western Swing was shortened to Western Swing, but is an entirely different dance from West-Coast-Swing. Incongruously, West-Coast-Swing dancing has since been incorporated into the Country-Western Amalgamation of dances.

Country-Western Swing is both Spot-Dancing and Travel-Dancing. Danced Circling, with long Strides, on Opposite and not the same Footwork, in Closed Position #5, in Butterfly Position, and in Varsouvienne Position. Timing for Steps is *Slow Slow Slow Slow*. Ideal dance Timing is 120 Steps- or Beats-per-Minute. The Four-Count-Hustle is incorporated, as is the Paddle-Turn or Buzz-Step. Travel-Danced with Pretzel-Wraps as is Texas-Twostep.

Slightly similar to the old fashioned **Onestep**. (See Country-Western Dancing.)

Country-Western Teamdancing: See Teamdance.

Country-Western-Twostep: See Texas-Twostep.

Country-Western Waltz or **Country-Waltz:** A Waltz Coupledance, danced in Country-Western taverns and at Competitions. Similar to the American Medium-Waltz but differs greatly from the International Slow-Waltz. Ideally danced at 36 to 40 Bars per minute (MPM) Tempo. Generally danced more Apart, more Flat, more Traveling, with narrower or no Side-Steps, and with more Spins and Spagettis than in American Medium-Waltz dancing.

(See Waltz.)

Counts: A musical and Coupledance Basic Term; the number of Beats of Rhythm; Beats of music, not Foot placements. For instance, there are four Slow Counts in each Bar of 4/4 Timing.

Similar to **Count**. (See Time-Signature, Four/Four-Time, Three/Four-Time, and Two/Four-Time.)

Coup-de-Pique or **Coup-de-Pique-Syncopated** or **Coup-de-Pique-Started-with-Right-Foot** or **Coupe:** An Intense and Dramatic **PasoDoble** Spot-Coupledance Pattern. Starts with man's **Right** Foot **Pointing**, and he **Left** Foot Steps his last Step.

Starts and ends Facing Closed in PasoDoble-Hold. Danced with CCW and CW Eighth-Turns. Moves to Reverse-Semi-Closed Position On-Point and with each *BackTurn* Step. Up on Toes on Steps 2 and 4 Closes.

Consists of two Measures, **nine** Movements, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick And And Quick Quick.*

Man dances *FwdPoint* turn1/8CWClose** backturn1/8CCW*** turn1/8CWClose* **, *backturn1/8CCW*** SideTurn1/8CW**** close***** Sideward* Ball-Flat *close* Ball-Flat.

Lady, Following, dances *fwdpoint* Turn1/8CCWclose** BackTurn1/8CW*** Turn1/8CCWclose* **, *BackTurn1/8CW*** sideturn1/8CCW**** Close***** sideward* Ball-Flat *Close* Ball-Flat.

(See Coup-de-Pique-Started-with-Left-Foot, and Coup-de-Pique-with-Two-Points.)

Notes: 1) * Extend Joined Hands Toward RLOD. With Flexed Knee and in CBMP, both Point Toe Outer-Edge on floor, Crossed Thru In-Front of Supporting-Foot, Toward RLOD, into Reverse-Semi-Closed Position. Both look RLOD.

2) ** Change-of-Weight, High on both Toes in Closed Facing.

3) *** On Balls in CBMP, into Reverse-Semi-Closed Position. Both look RLOD.

4) **** Syncopated "*And*". High on both Toes to Closed Facing.

5) ***** Syncopated "*And*".

6) All 1/8 Turns may be increased to 1/4 Turns.

7) Steps 1 through 4 are same as Steps 2 through 5 for **Coup-de-Pique-Left-to-Right**, and Steps 3 through 6 for **Coup-de-Pique-Right-to-Left**.

8) May be preceded with **Sur-Place**, **Chasses-to-Right**, **Promenade-Link**, or **Fallaway-Ending-to-Separation**.

9) May be followed with **Sur-Place**, **Basic-Movement**, **Open-Telemark**, or **Fallaway-Reverse**.

Coup-de-Pique-Left-to-Right: An Intense and Dramatic **PasoDoble** Spot-Coupledance Pattern. Starts with man's **Left** Foot **Stepping**, and he **Left** Foot Steps his last Step.

Starts and ends Facing Closed in PasoDoble-Hold. Danced with CCW and CW Eighth-Turns. Moves to Reverse-Semi-Closed Position On-Point and with *BackTurn* Step. Up on Toes on Closes.

Consists of 1 1/2 Measures, **six** Movements, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick.*

Man dances *sideturn1/8CCW* FwdPoint** turn1/8CWClose*** backturn1/8CCW****, turn1/8CWClose *** inplace.*

Lady, Following, dances *SideTurn1/8CW* fwdpoint** Turn1/8CCWclose*** BackTurn1/8CW****, Turn1/8CCWclose *** InPlace.*

(See Coup-de-Pique, Coup-de-Pique-Started-with-Left-Foot, and Coup-de-Pique-with-Two-Points.)

Notes: 1) * Extend Joined Hands Toward RLOD.

2) ** With Flexed Knee and in CBMP, both Point Toe Outer-Edge on floor, Crossed Thru In-Front of Supporting-Foot, Toward RLOD, into Reverse-Semi-Closed Position. Both look Toward RLOD.

3) *** Change-of-Weight, High on both Toes in Closed Facing.

4) **** On Balls in CBMP, into Reverse-Semi-Closed Position. Both look RLOD.

5) All 1/8 Turns may be increased to 1/4 Turns.

6) Steps 1 through 5 are same as Steps 2 through 6 for **Coup-de-Pique-Right-to-Left**.

Coup-de-Pique-Right-to-Left: An Intense and Dramatic **PasoDoble** Spot-Coupledance Pattern. Starts with man's **Right** Foot **Appel**, and he **Right** Foot Steps his last Step.

Starts and ends Facing Closed in PasoDoble-Hold. Danced with CCW and CW Eighth-Turns. Moves to Reverse-Semi-Closed Position On-Point and with *BackTurn* Step. Up on Toes on Closes.

Consists of 1 1/2 Measures, **six** Movements, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick.*

Man dances *Appel* In-Place *sideturn1/8CCW* FwdPoint** turn1/8CWClose***, backturn1/8CCW**** turn1/8CWClose ***.*

Lady, Following, dances *appel* In-Place *SideTurn1/8CW* fwdpoint** Turn1/8CCWclose***, BackTurn1/8CW**** Turn1/8CCWclose ***.*

(See Coup-de-Pique, Coup-de-Pique-Started-with-Left-Foot, and Coup-de-Pique-with-Two-Points.)

Notes: 1) * Extend Joined Hands Toward RLOD.

2) ** With Flexed Knee and in CBMP, both Point Toe Outer-Edge on floor, Crossed Thru In-Front of Supporting-Foot, Toward RLOD, into Reverse-Semi-Closed Position. Both look Toward RLOD.

3) *** Change-of-Weight, High on both Toes in Closed Facing.

4) **** On Balls in CBMP, into Reverse-Semi-Closed Position. Both look RLOD.

5) All 1/8 Turns may be increased to 1/4 Turns.

6) Steps 2 through 6 are same as Steps 1 through 5 for **Coup-de-Pique-Left-to-Right**.

Coup-de-Pique-Started-with-Left-Foot: An Intense and Dramatic **PasoDoble** Spot-Coupledance Pattern. Starts with man's **Left** Foot **Stepping**, and he **Left** Foot Steps his last Step.

Starts and ends Facing Closed in PasoDoble-Hold. Danced with with CCW and CW Eighth-Turns. Moves to Reverse-Semi-Closed Position On-Point and with each *BackTurn* Step. Up on Toes on Steps 3 and 5 Closes.

Consists of two Measures, **eight** Movements, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *sideturn1/8CCW* FwdPoint** turn1/8CWClose*** backturn1/8CCW****, turn1/8CWClose *** backturn1/8CCW**** Sideward* Ball-Flat *close* Ball-Flat.

Lady, Following, dances *SideTurn1/8CW* fwdpoint** Turn1/8CCWclose*** BackTurn1/8CW****, Turn1/8CCWclose *** BackTurn1/8CW**** sideward* Ball-Flat *Close* Ball-Flat.

(See Coup-de-Pique-with-Two-Points.)

Notes: 1) * Extend Joined Hands Toward RLOD.

2) ** With Flexed Knee and in CBMP, both Point Toe Outer-Edge on floor, Crossed Thru In-Front of Supporting-Foot, Toward RLOD, into Reverse-Semi-Closed Position. Both look RLOD.

3) *** Change-of-Weight, High on both Toes in Closed Facing.

4) **** On Balls in CBMP, into Reverse-Semi-Closed Position. Both look RLOD.

5) All 1/8 Turns may be increased to 1/4 Turns.

6) Steps 1 through 5 are same as for **Coup-de-Pique-Left-to-Right**. Last three Steps are same as for **Coup-de-Pique**.

7) Steps 1 through 5 are same as Steps 2 through 6 for **Coup-de-Pique-Right-to-Left**.

Coup-de-Pique-Started-with-Right-Foot: See Coup-de-Pique.

Coup-de-Pique-Syncopated: See Coup-de-Pique.

Coup-de-Pique-with-Two-Points: An Intense and Dramatic **PasoDoble** Spot-Coupledance Pattern. Starts with man's **Right** Foot **Pointing**, and he **Right** Foot Steps his last Step.

Starts and ends Facing Closed in PasoDoble-Hold. Danced with CCW and CW Eighth-Turns. Moves to Reverse-Semi-Closed Position On-Point and with *BackTurn* Step. Up on Toes on Closes.

Consists of two Measures, **nine** Movements, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, And Quick Quick Quick Quick.*

Man dances *FwdPoint* turn1/8CWClose** backturn1/8CCW*** turn1/8CWClose **, inplace FwdPoint* turn1/8CWClose** backturn1/8CCW*** turn1/8CWClose **.*

Lady, Following, Steps *fwdpoint* Turn1/8CCWclose** BackTurn1/8CW*** Turn1/8CCWclose **, InPlace fwdpoint* Turn1/8CCWclose** BackTurn1/8CW*** Turn1/8CCWclose **.*

(See Coup-de-Pique-Started-with-Left-Foot, Coup-de-Pique-Right-to-Left, and Coup-de-Pique-Left-to-Right.)

Notes: 1) * Extend Joined Hands Toward RLOD. With Flexed Knee and in CBMP, both Point Toe Outer-Edge on floor, Crossed Thru In-Front of Supporting-Foot, Toward RLOD, into Reverse-Semi-Closed Position. Both look RLOD.

2) ** Change-of-Weight, High on both Toes in Closed Facing.
3) *** On Balls in CBMP, into Reverse-Semi-Closed Position. Both look RLOD.
4) All 1/8 Turns may be increased to 1/4 Turns.
5) First four Steps are same as for **Coup-de-Pique**.

Coupe: See Cut, and Coup-de-Pique.

Coupe-Dessous:. See CutBehind.

Coupe-Dessus: See FrontCut.

Couple (*cpl*): A Man and a Lady who are Partners in **C**oupledancing.

Couple-BackTrack: See BackTrack.

Coupledance: A **C**oupledance is the complete dance or Routine, danced by a Couple. Partners Move their Bodies, especially their Lower Torsos, Rhythmically in Unison, usually to an entire music piece.

(See Coupledancing, Movement, Step, Break, Figure, Pattern, Routine, Genre, Amalgamation, and definition at beginning of this book.)

Coupledance Amalgamation: See **Amalgamation-of-Dances**.

Coupledance Categories: Classic and Showcase, Professional and Amateur, most **C**oupledancing might be arbitrarily categorized as follows:

BALLROOM
- Smooth-Dance
- Rhythm-Dance

SWING-DANCE
- West-Coast
- Eastern
- Hustle

COUNTRY-WESTERN
- Country-Twostep, Waltz and Polka
- West-Coast-Swing

(See Amalgamation-of-Dances.)

Coupledance Evolution and Origins: Since before 1500 AD, the classic **C**oupledances have followed the same developmental pattern: Appearing first among the common peasants (laborers), gradually gaining general acceptance with rough edges being smoothed in the process, then Dancing-Masters (dance teachers) standardize the Steps, Figures or Patterns, resulting in Traditional **C**oupledances offered for instruction. This is evident in the international character of our **C**oupledances, such as the Waltz (Bohemia), the Foxtrot (U.S.), the Tango (Argentina), and the Rumba (Cuba).

(See Court-Dance.)

Coupledance-Glide: See Dance-Glide.

Coupledance Terminology: The Terms enumerated and enlarged upon in this book.

Coupledancing: Coupledancing is not all kinds of dancing, although **C**oupledancing includes most all dancing listed in this book. **Coupledancing** encompasses all **Partner**-Dancing, **Touch**-Dancing, **Ballroom** Dancing, **NightClub** Dancing, **Swing** Dancing, **Country-Western** Dancing, **Rock** Dancing, and some others. In general, **COUPLEDANCING is dancing in conjunction with a Partner. C**oupledancing is a Man and lady dancing together socially in Rhythmical Movement to music. An arty and continuous adventure in athletics and entertainment.

Coupledance trends follow trends in popular music. While many are fads that eventually wane away, certain **C**oupledances become phenomena for generations. These Classics are explored and explained extensively in this book.

(See Coupledance, and Partner-Combination.)

Couple-Discos and Couple-Hustles: A Genre of Spot **C**oupledances popular beginning in the 1970s; these include DiscoSwing and DiscoCha, and Hustle (New), NewYork-Hustle, Street-Hustle, Latin-Hustle, Same-Foot-Hustle, American-Hustle, and Tango-Hustle.

Couple-Hustle or **Broadway-Hustle** or **Hollywood-Hustle:** A Leadable, Six-Count **Disco** Spot-**C**oupledance, popular in the U.S. in the 1970s. The heavy-beat music Tempo ranges from 27 to 36 MPM in 4/4 Time, and is played at 108 to 144 BPM.

Danced on Opposing-Feet, (Feet Mirror-Image Opposite.) Rhythm Timing is *Slow Quick And Slow Slow, Slow Slow*, or *1 2& 3 4, 5 Tap*, with this Footwork kept throughout their dance. Partners *Tap* DiagForward on the last of six Beats with Opposing Toes. See **Couple-Hustle Basic-Step** for more details.

Similar to the **Latin-Hustle**. (See Hustle, Hustles-of-Tap-Genre, Same-Foot-Hustle, and NewYork-Hustle.)

Couple-Hustle Basic-Step: A Leadable, Six-Count, Spot-Coupledance Pattern, unique to the **Couple-Hustle**, 1 1/2-Measures long if in 4/4 Time, (music could also be in 2/4 Time.)

1 2& 3 4, 5 Tap Rhythm Timing for both Partners for the **Couple-Hustle**, is *slow Quick and Slow slow, Slow tap* for the Man; and, *Slow quick And slow Slow, slow Tap* for the Lady.

Coupledanced with repetition in Butterfly Position. Pattern does not Travel but Accordions. Ladys' Steps are Mirror-Image Opposite the Mans'. **Basic-Step** may be danced with no Turn or may be Couple-Rotated in either direction.

The lengthy Backward Step is on the One-Beat, reaching Rearward with a Long-Stride for both, while all Forward Steps are short. The second Step **Backward* and Recover is a **Back-Step**.

Partners *Tap* Sideward or DiagForward with Opposing Toes; Toes Slightly Pass upon *Tap*ping with Man's Toe Outside. Upon their *Tap*, Man Spreads Lady's Hands Apart, at Chest-Level with Man's Thumbs Up, as Lady often Touches Inside of Man's Left Foot with her Right Toe.

Man Steps *stridewaybackward *Backward inplace TinyForward tinyforward, TinyForward fortap.*

Lady Steps *StrideWayBackward *backward InPlace tinyforward TinyForward, tinyforward ForTap.*

**Backward* = On Ball with only half one's Weight applied.

Almost identical to the **Latin-Hustle Basic-Walk-In** except *Tap* is on the last Beat instead of on the first. (See Couple-Hustle, NewYork-Hustle Basic-Step, and Same-Foot-Hustle Basic-Step.)

Couple-Hustles: See Couple-Discos.

Couple Position: See Open Position.

Couple-Promenade: See Promenade.

Couple-Rotation: A Leadable, General Movement for almost all Coupledances. Partners Rotate Together in Unison, either Clockwise or Counter-Clockwise, while either retaining or Changing various Positions. **Couple-Rotation** is often specified **in total**.

(See Amount-of-Turn, Group-Rotation, Singular-Rotation, Rotation, Turn, Spin, and Pivot.)

Couples-in-a-File: See Double-File.

Couple-SwitchWalk: See SwitchWalk.

Courante or **Coranto** or **Corants:** A Traditional **Court-Dance** Genre in favor during the 16th, 17th and 18th Centuries, the pre-classic, classical and romantic periods. The Coranto is mentioned by Thoinot-Arbeau in his book, 'Orchesographie', published in 1588. Then a lively Coupledance with continual Running Steps and little Jumping Steps, on Tip-Toe to a Rhythm with shifting Accents, and with many Bows and Curtsys. Many different Courante Routines were choreographed, each with its own melody. The Courante was at later times described as tedious, as it had been polished to dullness in the Court of Louis XIII (1610-1643). Now Slow and gravely elegant, Courante Routines were Coupledanced excessively but became tiresome in England in 1666. In Pierre Rameau's book, "Maitre a Danser" (Paris 1725), he describes how to dance the Courante. (See 18th Century Coupledancing, and Dancing-Master.)

Court-Dance or **Courtly-Dance:** (~1380~1793) Both Folk-Dances and Court-Dances were the early **C**oupledances. Court-Dances readily jumped national borders, whereas Traditional Folk-Dances remained imbedded near their area of birth. As each court took turn in outshining the others, so its peculiar fashions dominated their European world. Court-Dances were characterized by their formality and ritual, by their open-Couple Formations and Reverences. Highly stylized, Figures and Patterns were sacrosanct with no deviation allowed.

Renaissance Court-Dancing was taught to any man with social ambitions. Those accomplished in Court-Dances were then marked as gentlemen, on a par with accomplished fencing (escrime) and riding (dressage).

Included in the Court-Dances in favor near the end of the 16th Century were the **Galliard, Pavane, Minuet**, and **Gavotte** Genres. How to dance these four was described by Thoinot-Arbeau, (Jehan Tabourot,) in his book, `Orchesographie', (`Dance-Writing',) published in 1588 or 1589 and later translated into English by Cyril Beaumont. Arbeau also described how to dance over a dozen **Branles**, and he also mentions the **Courante, Allemande, Canary, Morris Dance** and the **Volta**. Arbeau lived when the solemn **Basse Danse** was giving way to the livelier **Branle**. The **Gavotte** was a **Branle** of Provence; the **Minuet** was a **Branle** of Poitou. Genres such as the Galliard were Amalgamations of different **C**oupledance Routines, each with its own melody.

Later, the **C**oupledances in favor during the period of the the 17th Century included the **Galliard, Pavane, Minuet, Gavotte, Courante, Allemande, Sarabande,** and **Passepied**. In the latter half of the 17th Century, after Louis XIV (1643-1715) founded `Academie Royale de Musique et de Danse', rules for Execution of every dance were laid down by members of the `Academie'. This dance academy was founded in 1661. Court-Dancing had been continually epitomized by the splendor of the French Court in Versailles. With the beheading of Louis XVI in 1793, this style of Court-Dancing died with him, as it had been known since about 1380.

(See Dancing-Master, Methods, and Mode-of-Dress-and-Behavior.)

Courtesy: See Curtsy, and Etiquette.

Courtly-Dance: See Court-Dance.

Cowboy-ChaCha: A Leadable Country-Western **C**oupledance, Spot-Danced on the One-Beat with Partners on Same-Feet. Either Choreographed with much Varsouvienne Positioning, or otherwise **C**oupledanced Free-Style.

(See Country-Western Dancing, Fixed-Pattern-Partner-Dances, and Free-Style-Country-Western-Dances.)

Cowboy Dancing: "Pappy" Lloyd Shaw, 1948, is recognized for his contribution to Cowboy Dancing. Includes both **C**oupledancing and Line Dancing.

(See Country-Western Dancing and Circle Dancing.)

Cowboy-Swing: See Four-Count.

CPB: See Center-of-Balance.

Crabbing: See Shoulder-Lead.

Crab-Walk (*crb wlk*): Two Leadable, two-Measure, Mirror-Image, Traveling Coupledance Patterns, Left or Right, suitable for both of each **ChaCha, Mambo, Rumba** and **Bolero**. In Danced in Loose-Closed or Butterfly Position throughout, Facing Partner from waist up with CBM. Timing varies.

For **Crab-Walk-Left**, Man Steps *CrossInFront sideward CrossInFront, sideward CrossInFront sideward.*

Lady Follows Mirror-Image Opposite. **Crab-Walk-Right** is Opposite.

Note: During **Crab-Walk**, Partners may **Accordion** with **Spring-Action**.

(See Volta, Contrary-Volta, and Cross-Shuffle.)

Cracovienne: A Polish Traditional **Folk** Coupledance in 2/4 Time.

Cradle (Verb): Basic Coupledance Movements. Leadable means to achieve two Basic Coupledance arms crossed In-Front, Partners Side-by-Side Figures; either the Lady or Man is Cradled or Left-Cradled. Only the two Figures for the Lady to be Cradled are delt with here. To Cradle or Left-Cradle the Lady is to Position her so that the **Lady's Right arm becomes crossed underneath**. There are two ways to **Cradle** or Left-Cradle the Lady, (and two ways to **Wrap** or Left-Wrap the Lady):

1. To **Left-Cradle** the Lady **from Left-Open** Position: With Hands at Waist-Level, the Lady Rolls-In a Full-Turn to the Man's Left side. Taking her Left Hand results in the Lady's **Right arm** becoming crossed **underneath**. By switching her to his Right side while in this Stance, the Lady is placed in **Cradle** Position, with the Lady's **Right arm**, again, remaining crossed **underneath**. (The same as for Spaghetti #2.)

2. Outside-Turning the Lady from Butterfly Position, by Raising her Left Hand, to **Cradle** Position, results in Lady's **Right arm** becoming crossed **underneath**; or to **Left-Cradle** Position, which results in Lady's **Right arm** becoming crossed **underneath**. (See Spaghetti #2.)

(See Wrap.)

Cradled Position: A Leadable, General Coupledance Position, suitable for all **Waltzes, Twosteps, Tangos, Rumbas, Boleros, ChaChas, Mambos, Sambas, Polkas, Discos, Hustles, Swings, PasoDobles, Onestep**, and other dances.

When the Lady is **Cradled**, the Lady's arms are crossed In-Front, **Left** on top. Man Shadows with Lady to his Right. Lady's Right and Man's Left Hands are Clasped In-Front; Man's Right Hand around Lady Clasps her Left Hand.

Similar to **Wrapped Position** where Lady's **Right** arm is on top. (See Left-Cradled Position, and Rolling-Cradle.)

Crash-and-Burn: A Coupledancer's Term for an obvious calamity or error by a participant(s) in a Competition or Exhibition.

Cranking: A General Coupledance Term. Referring usually to the Lead for the Lady's Clockwise UnderArm-Turn or Double-Twirl; Led by the Man's Left Hand High and Flat. Generally, he is not to help her Rotate by Cranking her. Use no force, only invitation.

(See Cup-and-Pin-Holds, and Halo-Lead. See Pot-Stir for exception.)

Creep(1): Leadable, a General Coupledance Term for Moving Slowly and furtively, very Low across the Dancefloor.

Creep(2) or **The Creep:** A novelty Fad Group-Dance, where they **Creep** to Change-Partners. Imported from England into the U.S. in 1954. **The Creep** had its own music, (no words,) which was a medium-Tempo Swing in Syncopated 4/4 Time. Couples first dance In-Place, then upon a signal, each individual **Creeps** around the room.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Crescendo: A General Coupledance Action; a gradual increase in Stride or dynamics.

Criss-Cross: A Leadable, two-Measure Coupledance Pattern, suitable for the **American Tango**, and other Tangos. Rhythm 2/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Begins in Promenade Position, then to Reverse-Semi-Closed, Pickup, and ends in Closed Position #1 for Tango.

Man dances *diagforward StepThru Swivel1/2CW* Inward, *stepthruswivel1/2CCW* Inward *DiagForward* Pickup *drawclosetouch.*

Lady, Following, dances *DiagForward stepthru Swivel1/2CCW* Inward, *StepThruSwivel1/2CW* Inward *forswivel1/2CCW* Across Man *CloseTouch.*

Criss-Cross-Volta: A Leadable, two-Measure Coupledance Pattern consisting of 14 Steps, *1&2&3& 4, 1&2&3& 4*; used in both **Sambas** and in the **Cumbia**. Rhythm with 4/4 Timing is *Quick Quick, Quick Quick, Quick Quick, Slow; Quick Quick, Quick Quick, Quick Quick, Slow.*

Danced Progressively on Opposing-Feet, with either Lead-Hands or Trailing-Hands Joined.

Man first dances a **Basic Volta then a Contrary-Volta**; his Lady dances Opposite. Partners Change-Sides twice, with the Man crossing behind his Lady each time.

Cross(1) (*X*) or **Crossward** or **Cross-Sideward:** Four Leadable, Basic **C**oupledance **Movements** or **Figures**, Left or Right Foot, In-Front or Behind, Mirror-Image Opposite.

Consists of two Beats or Steps, half a Cross-Step. With pronounced Shoulder-Lead, with one's Body almost Sideways to Direction-of-Travel, either the Left or Right Foot is drawn Across either In-Front of or Behind the Supporting-Foot and Well beyond. Cross is Stepped either *Sideward CrossInFront*, or *Sideward CrossBehind*, with a Change-of-Weight.

Some say **Cross** consists of only one Beat or Step, (only the second Step above,) where one Steps either *CrossInFront*, or *CrossBehind.*

Note: Comparing "**Cross**" to "**Lock**", Locking Crosses tighter. **Cross** is more likely to mean Cross-In-Front, rarely means Cross-Behind.

(See Cross-Behind, Cross-In-Front, DiagCross-Behind, DiagCross-In-Front, BehindCrossCheck, and ForCrossCheck. Also see a different **Cross**, and Foot-Movements. Also see Crossed-Feet Stance, Cross-Touch, Cross-Touch-Behind, and Cross-Touch-In-Front. Also see Cross-Unwind, Cross-Wind, Crossward-and-Angular, Crossward-and-Sideward, Crossward-and-Perpendicular, Corkscrew, Hook-Unwind, and Hook-Wind. Also see Pas-de-Basque, Fifth-Position, Lock, Cut, and Cross-Foot-Across-Ankle.)

Cross(2): See Cross-Touch, Cross-Foot-Across-Knee, and Cross-Foot-Across-Ankle.

Cross-and-Swivel: See Traveling-SugarFoot.

Cross-Back Position: See Reverse-Right Position.

CrossBall-Change(1): Two Leadable Coupledance Figures, Left or Right, suitable for the **Peabody**, and other dances. Consists of three Steps in one Measure, with two reversing Quarter-Turns. Rhythm with 4/4 Timing is *Quick Quick Slow*.

The **Left** CrossBall-Change begins in Feathered-Left Position and ends in Feathered Position. The **Right** CrossBall-Change begins in Feathered Position and ends in Feathered-Left Position.

For the **Left** CrossBall-Change, the Man dances *forward* in CBMP *DiagForTurn1/4CCW crossinfronturn1/4CW*, as his Lady is Led *Backward crossbehindturn1/8CW Backward* in CBMP.

For the **Right** CrossBall-Change, the Man dances *Forward* Feathered in CBMP *diagforturn1/4CW CrossInFronTurn1/4CCW*, as his Lady is Led *backward CrossBehindTurn1/8CCW backward* in CBMP.

(See CrossBall-Changes.)

Cross-Ball-Change(2): See Sailor-Shuffle.

CrossBall-Changes: A Leadable four-Measure, twelve Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the American **Twostep**. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow, Quick Quick Slow, Quick Quick Slow*.

Begins and ends in Closed Position #2. Travel is Straight-Line. CrossBall-Changes are similar to Twinkles, but with no ZigZagging.

Man dances *forward DiagForTurn1/8CCW crossinfronturn1/8CW*, *Forward* Feathered in CBMP *diagforturn1/4CW CrossInFronTurn1/4CCW*, *forward* Feathered-Left in CBMP *DiagForTurn1/4CCW crossinfronturn1/4CW*, *Forward* Feathered in CBMP *diagforward* into Closed *Close*.

His Lady is Led *Backward crossbehindturn1/8CW Backward* in CBMP, *backward CrossBehindTurn1/8CCW backward* in CBMP, *Backward crossbehindturn1/8CW Backward* in CBMP, *backward CrossBehindTurn1/8CCW close*.

(See CrossBall-Change.)

Cross-Basic: A Leadable two-Measure, six-Step, Spot-Coupledance Pattern, suitable for both **Rumba**s and both **Bolero**s. Rhythm with 4/4 Timing is either *Quick And Slow* or *Slow And Quick*, twice.

Danced in Loose-Closed Position or in Butterfly Position throughout. Consists of a Half-Turn Couple-Rotation Counter-Clockwise total.

Man dances *crossinfronturn1/8CCW DiagBackTurn1/8CCW sideward, CrossBehindTurn1/8CCW diagforturn1/8CCW Sideward*.

Lady, Following, dances *CrossBehindTurn1/8CCW diagforturn1/8CCW Sideward, crossinfronturn1/8CCW DiagBackTurn1/8CCW sideward*.

(See Cross-Basic-Cha.)

Cross-Basic-Cha: A Leadable two-Measure, ten-Step, Spot-Coupledance Pattern suitable for both **ChaCha**s. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow*, twice.

Danced in Loose-Closed Position or in Butterfly Position throughout. Consists of a Half-Turn Couple-Rotation Counter-Clockwise total.

Man dances *crossinfronturn1/8CCW DiagBackTurn1/8CCW sideward Close sideward; CrossBehindTurn1/8CCW diagforturn1/8CCW Sideward close Sideward*.

Lady, Following, dances *CrossBehindTurn1/8CCW diagforturn1/8CCW Sideward close Sideward, crossinfronturn1/8CCW DiagBackTurn1/8CCW sideward Close sideward*.

(See Cross-Basic.)

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Cross-Behind or **Cross-In-Back** (*Xib*) or **Cross-Left-In-Back** (*XLib*) or **Cross-Right-In-Back** (*XRib*) or **Inbound-Diagonal:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

A Step **directly In-Back** of Supporting-Foot, with a Change-of-Weight.

Designated in descriptions herein as *crossbehind* for Cross-Left-In-Back, and *CrossBehind* for Cross-Right-In-Back.

Similar to **DiagCross-Behind**. Opposite of **Cross-In-Front**. (See Inbound, SideWalks, Foot-Movements, Corte, Cross, LockBehind, Diagonal, And-Step, and Hook.)

Cross-Body(1): Two possibly Leadable, Basic Coupledance Movements or Figures, from Right or Left. One Partner Passes Across In-Front of the other Partner. Or, with the Lady in an "L" Position to the Man, his Lady is Moved Forward In-Front of him, from one of his sides to the other side. Or, one's Body part Passes Across In-Front of one's Body.

Cross-Body(2) or **Cross-Body-Lead** or **Cross-Body-Whip** or **Cross-Lead:** A Leadable two-Measure, six-Step Coupledance Pattern, suitable for all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**.

Begins and ends either in Loose-Closed, Butterfly or Shake-Hands Positions. Man leads Lady with Impulse, or with at least a Pulse, Counter-Clockwise Across his Body, as much as a Half-Turn. Lady's Turn is entirely in the second Measure.

Man dances *forward BackRecover diagbackward*, Impulse *BackSlip3/8CCW inplaceturn1/8CCW Forward.*

Lady, Following, dances *Backward forrecover DiagForward* Led to Closed Position #6, *forturn1/8CCW ForSwivel3/8CCW backward.*

(See Whip, and "L" Position.)

Cross-Body-Closed-Twirl or **Cross-Body-with-Twirl:** A Leadable two-Measure, six-Step Coupledance Pattern, suitable for all **Rumbas**, **Boleros**, and **ChaChas**.

Beginning in any of Loose-Closed, Butterfly or Shake-Hands Positions, Pattern ends in Loose-Closed Position. With a Pulse, the Man Inside-Turns his Lady Counter-Clockwise across his Body 1 1/2 Turns total, as he Turns a Half-Turn total Counter-Clockwise. Lady's Turns are entirely in the second Measure. Man retains her Right Hand throughout the Pattern. If from Shake-Hands, Man changes Hands during her Turns.

Man dances *forward BackRecover diagbackward*, Impulse *BackSlip3/8CCW inplaceturn1/8CCW DiagForward.*

Lady, Following, dances *Backward forrecover Forward* Led to Closed Position #6, *forswivel3/4CCW InPlaceSwivel3/4CCW backward.*

(See Cross-Body, Cross-Body-Twirl-to-Open, and Whip.)

Cross-Body-Lead: See Cross-Body.

Cross-Body Position: See "L" Position.

Cross-Body-Twirl-to-Open or **Cross-Body-with-Twirl:** A Leadable two-Measure, six-Step Coupledance Pattern, suitable for all **Rumbas**, **Boleros**, and **ChaChas**.

Beginning in any of Loose-Closed, Butterfly or Shake-Hands Positions, Pattern ends in Reverse-Open Position. With a Pulse, the Man Inside-Turns his Lady Counter-Clockwise across his Body a Full-Turn total, as he Turns a Half-Turn total Counter-Clockwise. Lady's Turns are entirely in the second Measure. Man retains her Right Hand throughout the Pattern. If from Shake-Hands, Man changes Hands during her Turns.

Man dances *forward BackRecover diagbackward,* Impulse *BackSlip3/8CCW forturn1/8CCW DiagForward.*

Lady, Following, dances *Backward forrecover Forward* Led to Closed Position #6, *forswivel5/8CCW InPlaceSwivel3/8CCW diagforward.*

(See Cross-Body, Cross-Body-Closed-Twirl, and Whip.)

Cross-Body-Whip: See Cross-Body.

Cross-Body-with-Twirl: See Cross-Body-Closed-Twirl and Cross-Body-Twirl-to-Open.

Cross-Chasse or **Chasse-Right:** A Leadable 1 1/2-Measure, four-Step Coupledance Figure, suitable for both **Quicksteps**, and other dances. Partners remain in Closed Position #1 or #2 until the last Step, which then Feathers. Rhythm for 4/4 Timing is *Slow Quick Quick, Slow.*

Man dances *forward* with CBM Heel-Lead Rise *ShortSideward* on Ball with Right Side-Stretch *close* on Ball Lower, *Forward* Outside Partner in CBMP.

Lady, Following with Head-Closed, dances *Backward* with CBM Toe Heel *shortsideward* on Ball with Left Side-Stretch *Close* on Ball Lower, *backward* in CBMP with Partner Outside.

Note: Side-Stretch Dissolves upon Lowering; last Step is first Step of next Figure.

(See Chasse.)

Crossed-Arms or **Arms-Crossed** or **Folded-Arms:** An Unleadable Coupledance Pose, possibly Leadable by example. One arm folded over then under the other.

(See Crossed-Legs.)

Crossed-Arm-Whip: See Contest-Whip.

Crossed-Double-Hold: See Crossed-Hands-Hold.

Crossed-Feet Stance: Four probably Unleadable, General Coupledance Stances, Left or Right Foot, Mirror-Image Opposite.

Either Foot is Crossed over or under one's other Foot, with **no Weight** applied.

Similar to **Cross-Touch**. (See Cross-Touch-Behind, and Cross-Touch-In-Front. Also see Cross, Cross-Behind, and Cross-In-Front. Also see DiagCross, DiagCross-Behind, DiagCross-In-Front, BehindCrossCheck, and ForCrossCheck. Also see Cross-Foot-Across-Ankle, Fifth-Position, Pas-de-Basque, Lock, Cut, InFront, Behind, CBM, and CBMP.)

Crossed-Hands-Hip-Twist: A Leadable, General Coupledance Figure, identical to the **Advanced-Hip-Twist**, except Partners begin by Facing with all All-Hands-in-Hand, Crossed with Right Hands on top. Hands remain Joined.

Crossed-Hands-Hold or **Crossed-Double-Hold:** Two Basic Coupledance Holds, with all Hands Clasped Right-to-Right and Left-to-Left. Usually starts in Partners-Facing Position with Right Hands either on top or underneath. All Coupledance Positions, attachments or closures are either Straight-Hands or Crossed-Hands.

More explicit than **Double-Hold**. (See Spaghettis, Dance Positions, Shake-Hands Position, and Left-Shake-Hands Position.)

Crossed-Legs or **Legs-Crossed:** An Unleadable Coupledance Pose, possibly Leadable by example. One leg folded over or wrapped around the other.

(See Crossed-Arms.)

Cross-Foot-Across-Ankle or **Cross:** Two Unleadable, General Coupledancing Stances, Left or Right, suitable for **Country-Western**, and other dances.

Free-Knee is Forward. Free-Foot is held slightly Raised, Across and against Outside of ankle of Supporting-Foot.

Similar to **Cross-Foot-Across-Knee**. (See Drop-Hinge, Sentado-Line, Sentado-Hinge Position, Knee-Up Position, Cross-Touch, and Crossed-Feet.)

Cross-Foot-Across-Knee or **Cross:** Two Unleadable, General Coupledancing Stances, Left or Right, suitable for **Country-Western**, and other dances.

Free-Knee Up with Free-Foot Raised Across and against Outside of Supporting-Foot Knee.

Similar to **Cross-Foot-Across-Ankle**. (See Drop-Hinge, Sentado-Line, Sentado-Hinge Position, and Knee-Up Position.)

Cross-Hand Position: See Shake-Hands Position.

Cross-Hesitation: Two Leadable one-Measure Figures, Left or Right, Coupledanced in the **Hesitation Waltz**, the **American Viennese Waltz**, the **Medium-Waltz**, and in other dances. Rhythm with 3/4 Timing is *1 2 3*. Man's Timing is *Quick Hold Hold*; or, *Slow Hold Hold*. Lady's Timing is *Quick Quick Quick*; or, *Slow Slow Slow*.

Left-Cross-Hesitation: Man's Footwork is a Hesitation after a Step-Thru and Counter-Clockwise Turn from Semi-Closed Position to Feathered (Contra-Banjo) Position.

Man dances *ThruSwivel3/8to1/2CCW Holdpointtouch*; while his Lady dances *thruswivel1/2CCW SideSwivel1/2CCW diagforward*.

Right-Cross-Hesitation: Footwork is Mirror-Image Opposite, beginning in Reverse-Semi-Closed Position, and ending in Feathered-Left Position.

Cross-Hover: Two Leadable one-Measure Figures, Left or Right, Coupledanced at times in all **Waltzes** and **Foxtrots**. Timing is *Slow Slow Slow* for Waltz, and *Slow Quick Quick* for Foxtrot.

With no Turning, the Man Twinkles Forward from Feathered-Left Position, Leading his Lady Across to Feathered Position.

Man dances *crossinfront* with CBM *SideRise recover*; while his Lady dances with Head-Closed *CrossBehind siderise Recover*.

Visa-versa for Mirror-Image Opposite, with the Man Twinkling from Feathered to Feathered-Left Positions.

Cross-In-Back: See Cross-Behind.

Cross-In-Front (*Xif*) or **CrossInFront** or **Cross-Left-In-Front** (*XLif*) or **Cross-Right-In-Front** (*XRif*) or **Across-Left** or **Across-Right** or **Inbound-Diagonal:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

A Step **directly In-Front** or ahead of Supporting-Foot, with a Change-of-Weight.

Designated in descriptions herein as *crossinfront* for Cross-Left-In-Front, and *CrossInFront* for Cross-Right-In-Front.

Similar to **DiagCross-In-Front**. Opposite of **Cross-Behind**. (See Inbound, SideWalks, Foot-Movements, Viennese-Lock, Cross, Diagonal, and FrontLock.)

Cross-Lead: See Cross-Body.

Cross-Left-In-Back: See Cross-Behind.

Cross-Left-In-Front: See Cross-In-Front.

Cross-Line-of-Dance: See Across.

Cross-Over: A **Contra-Dance** Term; to change place to other Line across the Set.

Crossover-Break: Two Leadable, Mirror-Image **C**oupledance Figures, Right and Left, suitable for all **ChaChas**, and other dances. One Measure long, five Steps, Rhythm Timing is *Slow Slow Quick And Slow*. Begins and ends in Butterfly Position, Change-Hands in-between.

Usually danced one in each direction, **Right-Crossover-Break** is danced by Man *Turn1/4CWstepthru ForSwivel1/2CCW backward RecoverTurn1/4CW sideward*. Left-Crossover-Break is Mirror-Image Opposite. Lady Follows Opposite Man's Footwork.

(See Back-Break, Hand-to-Hand, and Opening-Out.)

Cross-Overspin-Left: An Unleadable, General, Singular or **C**oupledance Figure, of **Spinning on one Ball**-of-Foot. Suitable for many different dances. Danced Apart by either or both Partners. Can be danced to any *Slow Slow Slow* or *Slow Slow* or *Slow Quick Quick* or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow*.

To Drive a **minimum of one Full-Spin** Counter-Clockwise in one Spot, in CBMP, Cross Right Ball or Heel In-Front of and beyond Left (Supporting) Toe, then Spin by Pressing both Feet. Feet re-Cross Opposite with CBM upon Spin completion.

Cross-Overspin-Left is a more explicit version of **Toe-Spin-Counter-Clockwise**. **Cross-Overspin-Left** is the same as **Cross-Unwind**, except with more Rotation. **Cross-Overspin-Left** is a more explicit version of the **Corkscrew** Figure, with more Rotation. Similar to the General **Unwind** Figure, which Rotates only a **Half-Turn maximum**. Similar to **Toe-Spin-Clockwise**, and **Cross-Overspin-Right**, and **Hook-Overspin-Right**. (See Cross, Hook, FrontLock, LockBehind, and Toe-Spin.)

Cross-Overspin-Right: An Unleadable, General, Singular or **C**oupledance Figure, of **Spinning on one Ball**-of-Foot. Suitable for many different dances. Danced Apart by either or both Partners. Can be danced to any *Slow Slow Slow* or *Slow Slow* or *Slow Quick Quick* or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow*.

To Drive a **minimum of one Full-Spin** Clockwise in one Spot, in CBMP, Cross Left Ball or Heel In-Front of and beyond Right (Supporting) Toe, then Spin by Pressing both Feet. Feet re-Cross Opposite with CBM upon Spin completion.

Cross-Overspin-Right is a more explicit version of **Toe-Spin-Clockwise**. **Cross-Overspin-Right** is the same as **Cross-Wind**, except with more Rotation. **Cross-Overspin-Right** is a more explicit version of the **Corkscrew** Figure, with more Rotation. Similar to the General **Unwind** Figure, which Rotates only a **Half-Turn maximum**. Similar to **Toe-Spin-Counter-Clockwise**, and **Hook-Overspin-Right**. (See Cross, Hook, FrontLock, LockBehind, and Toe-Spin.)

Cross-Pivot: Two Leadable one-Measure, three Step Coupledance Figures, Right or Left, suitable for all **Waltzes** and **Foxtrots**. Timing is *Slow Slow Slow* for Waltz, and *Slow Quick Quick* for Foxtrot.

Right Footwork normally Moves from a Semi-Closed Position to Feathered-Left Position. There is a Clockwise Full-Turn total for the Man, and a Clockwise Half-Turn total for the Lady.

Man dances *ThruForSwivel1/2CW* with CBM *sideswivel1/2CW Forward.*

Lady dances *thrushortforturn1/4CW ShortSideTurn1/4CW backward.*

Left Footwork normally Moves from Feathered-Left Position to a Semi-Closed Position or Feathered Position. Man Rotates Counter-Clockwise a Full-Turn total, and his Lady also Turns Counter-Clockwise.

Man dances *forswivel1/2CCW* with CBM *SideSwivel1/2CCW diagforward.*

Lady dances *ShortBackTurn1/4CCW inplaceturn1/4CCW DiagForward* for ending in Semi-Closed.

Lady dances *ShortBackTurn1/4CCW inplaceswivel3/4CCW DiagBackward* for ending Feathered.

Cross-Right-In-Back: See Cross-Behind.

Cross-Right-In-Front: See Cross-In-Front.

Cross-Shoulder: See Contrabody.

Cross-Shoulder Position: See CBMP.

Cross-Shuffle or **Gallop**: Two Fast, Lively and Leadable, Syncopated Coupledance forms of Locomotion, Left or Right, Mirror-Image Opposite. The Couple may dance either in Loose-Closed, Loose-Semi-Closed, or in Reverse-Loose-Semi-Closed Positions. Traveling **Sideward** *Quick Slow, Quick Slow; Quick Slow, Quick Slow;* about the Dancefloor; with a Ball-Lead then Flat Action in 2/4 Time.

The Free-Foot Quickly Steps Sideward by Crossing over the Supporting-Foot, then the newly freed Foot Steps Flatly Sideward. These Movements are repeated and repeated.

(See Gallop, Volta, Contrary-Volta, Sideward-Twostep, and Crab-Walk.)

Cross-Sideward: See Cross.

CrossSpin-Left: See Cross-Unwind.

CrossSpin-Right: See Cross-Wind.

Cross-Step(1): Four partially Leadable, General Traveling-Coupledance Figures, Left and Right, Mirror-Image Opposite. Usually four Steps in one Measure, with no Turning. Dance Position is optional. Timing is usually *Quick Quick Quick Quick*.

Left or Right-Foot Cross-Steps Forward, or Left or Right-Foot Cross-Steps Backward. Cross twice to Cross-Step. A Cross consists of two Steps with pronounced Shoulder-Leading then CBM; first a Step onto the Supporting-Foot then another Step that Strides Across either In-Front or Behind that Supporting-Foot and well beyond.

Cross-Step is danced either *Sideward CrossInFront Sideward CrossInFront*, or *Sideward CrossBehind Sideward CrossBehind.*

Similar to Lock-Step. (See Cross, Cut-Step, and Limp-Step.)

Cross-Step(2) or **Forward-Lock:** A Leadable 1 1/2-Measure, four-Step, Basic Traveling-Coupledance Figure, suitable for many dances, but predominately one of the two frequent characteristic Steps of the **Peabody**, (the other being Feathered dancing.) England had a part in devising the Cross-Step about 1920. Rhythm for Peabody, with 4/4 Timing, is *Slow Slow, Quick Quick.*

Danced with long Strides and entirely in Feathered Position, the Man Crosses Behind as his Lady Crosses In-Front. No Turning. Quick Steps are danced with Softened-Knees and on Balls-of-Feet.

Man Strides *diagforward* Left Shoulder-Lead *Forward* with CBM *diagforward* Left Shoulder-Lead *CrossBehind* Left Shoulder-Lead.

Lady Follows with Head-Closed, Striding *Backward* Right Shoulder-Lead *backward* with CBM *Backward* Right Shoulder-Lead *crossinfront* Right Shoulder-Lead.

(See Peabody, Cross-Step-Rearward, Lock-and-Run, Cross-Behind, Cross-In-Front, and Feathered-Forward-Lock-Forward.)

Cross-Step-Backward or **Lock-Step-Backward:** A partially Leadable, two-Measure, five-Step Traveling-Coupledance Pattern, suitable for both **Quickstep**s and for the **Peabody**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Slow.*

Begins in Closed Position #1 then immediately Blends to Feathered Position for the remainder. The Cross-Step is the second and third Steps.

Man dances *backward* Partner Outside *Backward* with Right Shoulder-Lead *crossinfront, DiagBackward backward* in CBMP with Partner Outside.

Lady, with Head-Closed, dances *Forward* Outside Partner *diagforward* with Left Shoulder-Lead *CrossBehind, diagforward Forward* Outside Partner in CBMP.

(See Cross-Step-Forward.)

Cross-Step-Forward or **Lock-Step-Forward:** A Leadable two-Measure, five Step Traveling-Coupledance Pattern, suitable for both **Quickstep**s and for the **Peabody**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Slow.*

Begins in Closed Position #1 then immediately Blends to Feathered Position for the remainder. The Cross-Step is the second and third Steps.

Man dances *Forward* Partner Outside *diagforward* with Left Shoulder-Lead *CrossBehind, diagforward Forward* in CBMP Partner Outside.

Lady, Following with Head-Closed, dances *backward* Outside Partner *DiagBackward* with Right Shoulder-Lead *crossinfront, DiagBackward backward* Outside Partner in CBMP.

(See Cross-Step-Backward.)

Cross-Step-Rearward: See Back-Back-BackLock.

Cross-Stretch: A General Coupledance Action, where both Partners' Clasped arms are Stretched while Stepping Across and Apart.

(See Stretch-Step, and Man's-One-Step.)

Cross-Swivel: A Leadable 1 1/2-Measure, three Step Coupledance Figure suitable for both **Quickstep**s. Timing is *Slow Slow, Slow.*

Figure Quarter-Turns Counter-Clockwise. Partners remain in Closed Position #1 or #2 until the last Step, which Feathers.

Man dances *forswivel1/4CCW* with CBM *CloseTouch* with Right-Side-Stretch, *Forward* Outside Partner in CBMP.

Lady, Following with Head-Closed, dances *BackSwivel1/4CCW* with CBM *closetouch* with Left-Side-Stretch, *backward* in CBMP with Partner Outside.

CrossSwivel-Left: See Cross-Unwind.

CrossSwivel-Right: See Cross-Wind.

Cross-Touch or **Cross** or **Crossward** or **Crosswise:** Four possibly Leadable, Basic Coupledance Actions, Left or Right Foot, Mirror-Image Opposite.

Free-Foot is Crossed close to Supporting-Foot, and Toe Touches Dancefloor; Free-Foot is Crossed either In-Front or ahead of, or Behind the Weighted-Foot, with **no Weight** applied.

Note: Comparing "**Cross**" to "**Lock**", Locking Crosses tighter. Cross is more likely to mean Cross-In-Front, rarely means Cross-Behind.

Same as **Cross-Touch-Behind**, and **Cross-Touch-In-Front**, except **Cross-Touch** is more General. Similar to **Crossed-Feet** Stance. (See Foot-Movements, Cross-Behind, Cross-In-Front, DiagCross, DiagCross-Behind, DiagCross-In-Front, BehindCrossCheck, and ForCrossCheck. Also see different **Cross**. Also see Cross-Unwind, Cross-Wind, Crossward-and-Angular, Crossward-and-Sideward, Crossward-and-Perpendicular, Corkscrew, Hook-Unwind, and Hook-Wind. Also see Pas-de-Basque, Fifth-Position, Lock, Cut, and Cross-Foot-Across-Ankle.)

Cross-Touch-Behind: Two possibly Leadable, Basic Coupledance Actions, Left or Right Foot, Mirror-Image Opposite.

Free-Foot is **Crossed Behind** and close to the Supporting-Foot, with **no Weight** applied, and Toe Touches Dancefloor.

Same as the more General **Cross-Touch**. Similar to **Crossed-Feet** Stance, **Cross-Behind**, and **DiagCross-Behind**. Opposite of **Cross-Touch-In-Front**. (See Foot-Movements, DiagCross, and BehindCrossCheck.)

Cross-Touch-In-Front: Two possibly Leadable, Basic Coupledance Actions, Left or Right Foot, Mirror-Image Opposite.

Free-Foot is Crossed close **In-Front** or ahead of the Supporting-Foot, with **no Weight** applied, and Toe Touches Dancefloor.

Same as the more General **Cross-Touch**. Similar to **Crossed-Feet** Stance, **Cross-In-Front**, and **DiagCross-In-Front**. Opposite of **Cross-Touch-Behind**. (See Foot-Movements, DiagCross, and ForCrossCheck.)

Cross-Turn: A usually Leadable, General Coupledance Figure, Forward or Rearward **Turning**.

The **Cross-Turn** consists of three Steps, where one's Feet are Crossed Tightly upon the second or third Step, either In-Front or Behind. The **Cross-Turn** facilitates a tighter Turn. An example is the Viennese-Lock in the Viennese-Turn.

(See Cruzara.)

CrossTurn-Counter-Clockwise: See Cross-Unwind.

CrossTurn-Clockwise: See Cross-Wind.

Cross-Unwind or **CrossTurn-Counter-Clockwise** or **CrossSwivel-Left** or **CrossSpin-Left** or **Left-Cross-Turn** or **Half-Twist-Turn** or **Full-Twist-Turn:** An Unleadable, General, Counter-Clockwise Coupledance Figure, suitable for many different dances. Danced Apart, by either or both Partners. Can be danced to any *Slow Slow Slow* or *Slow Slow* or *Slow Quick Quick* or *Quick Quick Slow* Rhythm. Rhythm Timing is *Slow slow.* **Cross-Unwind** Rotates a **Half- to Full-Turn** in one Spot.

One's Right Ball is Crossed In-Front of the Supporting Left Foot and beyond in CBMP, then by Pressing both Feet, the Body is Rotated Counter-Clockwise. In other words, one's Right **Outer-Ball** Crosses over, parallel to and past the Left Foot Instep, then one Swivels on both Balls-of-Feet. Feet re-Cross Opposite with CBM, if upon Full-Turn completion.

Optional: One's Right **Outer-Heel** Crosses over, parallel to and past the Left Foot Instep, then one Swivels on the Left Ball then also on the Right Heel to Flat-of-Foot.

Cross-Unwind is a more explicit version of **Corkscrew**. Similar to the General **Unwind** Figure, which Rotates a **Half-Turn maximum**. Similar to **Hook-Overspin-Left**, **Hook-Overspin-Right**, **Cross-Overspin-Left**, **Cross-Overspin-Right**, **Toe-Spin-Clockwise**, and **Toe-Spin-Counter-Clockwise**, which Rotate a **Full-Turn minimum**. (See Cross-Wind, Hook-Unwind, Hook-Wind, Promenade-RunAround, Cross, and Hook.)

Cross-Walk: A particular Coupledancer's Walk, Stepped Singularly or in Open Position; a Contra-Body Walk, where each Foot is Stepped Toe-Heel, In-Front of the other.

(See Five Basic Foot Positions No. 5, and Kiki-Walks.)

Crossward: See Cross-Touch, and Cross.

Crossward-and-Angular or **Cross-and-Angular:** Four Unleadable, General Spot-Coupledance Figures, suitable for many dances. Normally begins Facing Partner, but Apart. Rhythm Timing varies, may be *Quick Quick Slow.*

Outer-Ball of Free-Foot is Crossed close to, over and In-Front of Supporting-Foot, and beyond, parallel. Then the Body is Spun either Clockwise or Counter-Clockwise, on the Ball of the Supporting-Foot, by applying Pressure on one or both Balls. Spin is followed by a Step Diagonally Forward or Rearward.

(See Cross, Cross-Unwind, Cross-Wind, Crossward-and-Sideward, Crossward-and-Square, Hook-Unwind, Hook-Wind, and Hookward-and-Angular.)

Crossward-and-Sideward or **Cross-and-Sideward:** Two Unleadable, General Spot-Coupledance Figures, suitable for many dances. Normally begins Facing Partner, but Apart. Rhythm Timing varies, may be *Quick Quick Slow.*

Outer-Ball of Free-Foot is Crossed close to, over and In-Front of Supporting-Foot, and beyond, parallel. Then the Body is Spun either Clockwise or Counter-Clockwise, on the Ball of the Supporting-Foot, by applying Pressure on one or both Balls. Spin is followed by a Sideward Step.

(See Cross, Cross-Unwind, Cross-Wind, Crossward-and-Angular, Crossward-and-Square, Hook-Unwind, Hook-Wind, and Hookward-and-Sideward.)

Crossward-and-Square or **Cross-and-Perpendicular:** Four Unleadable, General Spot-Coupledance Figures, suitable for many dances. Normally begins Facing Partner, but Apart. Rhythm Timing varies, may be *Quick Quick Slow.*

Outer-Ball of Free-Foot is Crossed close to, over and In-Front of Supporting-Foot, and beyond, parallel. Then the Body is Turned or Spun either Clockwise or Counter-Clockwise, on the Ball of the Supporting-Foot, by applying Pressure on one or both Balls. Spin may be followed by a Sideward Step that Blends one to Align perpendicular with one's previous Direction-of-Dance.

(See Cross, Cross-Unwind, Cross-Wind, Crossward-and-Angular, Crossward-and-Sideward, Hook-Unwind, Hook-Wind, and Hookward-and-Square.)

Crossward-Angular: See DiagCross.

Cross-Wind or **CrossTurn-Clockwise** or **CrossSwivel-Right** or **CrossSpin-Right** or **Right-Cross-Turn** or **Half-Twist-Turn** or **Full-Twist-Turn:** An Unleadable, General, Clockwise Coupledance Figure, suitable for many different dances. Danced Apart, by either or both Partners. Can be danced to any *Slow Slow Slow*, or *Slow Slow*, or *Slow Quick Quick*, or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *slow Slow*. **Cross-Wind** Rotates a **Half- to Full-Turn** in one Spot.

One's Left Ball is Crossed In-Front of the Supporting Right Foot and beyond in CBMP, then by Pressing both Feet, the Body is Rotated Clockwise. In other words, one's Left Outer-Ball Crosses over, parallel to and past the Right Foot Instep, then one Swivels on both Balls-of-Feet. Feet re-Cross Opposite with CBM, if upon Full-Turn completion.

Cross-Wind is a more explicit version of **Corkscrew**. Similar to the General **Unwind** Figure, which Rotates a **Half-Turn maximum**. Similar to **Hook-Overspin-Left**, **Hook-Overspin-Right**, **Cross-Overspin-Left**, **Cross-Overspin-Right**, **Toe-Spin-Clockwise**, and **Toe-Spin-Counter-Clockwise**, which Rotate a **Full-Turn minimum**. (See Cross-Unwind, Hook-Wind, Hook-Unwind, Cross, and Hook.)

Crosswise: See Cross-Touch.

Crouch: A General Coupledance Action, where one Stoops Lower with all limbs close to their Body.

Crowded-Floor Dancing or **Crush-Dancing** or **Super-Crowding: Crowded-Floor Dancing** and the slang Term, "**Crush-Dancing**," are Coupledancer's Terms for **Social Dancing on a very crowded Dancefloor**; for Couples resorting to Spot-Dancing Styles where space is limited.

From necessity, this can be quite different from other kinds of Coupledancing. Experience from automobile driving in traffic helps. **Super-Crowding** can cause a quarrel for the Couple, unless they have at least some Skill at "**Spot-Dancing on a postage stamp**." Here, a Slow Rhythm can be a real Dirge for them without prior experience of how to Coupledance when crowded. Then again, Fast music is also a dud with overcrowding, except for dancing the Balboa and the like.

When the Dancefloor is overcrowded, both Partners need to aid each other to avoid touching other dancing Couples. It is not socially acceptable to dance open (Spot) Patterns requiring extra space, such as Eastern Swing. Overcrowded Dancefloors can allow only romantic Slow-Dancing, barely shifting and Swaying with no Traveling.

(See Spacing-Between-Couples, Floorspace, and Dancefloor. Also see Big-Band-Dancing, Ballroom-Dancers, Ballroom Dancing, NightClub Dancing, Tea-Dance, Dance-Band, and Dance-Set.)

CrownDance: An Apache Indian Single **Folkdance**, Traditional and still current. Danced wearing white cloth masks.

(Not subject of this book.)

Crusado: Two Unleadable, General, Sideward Traveling **C**oupledance Figures, Left or Right, Mirror-Image Opposites. Suitable for dances such as Mexican **Folkdances**, **Flamenco**, and **PasoDoble**.

One **Sharp-Steps** In-Place, then with Knees Softened, one Crosses Free-Foot In-Front of Supporting-Foot to **Stamp** then **Stomp**, for a **Doubles** with legs Crossed. One Measure long, danced in 3/4 Even-Rhythm Timing, such as *quick Quick Quick*.

Crusado-to-Left is danced *sharpstepinplace CrossInFrontStamp Stomp* legs Crossed.

Crusado-to-Right is danced Mirror-Image Opposite.

(See LaNegra. Also see Step-HeelBrush, Remate, and Borracho. Also see Jarabe, Jarabe-with-Hop, Jarabe-with-Leap, and Jarabe-with-Kiss.)

Crush-Dancing: See Crowded-Floor Dancing.

Crush-in-Closed: A **C**oupledance Picture-Figure, one Measure long, most suitable for both **Bolero**s but also used in other dances. Rhythm Timing is *Slow Slow*. Begins with Partners Facing in Closed Position #1.

Man shifts Weight to his Left Foot, with his Right Foot slightly extended Sideways. To **Crush**, Man brings Lady tightly Closed to him and places his Left Hand on Lady's back.

Lady, with her Left Hand on Man's Right upper arm, responds by placing her Right cheek upon Man's Right shoulder. Position is then usually held one Beat.

(See Embrace.)

Cruzara: (Spanish for *to cross*) A General **C**oupledance Movement. A **Cruzara** is a Step taken by one's Foot being **Cross**ed Tightly In-Front of or Behind the other Foot.

(See Cut-Step, CutBehind, Cut, LockBehind, Lock, and Cross-Turn.)

Csardas (*CHAR-dosh*) or **Czardas**: A Traditional Hungarian **Folk** and Social **C**oupledance; the National-Dance of Hungary. In 2/4 Time, begins with a Slow and sad **Lassu** Cadence then builds to a fiercely rapid **Friska**, symbolizing the vibrant spirit of a proud people.

Cuadro-Bolero: An often used Spanish **C**oupledance Term for a **Group of Bolero dancers**.

(See Cuadro-Flamenco, Spanish Dance, Escuela Bolero, and Bolero-Classic.)

Cuadro-Flamenco: An often used Spanish **C**oupledance Term for a **Group of Flamenco dancers**.

(See Cuadro-Bolero, and Spanish Dance.)

Cuban-Action: See Cuban-Motion.

Cuban-Breaks: Two partially Leadable, one-Measure **C**oupledance Figures, Left or Right, suitable for both **ChaCha**s and both **Mambo**s. Usually performed in Butterfly Position throughout; Leaning-Into-EachOther, both Cross In-Front of Supporting-Foot. Man's Timing for the Left Figure is *quick And quick, Quick and Quick*.

Man dances *crossinfront Recover sideward, CrossInFront recover Sideward*. Lady, Following, dances Mirror-Image Opposite him.

Right Figure is all Mirror-Image Opposite. (See Double-Cubans.)

Cuban-Heel: A **C**oupledance Term for the Man's higher shoe heel. A two-inch high heel on Man's Latin Shoes, rather than the normal one-inch height.

(See Shoes.)

Cuban-Hip: See Cuban-Motion.

Cuban-Motion or **Cuban-Action** or **Rumba-Motion** or **Cuban-Hip** or **Hip-Action** or **Latin-Hip-Motion:** The Rotation of one's hips about one's spine, achieved by the alternate Bending then Straightening of one's Knees. A Movement or Action suitable for all **Rumbas**, all **Boleros**, and when Coupledancing International **ChaCha** and **Mambo**, although only Slight Cuban-Motion is suitable for ChaCha or Mambo.

Hip-Motion to Body-Flow is Sideward and Backward. Hip-Motion is projected opposite the Weighted-Foot. Differing from Foxtrot, Waltz and Samba, each Step is taken prior to placing Weight on that Step. Without subtly sensual Cuban-Motion, Rumba might as well be Twostep, and Bolero might as well be Foxtrot.

Subtle yet excessive Hip-Motion is acheived by bending then straightening one's Knee, using artfully Timed Change-of-Weight. Each Foot is Moved by carefully delaying Weight-Change. The Moving leg Bent-Knee bends Inward.

Cuban-Motion In-Place is danced with no deliberate Swaying of hips. Instead, the Hip-Motion results from one's belated Transference of Weight. Standing with Feet Spread Sideways about twelve inches apart, Weight is Transferred from one Foot to the other. The Free-Foot has a Softened Knee, while the Supporting-Leg has a straight Knee and a protruding hip. Heel of the Free-Foot remains lightly touching the Dancefloor.

With **Cuban-Motion dancing Forward**, Body carriage is proud with no Upper-Body Movement. One's Head Travels Forward at a constant Height with no Float. Steps are small, Flowing, and gingerly taken. Upon each *Slow*, the Forward Moving Foot is placed Flat to the Dancefloor, initially with no Weight, then one's Center-of-Balance (hips) are displaced Forward. During this Stepping, the Supporting-Foot remains Flat but its Knee is Softened immediately prior to displacing Forward.

(See Rumba, Bolero, Rumba-Walk, Bolero-Walk, Kiki-Walks, Clave-Beat, Side-Lift, Side-to-Side, Side-Stretch, Swoop, Sway, Metronomic-Motion, Pendulum-Motion, Press, Check, Hula-Dance, Promenade-Sway, Hip-Rocks, Hip-Waves, Broken-Sways, Side-Rise, Body-Lift, Hip-Lift, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, and Figure-Eight.)

Cubano-Country-Dance: See ContraDanza-Cubano.

Cuban-Rumba: See International Rumba, and NightClub-Rumba.

Cuban-Walk or **Latin-Walks:** The Unleadable, General Coupledance Term for Forward and Backward Walks, taken with **Cuban Motion**.
(See Rumba-Walk, and Bolero-Walk.)

Cucaracha (*cuca*) or **Side-Break** or **Second-Position-Break:** (Stomping the Cockroach,) Two Leadable, Mirror-Image Coupledancing Figures, Left and Right, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**. One Measure, three Steps, (five for ChaCha,) Timing varies.

These **Side-Breaks** are usually danced one in each direction. In Loose-Closed or Butterfly Position throughout. A quiet Sideward Step on the Ball of either Foot, using **Cuban-Motion**, with only one quarter of one's Weight applied to the Cockroach, *SideRock Recover Close*, (add *Sideward Close* for ChaCha.) The Lady Follows Opposite.

Note: Some say to Perform **Cucarachas** with neither Heel ever Raised from the Dancefloor.
(See Time-Step, and Scissors.)

Cuddle: A General Coupledance Action, to nestle or snuggle to one's Partner; or, to hold Partner closely and lovingly.

Cuddle-Break: See Natural-Opening-Out, Reverse-Opening-Out, and Three-Cuddle-Breaks.

Cuddle Position: See Half-Open, Left-Half-Open, and Wrapped Positions.

Culpable-Partner: A General Term for the blameworthy Partner responsible for a certain error or wrong in their **C**oupledancing.

Cue or **Call** or **Verbal-Pattern:** General **C**oupledance Terms; a reminder, as when **Cue**d in Roundancing; or, abbreviated instructions to assist Routine remembrance.

Cueing is an art in itself. **Cue**s are delivered **in Rhythm** to the music **Cue**d. **Cue**d upon the preceding Measure, each **Cue** should end immediately prior to the Phrase or Measure of music referred to, but early enough that dancers can react timely to sychronize with the music. **Cue**ing words do not necessarily rhyme.

(See Cuer, Cue-Sheet, and Notation.)

Cuer: A General **C**oupledance Term. Especially in **Roundancing**, the **Cuer** is the Instructor, clinician or person who selects, directs, emcees, teaches and **Cue**s the **Rounds**.

(See Notation, and Instructor.)

Cue-Sheet: A General **C**oupledance Term; written instructions for a Choreographed Routine such as a Roundance.

(See Notation, and Step-List.)

Cumbia or **Samba-Cancao:** A Latin Rhythm **C**oupledance, danced in clubs and in Roundancing; a Slow, well-controlled, **Lay-Back**, Traditional **Columbian Samba**, Soft of Movement, and danced on the One-Beat Rhythm-Station. The **Cumbia** is danced as the **Samba** is danced, only to a much Slower Rhythm.

(See Samba-Basic, and Samba-as-Danced-in-Brazil.)

Cummerbund: A General Term used by **C**oupledancers, referring to an item of the Man's formal dressware; a broad, pleated sash worn as a waistband.

(See Tuxedo, Ball, and Costume- Competitive, International Smooth, Man.)

Cup-and-Pin-Holds or **Finger-Turns:** These are two Standard **C**oupledance Holds, both Leadable, in which the Lady is stabilized by the Man's fingers as she Spins. One is for Inside-Spinning his Lady and one is for Outside-Spinning his Lady. Suitable for all **Hustle**s and **Swing**s, most **Latin**s and **Country-Western**s, for **Ballet**, and for other **C**oupledances.

For the "**Pin**" for either Hold, Man Leads with his Hand over Lady's Head, with two fingers pointed Down. He uses the index and middle fingers, or else the middle and ring fingers, and he Leads by his first knuckles and not by his fingertips.

For the "**Cup**" for Inside-Spins, (CCW,) Lady's Heel-of-Hand is Up, over her Head. For the "**Cup**" for Outside-Spins, (CW,) Lady's Heel-of-Hand is Down, over her Head. In both cases, she forms a cup with her fingers without protruding her Thumb Up or Down and without Squeezing her Man's fingers.

For **Ballet**, the Man Stands Behind his Lady, with his Right Hand Raised directly Above her Head, and with just his index finger Pointed Downwards. His Lady cups his finger with her Right Hand. His Left Hand is held Forward to her Left side as she Outside-Spins, (Pirouettes CW.)

(See Finger-Clasp, Fingertips-to-Fingertips, Halo-Lead, Underarm-Single-Turns, and Cranking.)

Curl: A Leadable one-Measure **C**oupledance Figure, suitable for International **Rumba**, International **ChaCha**, and other dances. Beginning in Left-Open-Facing Position, the Lady is Rocked then Inside-Turned, loosely Spiraling a Half-Turn Counter-Clockwise till Man is Facing her back, with her free Left Foot Crossed In-Front.

Rumba Timing is *Quick Quick Slow*, and the Man dances *forward Recover close**; his Lady dances *Backward recover ForSwivel1/2CCW*.

ChaCha Timing is *Slow Slow Quick Quick Slow*, and the Man dances *forward Recover shortbackward Close* inplace*; his Lady dances *Backward recover ShortForward inplace ForSwivel1/2CCW*.

* Partner's Joined Hands pass in-between them to Curl the Lady, ending Raised over her Head.

Curlique: A Leadable one-Measure, three- or four-Step Spot-**C**oupledance Figure suitable for the **Twosteps**, borrowed from **Square Dancing**. Begins Facing in Shake-Hands Position, and Ends Facing-Offset in Star Position, 90 degrees Clockwise.

Partners Raise Clasped Hands, then Lady Ducks and *forward* 3/4-Turns Spot-Counter-Clockwise under their Arch, while the Man *Forward* 1/4-Turns Clockwise around his Lady.

Caution: Man **Lightly** retains Lady's Hand, as his fingers slide over her fingers.

Similar to **Star-Thru**, and **Box-the-Gnat**. (See Underarm-Single-Turns; Arch-Turn; Inside-Turn, Lady's; Lady's-Left-Underarm-Turn; Arching; Chopper; Left-Star-Thru; California-Twirl; WheelAround; BackTrack; SwitchWalk; Partner-Trade; Swat-the-Flea; and Dip-and-Dive.)

Curls: Two two-Measure, partially Leadable, Left and Right **C**oupledance Patterns suitable for all **Swing**s and **ChaCha**s. Curls begin and end in Butterfly Position with Hands Grasped and with Leaning-Into-EachOther throughout.

Starts in Butterfly Position, except begins with all four Feet Pointing in one Twisted-Waist direction, (CBMP,) and ends with all four Feet Pointing in the Opposite Twisted-Waist direction. Feet change direction three times.

Quarter-Turn and Brush then Swivel a Half-Turn on the Weighted-Foot, until the Free-Foot forms a Figure-Four Outside the Weighted-Foot, then Brush the Outside of the Weighted-Foot. Ends with four Half-Turn Swivels.

(a) Begins by **Swivel**ing a Quarter-Turn Outward, Away from one's Free-Foot, with both Feet Pointing in one Twisted-Waist direction.

(b) The Free-Leg is Swinging Forward as a pendulum, with the Free-Toe **Brush**ing then Passing the Supporting-Foot Instep, to a Slight Knee-Up.

(c) The Supporting-Foot is **Swivel**ed a Half-Turn, so that both Feet are now Pointed in the Opposite Twisted-Waist direction, forming the **Figure-Four**.

(d) The same Free-Foot is then again Swung Forward as a pendulum, with its Outer-Edge **Brush**ing then Passing the Supporting-Foot Outer-Edge.

(e) **Swivel** a Half-Turn on both Feet, with both Feet Pointing same direction, four times.

(f) (a) through (e) are repeated Mirror-Image Opposite.

Timing for Left-Curl is *slow slow, Quick quick Quick quick*; and danced *swivelBrush swivelBrush, Swivel swivel Swivel swivelRecover*.

Timing for Right-Curl is *Slow Slow, quick Quick quick Quick*; and danced *Swivelbrush Swivelbrush, swivel Swivel swivel Swivelrecover*.

Lady Follows by dancing Mirror-Image Opposite Man. A Left-Curl Pattern is usually followed by a Right-Curl Pattern.

(See Figure-Fore, Figure-Four Position, Sand-Step, and Sailor-Shuffle.)

Curly-Whip: A Leadable Eight-Count, ChaCha Timing Pattern, Coupledanced in Eastern **Swing** and Jive, *1 2 3& 4, 5 6 7& 8.*

Begins in Left-Open-Facing or Loose-Closed Position. Total Couple-Rotation is a Full-Turn Clockwise, Facing. The Lady is Inside-Turned during the first portion of the ten Steps, two Measures long, Pattern.

Man dances *diagforward Recover* Turning Lady *sideward Close sideturn3/8CW, CrossBehind sideturn3/8CW CrossInFront sideturn1/4CW Close.*

Lady, following, dances *Backward recoverswivel1/2CCW InPlaceSwivel1/2CCW close InPlaceTurn1/4CW, sideward CrossInFrontTurn1/4CW sideturn1/4CW Close sideturn1/4CW.*

(See Lindy.)

Curtain-Call: A General Show-Business and Coupledance Term for being informed with the usual five-minute notice that one is due On-Stage.

(See In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, Hitting-the-Mat, Perform, Gig, Stage-Struck, Tryouts, Theatre-Arts Dancing, Teamdance, and Showdance.)

Curtsey: See Curtsy.

Curtsey-Hesitation: A partially Leadable, 18-Beat Coupledance Pattern, suitable for the **Hesitation Waltz**, and the **American Viennese Waltz**. Timing for six Measures is either *Slow Slow Slow*, or *Quick Quick Quick.*

Partners may dance in Closed-Position #2; Partners Extend slightly Apart on Lady's **Curtsy** Steps. (See Curtsy.)

In Counter-Promenade, the Lady Right-Foot-Curtsys for Beats 2-6. Partners dance a Waltz **Natural-Right-Turn** for Steps 7-12; total Couple-Rotation is a Full-Turn Clockwise in six Steps; no Viennese-Locks are made during this Turn. Then, in Promenade, the Lady Left-Foot-Curtsys for Beats 14-18.

Man dances *forward PointTouchSideward Hold, Hold Hold Hold; ForTurn3/8CW* with CBM *sideturn1/8CW* Left Side-Stretch *RiseClose, backturn1/8CW* with CBM *SideTurn3/8CW* Right Side-Stretch *riseclose; Forward pointtouchsideward hold, hold hold hold.*

Lady dances *Backward pointtouchsideturn1/8CCW hold, crossbehindtouch* Right-Foot-**Curtsy** *hold hold; backward SideTurn3/8CW* Right Side-Stretch *riseclose, ForTurn1/4CW* with CBM *sideturn1/8CW* Left Side-Stretch *RiseClose; backward PointTouchSideTurn1/8CW Hold, CrossBehindTouch* Left-Foot-**Curtsy** *Hold Hold.*

Curtsy or **Curtsey** or **Courtesy:** Two General, Unleadable, Traditional **C**oupledance Lady's Exhibition Movements or Figures, Left- or Right-Foot. A Lady's gesture of greeting, civility or respect, or her reaction to applause, Bending her Knees with one Foot Forward. **Curtsy** is slang for Courtesy, an important social grace for well-bred ladies from the 15th through the 19th Centuries. The Lady has always made **Curtsies** to Men, except rarely with modern **C**oupledancing.

To **Curtsy** with her **Left-Foot** Forward, she makes a **Curtsy** with her Right Foot Touching on Ball, behind her Left Foot. She Lowers her Body with a Slight- to Deep-Into-Knee-Bend, and with her Weight Forward on her Left Foot. Upon dipping, the Lady Spreads her skirt wide with both her Relaxed wrists bent. Smiling Forward, she momentarily looks Slightly Down, Lowering her eyes. Or Lady may **Right-Foot Curtsy** Mirror-Image Opposite.

The Lady may **Curtsy** to her Partner in answer to his **Bow** (or **Reverence**) to her.

A **Curtsy** may also serve as a **C**oupledance Performance **Ending**; the Lady Performer's reaction to audience applause. Normally for an applause Ending, Changing-Sides with her Man, she makes a **Curtsy both Left- and Right-Foot**:

To **Change-Sides** with Partner when Facing audience is from one direction only, Partners might either **WhirlAway**, **RollAcross**, or **Half-Sashay** and/or **ReSashay**.

When **Changing-Sides** with Partner when Facing their audience that is **encircling** them: After their first **Bow** and **Curtsy**, to **Curtsy** again in a direction **180 degrees Opposite**, Partners might either **Partner-Trade**, **California-Twirl**, **WheelAround**, **BackTrack**, **SwitchWalk**, or **Turn-Back**. To **Curtsy** in two directions at **90 degrees**, Partners might Turn-to-Face then either **Star-Thru** or **Left-Star-Thru**.

Note: Couple might leave their audience by Striding off in **Escort Position**.

(See Figure 9.) (See Curtsy-Hesitation, Honors, Introduction, and Acknowledge. Also see Ending Position, and Finale.)

Curve (*curv* or *crv*)**:** A Basic **C**oupledance Term for an Action, Movement, Figure, or Pattern. Coupledancing Forward or Backward with Steps forming an arc.

Examples are; Curved-Feather, Curving-ThreeStep, and Curving-Volta.

(See Line, Balance, Hover, Check, Break, Hesitation, and Change.)

Curved-Feather or **Curving-Feather:** A Leadable Figure, **C**oupledanced in the Slow-**Waltz**, and Slow-**Foxtrot**. Waltz Timing is *Slow Slow Slow*; Foxtrot Timing is *Slow Quick Quick.*

Beginning in Semi-Closed Position, Line-of-Dance-and-Wall, Inside-Feet start Curving Clockwise, three Steps end in Feathered Position, Reverse-Line-of-Dance-and-Wall. The second Step is Turned Sharply.

Man dances *ForThruTurn1/8CW crossinfrontturn3/8CW ForCheck* in CBMP.

Lady Steps *forthruturn1/8CCW DiagBackTurn1/4CW backcheck* in CBMP.

(See Curving-ThreeStep, and Hairpin.)

Curved-Fingertip-Follow: A Basic **C**oupledance Action; one of the Lady's means for Checking her Rearward Motion, then Following her Man's Lead. Her Following can be Performed using the fingertips either on both of her Hands or on one of her Hands. Her sufficiently Stiff arms and wrists are required for success.

(See Catch, Palm-of-Hand-Follow, Spring-Action, and Block-and-Catch.)

Curving-Feather: See Curved-Feather.

Curving-ThreeStep(1): See Hairpin. (Called `Hairpin' for **four** Clockwise Steps in Slow-Waltz; but called `Curving-ThreeStep' for **three** Clockwise Steps in Slow-Waltz.)

Figure 9, **Curtsy**

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Curving-ThreeStep(2): A Leadable Figure, Coupledanced **Counter-Clockwise in Slow-Foxtrot** only; (there is a 'Curving-Three-Step' danced Clockwise in Slow-Waltz.) One Measure long, Timing is *Slow Quick Quick*.

In Closed Position #1 throughout, the Man has three Forward Steps that make a tight Half-Turn **Counter-Clockwise**.

Man dances *forturn* with CBM *ForTurn* Right Side-Lead and -Stretch *forturncheck* in CBMP and Right Side-Stretch, dancing *heeltoe Toe toeheel* then Lower.

Lady, with Head-Closed, tightly Steps *RearTurn* with CBM *rearturn* Left Side-Lead and -Stretch *RearTurnLower* in CBMP and Left Side-Stretch.

(See ThreeStep.)

Curving-Torso: Various Unleadable, General Coupledance Movements. A **Curving-Torso** is most commonly a Sideward full Body Inclination, Undulating Sideward with a Hip Leading, immediately followed by the shoulder.

(See Sway, Sideward, Side-Stretch, Side-Lift, Side-Rise, Outward, Hip-Rocks, Broken-Sways, Hula-Dance, Hip-Waves, Hip-Lift, Cuban-Hip, Cuban-Motion, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Side-Body-Waves, Body-Lift, Body-Ripple, Figure-Eight, Check, and Promenade-Sway. Also see Waving, Waddle, Wag, Sweep, Scoop, and Swoop.)

Curving-Volta or **Turning-Volta**: Two Leadable, Mirror-Image Coupledance Figures, Left or Right, used in both **Sambas** and in **Cumbia**. A Volta Curving Counter-Clockwise, or a Contrary-Volta Curving Clockwise, a Quarter-Turn to a Half-Turn in seven Steps. Danced in Shake-Hands, Left-Shake-Hands, Umberella, Left-Umberella, Open-Facing, Left-Open-Facing, or in Butterfly Position on Same-Feet. Start with Left Foot to Curve Counter-Clockwise, and visa-versa. May be danced in short Steps or long Strides.

(See Volta, Contrary-Volta, and Circular-Volta.)

Cushioned-Floor: See Floating-Floor.

Custom: Traditional Coupledancing has its special Customs; for instance, see Cut-In. Another Custom sample is Roundancers do not allow drinking or smoking.

(See Costumes.)

Cut or **Coupe** (*koo-PAY*, French for *cut* or *cutting*): Four partially Leadable, Basic Coupledance Movements, suitable for American **Twostep**, **Folkdances**, **Ballet**, and other dances.

One Foot Cuts the other Away and takes its place. Consists of two Beats or Steps with a Shoulder-Leading; consists of **half a Cut-Step**.

Either the Left or Right Foot is Crossed and Weight applied, either closely In-Front of or closely Behind the other Foot, forcing the formerly Weighted-Foot to be Swiped either Rearward or Forward.

Same as **FrontCut**, and **CutBehind**. Similar to **Lock**, except Cut is on first Change-of-Weight, whereas Lock is on second Change-of-Weight. (See Cruzara, Coup-de-Pique and Left-Foot-Coup-de-Pique.)

Cut-A-Rug: A slang Term for Coupledancing, usually for dancing **Swing**, alluding to shoes being so active as to harm the danced-upon rug.

(See Body-Rhythm.)

CutBack: See FrontCut.

CutBehind or **Coupe-Dessous** (*koo-PAY-duh-SOO*, French = cut under): Two possibly Leadable, Basic Coupledance Movements, suitable for American **Twostep**, **Folkdances**, **Ballet**, and other dances. One Foot Cuts under the Heel of one's Supporting-Foot.

Either the Left or Right Foot is Crossed and Weight applied, closely Behind the other Foot, forcing the formerly Weighted-Foot to be Swiped Forward.

For the Man, the Left is usually **CutBehind**; for the Lady, usually her Right.

Opposite of **FrontCut**. Similar to **LockBehind**. (See Cut-Step, Cruzara, and AnkleTrip.)

Cut-In: An established Coupledance Custom at Ballrooms and clubs, begun in the 1920s or earlier; a Single Man interrupts Partners Coupledancing by tapping the Man-Partner's shoulder then asking them both, "May I Cut-In?" Custom dictates that he is usually allowed to Cut-In and dance with the Lady.

CutInFront: See FrontCut.

Cut-Step: Four one-Measure, four Step, partially Leadable, General Traveling-Coupledance Figures, Left and Right, Mirror-Image Opposite, suitable for American **Twostep**, some **Folkdances**, and other dances. Dance Position is optional. Timing is usually *Quick Quick Quick Quick*.

Left or Right-Foot Cut-Steps Forward, or Left or Right-Foot Cut-Steps Backward. Cut twice to Cut-Step. No Turning. A Cut consists of two Steps with almost no Shoulder-Lead, Cross one Foot In-Front of and beyond, or Behind and beyond, the other so closely as to require the other Foot to be withdrawn Backward or Forward.

Cut-Step is danced either *CrossInFront DiagBackward CrossInFront DiagBackward*, or *CrossBehind DiagForward CrossBehind DiagForward*.

(See Lock-Step, Limp-Step, Cruzara, and Cut.)

Cut-Time: A musical slang Term for music having **two Beats-per-Measure**, i.e, the Time-Signature of 2/4, such as that for a Merengue, Samba, Conga, Cumbia, Tango, March, Polka, or PasoDoble.

(See BPM.)

CW: See Clockwise.

C/W: Coupledancer's acronym for Country-Western, when referring to **dancing**.

(See C&W.)

C/W Dancing: See Country-Western Dancing.

Czardas: See Csardas.

C&W: Coupledancer's acronym for Country-&-Western, when referring to **music**.

(See C/W.)

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THE RED DRESS

Right-Side-Pass in the International Bolero

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Dabke or **Debka:** A Middle Eastern Traditional **Folk** Group-Dance mix, with both Arabic and Israeli roots, currently danced. With the **Dabke** Genre, there are centuries-old, Traditional Arabic commemeration dances, combined with contemporary dances from modern Israel.

Dale's-Top or **Twirl:** A Leadable Spot-Coupledance Pattern suitable for Eastern **Swing** and Jive. Danced in Closed Position #5 or #6, or in Butterfly Position. Normally preceded and followed with a Basic-Rock. Total Clockwise Couple-Rotation is a 3/4- to Full-Turn. Rhythm is Six-Count-Triple-Timing, eight Steps in 1 1/2-Measures.

Man's Timing is *slow Slow quick Quick slow, Quick quick Slow*, or *slow Slow quick Lock slow, Lock quick Lock*; while Lady's Timing is *Slow slow Quick and Slow, quick And slow*, or *Slow slow Cross and Cross, quick Cross slow.*

Man dances *diagbackcheck ForRecoverTurn1/8CW sideturn1/8CW LockBehindTurn1/8CW sideturn1/8CW, LockBehindTurn1/8CW sideturn1/8CW LockBehindTurn1/8CW.*

Lady dances *BackCheck forrecoverturn1/8CW CrossInFrontTurn1/8CW sideturn1/8CW CrossInFrontTurn1/8CW, sideturn1/8CW CrossInFrontTurn1/8CW sideturn1/8CW.*

(See Basic-Rock, Six-Count-Swing, and Continuous-Natural-Top.)

Dal-Step: Two Unleadable Coupledance Figures in 3/4 Time, Left or Right, believed originating from Traditional Swedish Folk-Dances; suitable for Coupledancing **Folk-Dances, Country-Western,** Period and American Medium-**Waltzes.**

Danced separately or in Butterfly Position, Timing is *Slow Slow Slow.* To dance Left-Dal-Step, Step *sideward CrossInFront crossinfront*; Right-Dal-Step is Mirror-Image Opposite.

Dance: See Dance-Piece.

Danceable: A General Coupledancer's Term for music for easy, comfortable Coupledancing.

Dance-Backward: See Backward-Walk.

Dance-Bag: A Coupledance accessory; a container for dance **shoes** and other dance auxilliary objects.

(See Fan, and Castanets.)

Dance-Band or **Dance-Orchestra:** A General Coupledance Term for a group or team of musicians playing for their Coupledancing audience. This group may vary in size from a threesome **Combo** to an orchestra, specializing in music for Social Dancing and the like.

(See Big-Band Dancing, Tea-Dance, Ballroom Dancing, Ballroom Dancers, NightClub Dancing, Dance-Set, and DanceSport.)

Dance-Basics: A General Coupledance Term, for Traditional Locomotor Movements and Patterns, normally accepted for a particular Coupledance.

Dance-Camp: A name in vogue in the 1990s, for a **temporary location** where the Teaching of one or various Coupledances is held. The **Dance-Camp** might last for several days or even a week, perhaps with classes morning, noon, and night, Beginner, Intermediate, and/or Advanced. Most Teach certain kinds of **American Style Ballroom**, such as Salsa/Latin, Eastern Swing, West-Coast-Swing, Argentine Tango, Hustle, Country, Foxtrot, Waltz, etc.

(See Workshop, Clinic, Teach, and Seminar.)

Dance-Card or **Card** or **Program:** A General Term familiar to and used by certain Coupledancers. The Traditional Coupledance **Program** that had **Dance-Pieces** usually named or described, and numbered sequentially, in the order that these were planning to be played.

Ladies, mostly in the early Twenteth Century years, would allow gentlemen to sign for one or perhaps a series of selected Dances with them.

Dance-Cards are still in use at times today, such as at **Formal-Dances**, like Debutante Balls.

(See My-Card-is-Full, Dance-Set, Formal-Ball, Tea-Dance, and Debutante.)

Dance-Class: See Dance-Studio.

Dance Clubs: A General Coupledance Term. Clubs are the means for organizing dances and for enjoying the fellowship of Coupledancing.

Dance Companion: See Partner.

Dance-Count: A General Coupledance Term. A **Dance-Count is a Cue** for counting out Foot Movement and Change-of-Weight Rhythms, (not music Beats.) Examples are *1 2& 3 4*, or *Slow Quick And Slow Slow.*

(See Call, Count, Cadence, Syncopate, Rhythm-Stations, Timing, Two-Beat Timing, One-Beat Timing, Rhythm-Pattern, and Body-Rhythm.)

Dance-Drill-Team: See Drill-Team.

Dance-Drill-Team-Coach: See Cheer-Pom-Coach.

Dance-Drill-Team Positions: See Teamdance Positions.

Dancefloor: A General Term for a floor upon which Coupledancing is Performed.

Wood floors are the best for all types of Coupledancing, especially if the floor is built to "float", (designed for yielding and flexing.) Birch and oak are best, while wood parquete is no better than asphalt tile or linoleum. Removeable, temporary wood floors can be terrible floors on which to dance.

The floor condition is of vital concern. The basic essential is cleanliness with no pits or potholes. Next, the floor is best if not too "Fast" nor too "Slow", just comfortable, (see Fast-Floor, and Slow-Floor.) Applying dance wax across the floor can be slickly dangerous; people may slip and fall. Conversely, a sticky floor discourages and tires the dancers. Some baby powder spread at an out-of-the-way corner for dancers to purposely step in, can help alleviate a Slow-Floor. Carrying a wax candle in your dance bag for applying to the soles of your own shoes, (not to the heels,) could solve your Slow-Floor problem without endangering others. Coupledancing on a Slow-Floor burns more calories than on a Fast-Floor, *(American Racewalk Ass'n., Denver, CO)*. Wetting the shoe soles can slow one a bit on a Fast-Floor.

Some Dancefloors are unsatisfactory for dancing because pillars or supports are in the way.

Footwear needs to be of a type that won't damage the **Dancefloor**. Many dancers prefer thin chrome suede soles but the heel needs to be soft rubber for better braking, but not soft enough to leave scuff marks.

(See Floating-Floor, Floorspace, Dance-Studio, and Dancehall. Also see Ballroom Dancing, Social Dancing, Crowded-Floor Dancing, Travel-Dancing, and Spot-Dancing.)

Dance-Forward: See Forward-Walk.

Dance-Glide or **Coupledance-Glide** or **Dance-Walk** or **Glissade** or **Glisse** or **Glisser:** A General Coupledance Term. The Leadable, Basic, Modern Smooth Coupledance means of Locomotion, it is unlike the heel-to-Ball natural Walk. Omni-Directional, but mostly concentrated in the **Forward-Glide**, mainly the Man's Movement, and **Backward-Glide**, mainly the Lady's Movement.

In the **Forward-Glide**, with Softened-Knees and Weight on Skimming Ball-to-heel, the Stride is no choppy Step. Legs are kept close Together with Feet Passing closely.

In the **Backward-Glide**, with Softened-Knees and Weight remaining Forward, the Swinging Free-Foot Skims with a Stride. The legs and Feet Pass closely together.

(See Glide, and Modern Smooth.)

Dancehall: A Coupledancer's Term for a building, usually with a large Dancefloor, where Coupledancing takes place.

(See Dance-Studio.)

Dance-Marathon: See Marathon Dancing.

Dance-Master: See Dancing-Master.

Dance-of-Death: See Danse-Macabre.

Dance-Orchestra: See Dance-Band.

Dance-Party: A General Coupledance Term; referring to a social gathering for pleasure, for a certain type of Coupledancing.

Dance-Piece or **Piece-of-Music** or **Piece** or **Dance** or **Number:** These are General Terms used by Coupledancers and musicians. A **Dance-Piece** is a singular "**Number**" the orchestra plays for the dancing Couples.

(See Dance-Set, and Dance-Card.)

Dance-Position: See Position.

Dance Positions or **Positions** or **Bodily-Positioning:** The prescribed, characteristic leg or Body look or image that one assumes, Moves to, or strives for while dancing a particular Style of Coupledance. Often there are different **Stances** characteristic for each dance. There are many different Coupledance Stances, and almost all are described in this book; these are listed alphabetically as follows:

Aligned-Facing-Opposed Position
Arabesque Position
Arch Position
Arms-Across-Shoulders Position
Attention
Attitude-Line
Back-Cross Position
BackHand-Promenade Position
Back-to-Back Position
Back-to-Back-Left Position
Ballet Arm Positions
Ballet Body Positions
Ballet Head Positions
Ballroom Positions
Banjo Position
Basket Position
Bow Position
Buddy-Buddy Position
Butterfly Position
Butterfly-Banjo Position
Butterfly-Facing-Offset Position
Butterfly-Left-Outside Position
Butterfly-Sidecar Position
Cathedral Position
Chair Position
Challenge Position
Cheek-to-Cheek Position
Closed Position #1
Closed Position #1 for Bolero
Closed Position #1 for International Tango
Closed Position #2
Closed Position #3
Closed Position #4
Closed Position #5
Closed Position #6
Contra-Banjo Position
Contra-Body Movement Position
Contrary-Body Movement Position
Conversation Position
Cotton-Eyed Joe Position
Counter-Promenade Position
Country-Western-Closed Position
Couple Position
Cradled Position
Cross-Back Position

(Continued)

Dance Positions: (Continued)

Cross-Hand Position
Cross-Shoulder Position
Cuddle Position
Dance-Drill-Team Positions
Dance Position
Dance-Team Positions
Dancing-Skaters Position
Demi-Pointe Position
Double-Face-Lift Position
Double-Hold Position
Double-Reverse Position
Ecarte
Ending-Body Position
Ending Position
Eros-Line
Escort Position
Facing Position
Facing-Away Position
Facing-Feet Position
Facing-Offset Position
Facing-Offset-Left Position
Fan Position
Feathered Position
Feathered-Left Position
Feet-Apart Position
Feet-Together Position
Fifth-Position
Figure-Four Position
First-Position
Fish-Dive Position
Five Arm Positions
Five Ballet Foot Positions
Five Basic Foot Positions
Flat-Whisk Position
Flirt Position
Flirtation Position
Foot Position(s)
Four-Handed-Open Position
Fourth-Position
Freeze Position
Full-Open Position
Half-Moon Position
Half-Open Position
Hammerlock Position
Head-to-Head Position
Head Position
High-Line Position
Hinge Position

(Continued)

Dance Positions: (Continued)

Hip-to-Hip Position
Hook Position
Horseshoe Position
Ideal-Dance-Position
Indian Position
Inside-Hands-Joined Position
Jody Position
Knee-Up Position
LaSentada Position
Latin-Bull Position
Latin-Cross Position
LaVarsouvienne Position
Left-Banderillas-Hold
Left-Cradled Position
Left-Cuddle Position
Left-Dancing-Skaters Position
Left-Feathered Position
Left-Flirt Position
Left-Half-Open Position
Left-Hammerlock Position
Left-Hand-Shake Position
Left-Hip-to-Hip Position
Left-Latin-Bull Position
Left-Loose-Hug Position
Left-Open-Facing Position
Left-Open-Facing-Offset Position
Left-Open Position
Left-Open-Promenade Position
Left-Outside-Partner Position
Left-Outside Position
Left-Parallel Position
Left-Pretzel Position
Left-Promenade Position
Left-Reverse-Open Position
Left-Semi-Closed Position
Left-Semi-Open Position
Left-Shadow Position
Left-Shake-Hands Position
Left-Shoulder-to-Shoulder Position
Left-Side-by-Side Position
Left-Skaters Position
Left-Sombrero Position
Left-Star Position
Left-Sweetheart Position
Left-Tamara Position
Left-TurkishTowel Position
Left-Varsouvienne Position
Left-Vee Position

(Continued)

Dance Positions: (Continued)

Left-Waist-Swing Position
Left-Wrap-Around Position
Left-Wrapped Position
Leg-Crawl Position
Leg-Lift Position
Leg-Stretch-On-Arm
Leg-Wrap Position
Loose-Closed Position
Loose-Hug Position
"L" Position
Neck-Cross Position
Neutral-Head Position
Neutral Position
No-Contact Position
Normal-Head Position
Offset-Facing-Opposed Position
Offset-Facing-Same Position
On-Points
Open-Counter-Promenade Position
Open-Facing Position
Open-Facing-Offset Position
Open Position
Open-Promenade Position
Outside Position
Oversway Position
Parallel Position
Poisson Position
Position-of-Attention
PasoDoble-Hold
Posture
Promenade Position
Reclining-Lady Position
Reverse-Indian Position
Reverse-Left Position
Reverse-Open Position
Reverse-Promenade Position
Reverse-Right Position
Reverse-Semi-Closed Position
Right-Banderillas-Hold
Right-Outside-Partner Position
Right-Outside Position
Right-Parallel Position
Right-Shoulders Position
Right-Skaters Position
Schottische Position
Second-Position
Semi-Closed Position
Semi-Open Position

(Continued)

Dance Positions: (Continued)

Sentado-Hinge Position
Shadow-Enfold Position
Shadow Position
Side-by-Side Position
Sidecar Position
Single-Open Position
Sitting Position
Skaters Position
Skirt-Skaters Position
Sombrero Position
Spread-Eagle Position
Squat Position
Stag Position
Standard-Hand Position
Star Position
Starting-Body Position
Starting Position
Statue-of-Liberty Position
Steeple Position
Step-Thru Position
Stork Position
Strolling Position
Studio Positions
Suzy-Q Position
Swallow Position
Sway Position
Sweetheart Position
Swing-Out Position
Swing Position
Tamara Position
Tandem Position
Teamdance Positions
Third-Position
Threesome-Dance-Beginning-Pose
Throwaway Position
Thumb-Against-Thumb
Toe-to-Toe Position
Touch-Thru Position
Traditional-Closed Position
TurkishTowel Position
Turnout Position
Varsouvienne Position
Vee-Line Position
Vee Position
Waist-Swing Position
Western-Polka Position
Whisk Position
Wing-Lead Position

(Continued)

Dance Positions: (Continued)
Wrap-Around Position
Wrapped Position
Wrist Position
X-Line Position
Yoke Position

Dance Scene: A General Coupledance Term; referring to dance places such as Ballrooms, Cabarets, and Nightclubs, and all the kinds of people there who dance or try to dance.
(See Pickup, and Body-Exchange.)

Dance-School or **Formal-Training:** A General Coupledance Term for an institution devoted to developing and practicing dancing Skills, and imparting dance knowledge. Or, a system of teaching that insists on **Traditional-Dance-Doctrines**.
Compare with **Dance-Teacher**, and **Dance-Specialist**. (See Dance-Studio, Professional, Experienced-Dancer, Schooled-Dancer, Master, Dancing-Master, and Mechanics-Memory. Also see Structured.)

Dance-School-Dancer: See Schooled-Dancer.

Dance-Set or **Set:** A General Term used by Coupledancers and musicians. A series of selected Dances, a **Set** may be twenty or thirty minutes long, and will most likely consist of four to six **Dance-Pieces**. A **Dance-Set** may be a mixture, or may consist of all one type of music. The **Set** may be all Modern (Smooth or Standard,) or possibly all Latin (Rhythm,) or some other type of music.
(See Ballroom-Dancers, Ballroom Dancing, Big-Band-Dancing, Social Dancing, NightClub Dancing, Tea-Dance, Dance-Band, Combo, and Dance-Card.)

Dance-Sideways: See SideWalks.

Dance-Sneaker: The Coupledancer's Term for a type of dance shoe, worn by both sexes but mostly by young girls. The Dance-Sneaker is a 1990s style of footware for Drill-Teams, Pom-Squads, Kicklines, and for Jazz-Dance.
The Dance-Sneaker has a distinctive look, is usually black, ankle-high and laced with six eyelet sets. Worn with black socks or with hose, the upper portion has leather and suade design. Its rounded toe is more pointed than stubby. Its extremely flexible and thin sole is suade, and its low heel is 1/4-inch thick at most.
(See Costume- Competitive, Jazz and Funk, Lady; Costume- DanceSchool-Dancers; Costume- Formation Team; and Costume- Teen-Dancers. Also see CheerLeading, Drill-Team, Jazz-Dance, Showdance, and Kick-Line.)

Dances-of-the-People: See Folkdance.

Dance-Specialist: A General Coupledance Term foe one who trains or employs oneself in a special study or activity of the dance. Or, one who has devoted oneself to dance study or research.
Compare with **Dance-School**, and **Dance-Teacher**. (See Professional, Experienced-Dancer, Schooled-Dancer, Master, Dancing-Master, and Mechanics-Memory.)

DanceSport: The official Coupledance Term for Competitive types of Ballroom Dancing. Beginning in 1996 and influenced by the Olympics, the name '**DanceSport**' has been used in referring to the sport of Amateur Coupledance Competitions.

Professional Ballroom Coupledancers soon adopted the name, and compete under this name. All DanceSport contestants are highly athletic, Skilled and young. All of their different Latin Competition dance Movements are marked with instant Speed interspaced with contorted Freezes, so much so that their Mambo and ChaCha, and even their Rumba and Bolero begin to look all the same, (if one could not hear their music.) In strict conformance like ancient Egyptian art, variety has been lost for the sake of ready Adjudication.

(See Amateur DanceSport Championships, National Congress of State Games, State Games of America, United States Amateur Ballroom Dance Association, Congreso-Mundial-de-Salsa, Ballroom-Dancers, Competitive-Dancers, And International Latin and Rhythm Coupledancing. Also see Social Dancing, Ballroom Dancing, Dance-Band, and Big-Band-Dancing.)

DanceStance: See Stance.

Dance-Step: A more Generalized Coupledance Term for a dance Figure, Pattern, or Routine.
(See Step, Dance-Step-Description, and Moves.)

Dance Step Categories: See **Amalgamation-of-Dances**.

Dance-Step-Description or **DSD:** A **Dance-Step-Description** is a narrative description of a Coupledancing Term, Position, Action, Movement, Figure, Pattern or Routine, usually explained in detail. It may be complete or incomplete. It may be specialized, technical, explanatory, definitive, relevent, and/or interpretive. It is possible to address most all bodily Actions and Movements, since such activities are not infinite. In describing a specific Step, we tend to **give it a name** for useful reference.

The purpose of a **Dance-Step-Description** is to ease learning and to settle arguments, although Steps are continually in process of change. Some descriptions describe "the correct way", while others describe how various Steps are (or were) actually danced, and not just how a Step should be danced.
(See Dance-Step.)

Dance-Studio or **Dance-Class:** A Coupledance Term for a building or a large room with a **Dancefloor**, used for teaching and practicing dances.
(See Dancehall, Dance-School, and Schooled-Dancer.)

Dance-Teacher: A General Coupledance Term for one whose occupation is to instruct others in the dance. Or, one who imparts or communicates dance knowledge and Skill. Or, one who trains others in the dance by practice and exercise.

Compare with **Dance-School**, and **Dance-Specialist**. (See Professional, Experienced-Dancer, Schooled-Dancer, Master, Dancing-Master, and Mechanics-Memory.)

Dance-Team: See Drill-Team, Teamdance, and Military-Team.

Dance-Team Positions: See Teamdance Positions.

Dance-to-the-Music: A General Coupledance Term; to Be adept at interpreting Musical Phrasing and Blending it into the physical Motion of a particular Coupledance.

Dance-Walk: See Dance-Glide.

Dancing-Master or **Dance-Master:** A 17th Century Term for a Teacher by profession. By having shown proficient personal Performance, Dancing-Masters became fixtures in the noble courts of Europe, insuring conformity to a strict **Coupledance** standard. They regularly remodeled Folk-Dances in vogue with the peasantry into socially restrained forms with clear Measures and Patterns for the court. There is ample evidence of mutual exchange of ideas and influence between these Dancing-Masters and the peasants.

Dancing-Masters, accompanied by a fiddler or fiddlers, then also taught the **Coupledancing** of that period to Mixed-Couples in dance school classes in the colonies of New England and Virginia. Many were itinerant, traveling town to town, often advertising ahead.

Not just to teach Routines, his task was to see that his students Performed them with ease and Grace, with Carriage and dignity, with deportment required by the best of society. Court-Dances such as the Minuet required the Dancing-Master's knowledge to see that the Steps were neat and precise with Feet and Knees well Turned out; and that gestures of Head, arms and Body were proper. In addition to teaching Routines, the Dancing-Master saw that the music was closely followed, and that the hat was removed and replaced with strict decorum upon asking a Lady to **Coupledance**.

Dealing mainly with Ballroom Dancing, the book, "The Dancing Master" was written by Pierre Rameau, published in Paris in 1725 and translated in London in 1728. (*London: C.W.Beaumont, 1931.*)

(See Court-Dance, Master, Professional, Dance-Teacher, Schooled-Dancer, Ballet, and Eighteenth Century **Coupledancing**.)

Dancing-Skaters Position: See Skaters Position.

Dancing Vocabulary: A General **Coupledance** Term; Slang for a male **Coupledancer's** reportoire of Patterns and Movements that he has committed to memory and Leads without special thought.

Danse-Macabre or **Dance-of-Death:** Probably alludes to the weird dance that ended a 14th century German morality play; Death debates and wins his arguments with all victims then leads them, one-by-one, offstage by this dance. This was the period of the Black Death. (See dance in engravings by Hans Holbein, AD 1538.)

Or this dance, by its name, may allude to the dance of the seven martyred Maccabee brothers. (See II Maccabees, Apocryphal Old Testament.)

Danza: An outgrowth of the **ContraDanza-Spanish** circa 1750, the **Danza** was a Spanish dance that was imported into Cuba about 1800. The **Danza** was a precursor to the Cuban **Danzon**.

(See Danza-Habanera, and Habanera.)

Danza-Espanola: See Classical-Espanol.

Danza-Habanera: A Traditional Cuban **Folkdance** which was born about 1825. **Danza-Habanera** was an outgrowth of the Spanish **Danza** imported into Cuba from Spain about 1800. The **Danza**, in turn, was an outgrowth of the **ContraDanza-Spanish**, (circa 1750.)

This **Danza-Habanera** later became the Traditional **Habanera** of Cuba, and also became the final precursor to the Cuban **Danzon**.

(See ContraDanza-Cubano, and ContraDanza-French.)

Danz-Squad: See Drill-Team.

Danzon or **Sohn-Dance:** An early **ContraDanza-French** that was brought from the courts of France to Haiti in the 18th Century, and then to Cuba. Some say the stately **Danzon** is similar to the **Son**, because it's meaning is "Sohn-Dance".

A variation of the Bolero, the dignified **Danzon** is danced in 4/4 Tempo, *Slow Quick Quick, Slow Quick Quick*, to Soft and Smooth Rhythms with Slow to Moderate-Timing. The **Danzon** begins Slowly then accelerates in intervals at junctions between verses and chorus. Dancers may stop awhile then all resume dancing upon cue.

At times, the **Danzon** Basic Pattern is a **Box-Step** with Cuban-Motion and Knee Action. Here, the Man dances *forward DiagForward close, Backward diagbackward Close*. The Lady Follows.

Related to the later **Rumba**. (See ContraDanza-Cubano, ContraDanza-Spanish, Danza-Habanera, Habanera, Son, Nuevo-Ritmo, Beguine, and BossaNova. Also see Clave-Beat.)

Dart or **Elancer** or **Elance** (*ay-lahn-SAY*)**:** A General Coupledance Term for a sudden Bodily Movement; or, rapid Motion; or, rushing swiftly.

(See Lively, Quick, and Active.)

DCI: See Drum Corps International.

Dead-Weight: See Lift-Bent.

Death-Drop: A General Coupledance Term for several different Movements or Figures. All have risky, sharp Drops of the Lady's Body, all then catching her close to the Dancefloor. Suitable for **Cabaret** and several types of **Exhibition** dances.

(See Dip, and Drop.)

Debka: See Dabke.

Debutante: A Coupledance Term for a young lady making her debut into society; or, her presentation to society; or, during her first season in society.

The **Debutante** is formally announced and then Led into the grand Ballroom by a "mature" male escort, usually her father. There, she is hopefully introduced to eligible, young, debonair courtiers, who then request a dance with her.

(See Debutante Ball, Dance-Card, My-Card-is-Full, Cotillion, Ball, Gala-Ball, Commencement-Ball, and Masquerade-Ball.)

Debutante Ball: A Coupledance Term for an elegant and special dance for young Ladies making their debut into society. The Debutante Ball was and is their Traditional Formal presentation, their first public appearance or first season in society. Regaled in Formal wear, each young lady's name is announced in full, as they are auspiciously presented at this most Formal occasion.

(See Debutante, Cotillion, Ball, Gala-Ball, Commencement-Ball, Masquerade-Ball, Dance-Card, and Assembly.)

DeCote: See Sideward.

Deep-Into-Knees: A Leadable, Down Low, Basic Coupledance Action or Stance, meaning Knees not just Bent-Kneed, but uncomfortably Bent-Kneed. One's own Knees move closely Together but normally do not touch. This is the means for lengthy Striding-Out when Travel-Dancing. Also the means for positive Engagement-of-Knees in Closed Position.

(See Knee-Bend, Softened-Knees, Scooping, Bent-Kneed, Straight-Kneed, Body-Heights, Compression, Flex, Feet-Between-Feet, and Engagement-of-Knees.)

Degage (*day-ga-ZHAY*): From Ballet. A General Coupledance Movement, meaning **to disengage** one's Foot from Closed to an Open Position, Pointing with an arched Instep in all Body directions, with no Weight transfer.

De la Arte diBallare et Danzare: See Basse-Danze.

Delayed-Weight-Shift: A Leadable Action for Advanced Coupledancers. The correct Styling for the International **Rumba,** International **Bolero** and International **Mambo** is an unnatural, Delayed-Weight-Shift; Weight shifted simultaneously with the Step does not possess the Latin flavor. This (difficult) Characteristic Motion is attained by a delayed action in the Weight transfer, causing the knees to bend and straighten alternately. (This knee-Action produces a subtle Side-to-Side Motion in the hips, which should be minimized.) Properly Performed, the Foot is placed flat on the Dancefloor Bent-Kneed, delaying Weight Transfer from the straight Supporting Knee until the next Step.

(See Cuban Motion, International Rumba, International Mambo, and Mambo-Twist.)

Demi-Plie: See Plie.

Demi-Pointe Position: The two Basic Coupledance Stances, Left or Right, Mirror-Image Opposite, are similar to the two Classic Ballet Demi-Pointe Positions, (#5 of the Five Ballet Foot Positions). With the version adapted for Coupledancing, the Trailing-Foot Toe almost Touches the Front Foot Outside, near its Heel, as in the Latin-Cross Position. The Left-Demi-Pointes Position is with Weight on Ball of Trailing Left Foot; the Right-Demi-Pointes Position is Opposite.

This is **similar to Latin-Cross Position, except Front Foot carries no Weight**, Body is erect with Weight Centered, Knees are Together although Pointed Outward, and Movement is always Forward. (See #5 of Five Basic Foot Positions.)

Demi-Points or **Half-Points** or **Toe-Dancing** or **Sur-les-Demi-Pointes** (*sewr-lay-duh-mee-pwent* = on the Half-Points): A Term for a **Ballet** and General Coupledance Movement that is easier than **On-Points**.

An Unleadable Action or Position of having Risen to the Balls-of-Feet and part of one's Toes.

(See Toe-Movements, Toe-Spin, Riff-Turns, Illusion, Halo-Lead, Underarm-Single-Turns, Multiple-Hand-Changes, PittyPatter-Turns, and Pinwheel.)

Demi-Tour: See Half-Turn.

Demo: See Demonstration.

Demonstration or **Demo:** A General Coupledance Term; An exhibition of Coupledancing; or, a showing of a Coupledance Routine, perhaps by the leader, calling out the Steps.

(See Showcase, and Best-Foot-Forward.)

Deplacement (French for *displacing*, *moving*, or *transferring*): A Leadable, Dramatic Traveling-Coupledance Figure, used in the **PasoDoble**.

Danced Closed in the PasoDoble-Hold throughout, with a Quarter-Turn Counter-Clockwise Couple-Rotation. Both Start with one's Feet Together; no Appel to Start. Heel-Lead for Forward Steps; Ball-Flat for Backward Steps, and Closes.

One Measure, four Steps, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*.

Man dances *Forward forward DiagForSpiral1/4CCW close.*

Lady, Following, dances *backward Backward diagbackswivel1/4CCW Close.*

Similar to **Attack-Deplacement**. (See Basic-Forward, Basic-Movement, and Attack.)

Notes: 1) May be preceded and/or followed with **Sur-Place**.

2) May be danced without the Turning.

Detroiter: An exciting, lengthy and dangerous Coupledance Pattern. A High Lift that is usually Performed as part of an Exhibition act such as in **Cabaret** Dancing.

One-handed, the Man **Lifts** his Partner Straight-Armed overhead and Twirls her by Spinning himself. She holds her Body straight and usually Locks her ankles. She may then exit Across his shoulders and Down by means of a **Snake** Figure.

(See Aerials, Acrobatic-Maneuver, Double-Work, Enlevement, Poisson, Lift-Throw, Throw, Loft, and Volta.)

Develope or **Developpe** (*dayv-law-PAY*): Unleadable, smooth and Graceful, One-Measure Coupledance and Ballet Movements or Picture-Figures. **Developes** are Performed by the Lady in the Slow-**Foxtrot**, Slow-**Waltz** and **International Tango**, and in International **Rumba**, **Bolero** and **ChaCha**, in many **Roundance** Routines, in **Ballet**, and in other dances.

There are several ways to **Develope**; all are sudden Forward Movements, an unfolding of the Lady's Free-Leg, followed by a Hold of the Extended leg, then a Slower Recovery. Often the Timing is *Slow And Slow.*

One sample Develope is Performed as follows: Begins in Semi-Closed Position and ends in Feathered Position.

a) Lady Steps *CrossBehind*; Knee Softened, Lady's Right Ball Supports her Weight;

b) She Swivels a Quarter-Turn Counter-Clockwise;

c) She draws Up her Left Foot Outer-Heel to the Outside of her Right Knee, (sole to Inside for Ballet);

d) She Kicks, (without showing sole,) by first Waist-Level Knee-Up with Pointed Toe, then Straight-Knee with Pointed Toe;

e) Straightening her Supporting-Leg, she Holds her Left leg as straight and parallel with Dancefloor as she can;

f) She smoothly Recovers Closed.

Her Man has Stretched his Right side and Stepped *crossbehind*, applied Weight to Left Foot, Stretched Left side and views Lady's Foot Action, (with Man's chin past his shoulder.)

(See Ronde, Rond-de-Jambe, En-Dedans, and En-Dehors.)

Developpe: See Develope.

Deviating: A Coupledancer's Term for purposely varying from precisely described dancing instructions.

Dexterous: A General Coupledance Term. Skillful at one's own Bodily manipulation. Essentially same as **Adroit**.

(See Skillful, Challenge, Gold-Level, Professional-Level, Clean, Elegance-of-Movement, Master, Professional-Level, and Technique.)

Diabolical-Twist: A Coupledancer's wry joke; a reference to a fiendish happening as if it were a particular Coupledance maneuver.

Diag: See Diagonal.

DiagBackCheck: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Sideward Away and Backward** to or past the Supporting-Foot with a Rise, then Braking-Action is taken in that Line-of-Motion in preparation to take a different Line-of-Motion. The Lady Follows.

Opposite of **DiagForCheck**. Similar to **BackwardCheck**. (See Foot-Movements, Diagonal, SidewardCheck, BackwardHold, BackwardTouch, BackTouch, BackTurn, BackwardClose, Backward-Rise, Break-Back, DiagBackTurn, DiagBackwardTouch, DiagBackTouch, DiagBackHold, Balance-Side, and Back-ContraCheck.)

DiagBackHold: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Sideward Away and Backward** to or past the Supporting-Foot, applying Weight, then maintains Position, usually for one Beat. The Lady Follows.

Opposite of **DiagForHold**. Similar to **BackwardHold**, **BackwardTouch**, and **DiagBackwardTouch**. (See Foot-Movements, Diagonal, SidewardHold, DiagBackward, BackTouch, DiagBackTouch, BackTurn, BackwardClose, BackwardCheck, Backward-Rise, and Back-ContraCheck.)

DiagBackTouch: Two Leadable, Basic Coupledance Actions, Left or Right Foot, Mirror-Image Opposite.

Man Moving **Backward and Diagonally Away** with **no Weight** and Touching where indicated. The Lady Follows.

Opposite of **DiagForTouch**. Similar to **BackTouch**, and **SideTouch**. (See Foot-Movements, DiagBackward, BackwardHold, BackwardTouch, DiagBackwardTouch, SidewardTouch, SidewardHold, and Cross-Touch.)

DiagBackTurn: Four Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Stepping **Sideward Away and Backward** then Turning on the same Foot, Clockwise or Counter-Clockwise. The Lady Follows.

Opposite of **DiagForTurn**. Similar to **SideTurn**, and **BackTurn**. (See Foot-Movements, Diagonal, Backward, and DiagBackward.)

DiagBackward or **Backward-Diagonal** or **Diagonal-Backward** or **Angle-Back** or **Back-Side** or **Backward-and-Sideward** or **Sideward-and-Backward:** A Coupledance Term, or two Leadable, Basic Movements, Left or Right Foot, Mirror-Image Opposite.

Man Moves **Backward and Diagonally Away** from Supporting-Foot, at about a 45 degree angle, with or without a Change-of-Weight; the Lady Follows. Or, to Move in the direction, or refer to the direction, Diagonally Backward and to the side of the dancer.

Opposite of **DiagForward**. (See Foot-Movements, Back-Side, Diagonal, Backward, and DiagBackTurn.)

DiagBackwardRise or **BackSideRise:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Backward and Diagonally Away** from Supporting-Foot, then a **Rise** is made on his same Foot. The Lady Follows.

Opposite of **DiagForwardRise**. Similar to **Backward-Rise**. (See Foot-Movements, Backward, Side-Rise, DiagBackward, BackwardCheck, DiagBackCheck, BackwardHold, DiagBackHold, BackwardClose, Backward-Rise, BackwardTouch, BackTouch, DiagBackwardTouch, DiagBackTouch, BackTurn, DiagBackTurn, and Walk-Backward.)

DiagBackwardTouch: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Stepping **Backward and Diagonally Away, taking Weight**, then Touching Closed with Opposite Foot. The Lady Follows.

Opposite of **DiagForwardTouch**. Similar to **SidewardTouch**, **BackwardTouch**, **BackwardHold**, and **SidewardHold**. (See Foot-Movements, DiagBackward, SideTouch, BackTouch, DiagForTouch, DiagBackTouch, and Cross-Touch.)

DiagCross or **Diagonal-Crossward** or **Crossward-Angular:** Four Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

A Step Across and Diagonally In-Front of or Diagonally Behind Supporting-Foot and Well beyond, with a Change-of-Weight.

Same as **DiagCross-Behind**, and **DiagCross-In-Front**, except **DiagCross** is more General. (See Cross, Inbound, Foot-Movements, Cross-Behind, Cross-In-Front, BehindCrossCheck, and ForCrossCheck.)

DiagCross-Behind or **Diagonal-Cross-Left-Behind** or **Diagonal-Cross-Right-Behind:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

A Step Across and Diagonally **Behind** Supporting-Foot and Well beyond, with a Change-of-Weight.

Opposite of **DiagCross-In-Front**. Similar to **Cross-Behind**, and **Cross**. (See Inbound, Foot-Movements, DiagCross, and BehindCrossCheck. Also see Cross-Touch-Behind.)

DiagCross-In-Front or **Diagonal-Cross-Left-In-Front** or **Diagonal-Cross-Right-In-Front** or **Forward-And-Crossward:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

A Step Across and Diagonally **In-Front** or ahead of Supporting-Foot and Well beyond, with a Change-of-Weight.

Opposite of **DiagCross-Behind**. Similar to **Cross-In-Front**, and **Cross**. (See Inbound, Foot-Movements, DiagCross, and ForCrossCheck. Also see Cross-Touch-In-Front.)

DiagForCheck: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Sideward Away and Forward** to or past the Supporting-Foot with a Rise, then Braking-Action is taken in that Line-of-Motion in Preparation to take a different Line-of-Motion. The Lady Follows.

Opposite of **DiagBackCheck**. Similar to **ForwardCheck**. (See Foot-Movements, Diagonal, SidewardCheck, ForwardClose, ForwardTouch, ForTouch, ForTurn, ForwardHold, Forward-Rise, Forward-Break, Forward-Change-Natural-to-Reverse, Forward-Change-Reverse-to-Natural, DiagForTurn, DiagForwardTouch, DiagForTouch, DiagForHold, and ContraCheck.)

DiagForHold: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Sideward Away and Forward** to or past the Supporting-Foot, applying Weight, then maintains Position, usually for one Beat. The Lady Follows.

Opposite of **DiagBackHold**. Similar to **ForwardHold**, **ForwardTouch**, and **DiagForwardTouch**. (See Foot-Movements, Diagonal, SidewardHold, DiagForward, ForTouch, DiagForTouch, ForTurn, ForwardClose, ForwardCheck, Forward-Rise, and ContraCheck.)

DiagForTouch: Two Leadable, Basic Coupledance Actions, Left or Right Foot, Mirror-Image Opposite.

Man Moving **Forward and Diagonally Away** with **no Weight** and Touching where indicated. The Lady Follows.

Opposite of **DiagBackTouch**. Similar to **ForTouch**, and **SideTouch**. (See Foot-Movements, DiagForward, ForwardHold, ForwardTouch, DiagForwardTouch, SidewardTouch, SidewardHold, and Cross-Touch.)

DiagForTouch: See Tango-Tap.

DiagForTurn: Four Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Stepping **Sideward Away and Forward** then Turning on the same Foot, Clockwise or Counter-Clockwise. The Lady Follows.

Opposite of **DiagBackTurn**. Similar to **ForTurn**, and **SideTurn**. (See Foot-Movements, Diagonal, Forward, and DiagForward.)

DiagForward or **Forward-Diagonal** or **Diagonal-Forward** or **Angle-Forward** or **Forward-Side** or **Forward-and-Sideward** or **Sideward-and-Forward:** A Coupledance Term, or two Leadable, Basic Movements, Left or Right Foot, Mirror-Image Opposite.

Man Moves **Forward and Diagonally Away** from Supporting-Foot, at about a 45 degree angle, with or without a Change-of-Weight; the Lady Follows. Or, to Move in the direction, or refer to the direction, Diagonally Forward and to the side of the dancer.

Opposite of **DiagBackward**. (See Foot-Movements, Front-Side, Diagonal, Forward, and DiagForTurn.)

DiagForwardRise or **ForSideRise:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Forward and Diagonally Away** from Supporting-Foot, then a **Rise** is made on his same Foot. The Lady Follows.

Opposite of **DiagBackwardRise**. Similar to **Forward-Rise**. (See Foot-Movements, Forward, Side-Rise, DiagForward, ForwardCheck, DiagForCheck, ForwardHold, DiagForHold, ForwardClose, Forward-Rise, ForwardTouch, ForTouch, DiagForwardTouch, DiagForTouch, ForTurn, and DiagForTurn.)

DiagForwardTouch: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Stepping **Forward and Diagonally Away, taking Weight**, then Touching Closed with Opposite Foot. The Lady Follows.

Opposite of **DiagBackwardTouch**. Similar to **SidewardTouch**, **ForwardTouch**, **ForwardHold**, and **SidewardHold**. (See Foot-Movements, DiagForward, SideTouch, ForTouch, DiagForTouch, DiagBackTouch, and Cross-Touch.)

Diagonal or **Diag** or **Outbound-Diagonal:** A General Coupledance Term. Dancing Outbound, Away from one's Body, slanted or Oblique in direction, usually about 45 degrees from some point of reference. (Diagonal is a straight line that cuts across in a slanting direction.) International Modern Smooth Figures are designed for Diagonal Coupledancing Travel.

(See Diagonally, Inbound-Diagonal, Back-Side, and Front-Side. Also see DiagBackward, DiagForward, DiagBackwardRise, DiagForwardRise, DiagBackwardTouch, DiagForwardTouch, DiagBackTouch, DiagForTouch, DiagBackTurn, DiagForTurn, DiagBackCheck, DiagForCheck, DiagBackHold, DiagForHold, DiagCross, DiagCross-Behind, and DiagCross-In-Front.)

Diagonal-Backward: See DiagBackward.

Diagonal-Cross-Left-Behind: See DiagCross-Behind.

Diagonal-Cross-Left-In-Front: See DiagCross-In-Front.

Diagonal-Cross-Right-Behind: See DiagCross-Behind.

Diagonal-Cross-Right-In-Front: See DiagCross-In-Front.

Diagonal-Crossward: See DiagCross.

Diagonal-Forward: See DiagForward.

Diagonal-Hookward: Eight Unleadable, General Coupledance Movements, all suitable for **West-Coast-Swing**, both **ChaChas**, both **Mambos**, and other dances. Danced Singularly, Apart by either or both Partners.

After a Step Diagonally, either the Left or Right Foot Steps Across either In-Front of or Behind the Supporting-Foot and beyond for the Hook, then the Body is Spun on the Supporting-Foot Clockwise or Counter-Clockwise, usually for a Full-Turn.

(See Forward-and-Hookward, Backward-and-Hookward, Hook, and Cross.)

Diagonal-Line-of-Dance-and-Center-of-Hall: See Line-of-Dance-and-Center.

Diagonal-Line-of-Dance-and-Wall: See Line-of-Dance-and-Wall.

Diagonally: A General Coupledance Term. See Line-of-Dance-and-Center, Line-of-Dance-and-Wall, Reverse-Line-of-Dance-and-Center, and Reverse-Line-of-Dance-and-Wall. See DiagBackward, DiagForward, DiagCross, DiagCross-Behind, and DiagCross-In-Front.

Diagonal-Movement: A General Coupledance Term for a combination of both lateral and Progressive or Regressive Action or Movement.

(See Directional-Movement, Progressive, Regressive, and Lateral-Movement. Also see DiagBackward, DiagForward, DiagCross, DiagCross-Behind, and DiagCross-In-Front.)

Diagonal-Reverse-Line-of-Dance-and-Center-of-Hall: See Reverse-Line-of-Dance-and-Center.

Diagonal-Reverse-Line-of-Dance-and-Wall: See Reverse-Line-of-Dance-and-Wall.

Diagrams: Coupledancing FootWork Diagrams are common for teaching dance Steps.

Diamond-Turn (*diam trn*): A Leadable, four-Measure Coupledance Pattern, suitable for all **Foxtrots**, all **Waltzes**, and for other dances. Remaining in Contra-Banjo Position throughout, one Diamond-Turn completes a Half-Turn Counter-Clockwise in 12 Steps. Two Diamond-Turns, completing a full diamond, takes 24 Steps. Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz, four times for one Diamond-Turn.

Man, for both Foxtrots and Waltzes, dances *forstrideturn1/8CCW ForCheck backward, BackStrideTurn1/8CCW backcheck Forward; forstrideturn1/8CCW ForCheck backward, BackStrideTurn1/8CCW backcheck Forward.* His Lady Follows.

(See Full-Diamond-Turn.)

Different: When a Coupledance Term, it is Generally used to indicate that the Lady's dance part is completely **different** than that for her Man, (or Partner,) and not just Mirror-Image Opposite.

With relation to her Man's, the Lady's Footwork can be labeled "**Same**," "**Opposite**," or "**Different**."

(See Same-Feet, Opposition, and Opposing-Feet.)

Difficulty-Levels: A General Coupledance Term for rated Levels of expertise, or degrees of difficulty, for ease of learning and Performance. See **Beginner, Intermediate, Advanced, and Challenge Levels**. Beginner-to-Intermediate, and Intermediate-to-Advanced Levels might also be inserted.

(See Introductory-Stage, SportAerobics, Competition-Levels, and Phase.)

Dig: Four Unleadable, General Coupledance Actions, Left or Right Foot, Heel or Ball. Touching either Ball or Heel of the Free-Foot to the Dancefloor with Pressure, a strong emphasis, at location specified.

(See Dig-Step.)

Dig-Step: Two Leadable Basic Coupledance Movements, Left or Right Foot, normally used in place of Triples in all **Swings**; to Touch Ball to the Dancefloor with Pressure, next to the Supporting-Foot, then Step-in-Place, Transferring Weight.

(See Dig, Touch-Step, and Kick-Step.)

Dig-Step-Swing: See Double-Swing.

Dinner-Dance: See Nightclub Dancing.

Dip (*dp*): Several Leadable, Basic Coupledance Picture-Figures. (1) A Slow **Lowering of the Lady**'s Body, principally by the Man's Action but usually unsupported, with the Lady retaining her own Weight using one Supporting-Foot Rearward. Or, (2) a Slight Knee-Bend to Deep-Into-Knee-Bend of the Supporting-Leg, **sinking to a Sitting Position**; the Free-Leg is extended Forward and one's thighs remain parallel.

(See Curtsy, Corte, Plie, Sit-Break, Sit-Line, Chair, Drop, and Death-Drop.)

Dip-and-Dive: A General, Traditional Coupledance Pattern, used in **Folkdance** and **Country-Dance**.

Couples, Clasping Inside-Hands, dance around a Circle in a **Circular-Dance**; or, they dance back and forth in a **Longway-Set** or **Square-Set**. These dancing Couples first Arch and then **Dive-Thru**, (Duck under,) by turns.

(See Curlique, California-Twirl, Box-the-Gnat, and Swat-the-Flea.)

Dipping: The Leadable, General Coupledance Action of Down-Movement when Floating; or, the Man's **Dipping** under his own arm when **Swing** dancing.

(See Duck.)

Direct: A General Coupledance Term describing the Man's Action of taking charge with authority without forcing his Partner to Follow. To aim and Guide his Lady in a Direct manner on the Dancefloor.

(See Invite, Escort, and Communication.)

Directional-Calls: A General Coupledance Term for the various Cues describing a Movement, Figure or Pattern. This Term includes both Directional and Rotational.

(See Call, Choreography, and Directional-Movement.)

Directional-Movement: A General Coupledance Term for an Action or Movement Toward a specific direction. The four kinds of **Directional-Movement** are **Progressive**-Movement, **Regressive**-Movement, **Diagonal**-Movement, and **Lateral**-Movement.

Note: **Rotational**-Movement is not **Directional**-Movement.

(See Foot-Movements. Also see Right-Face, Left-Face, In-Front, Behind, Sideward, Across, Toward, Together, Away, Up, and Down.)

Direction-of-Dance or **Direction-of-Travel:** A General Coupledance Term; the Direction Coupledancers are Bodily Moving.

(See Floor-Alignment, and Direction-of-Turn.)

Direction-of-Travel: See Direction-of-Dance.

Direction-of-Turn or **Turning-Direction:** A Gereral Coupledance Term for the direction one's Body is Turning; or, the direction of Couple-Rotation.

(See Direction-of-Dance, Rotation, and Turn. Also see Clockwise, Right-Face, and Natural-Turn. Also see Counter-Clockwise, Left-Face, and Reverse-Turn.)

Directions-of-the-Body: See Ballet Body Positions.

Dirge: A Coupledancer's Term for dance Movements requiring excessive Control. Excessive Control caused by dance music that is uncomfortably Slow; comparing such to a funeral song, hymn or lament. Dirge may be negated somewhat by Traveling, Striding with extra long Steps to sop up the Slow Time.

(See Slow, Normal-Walking-Cadence, and Why-Dance.)

Dirty-Dancing: A novelty Fad, sensuous, intimate Coupledance in vogue in the U.S. in 1988 and 1989. While Slow-Dancing to a 4/4 Beat in Closed Position, the severely Backward Bending Lady would ride her Man's leg with her crotch, as the Man Supported her waist and swept her Upper-Body to and fro in Time with the music. This medium-slow and seductive dance was popularized by the movie, *Dirty Dancin'*.

(Also see the Bomba, Chicken-Dance, Lambada, Macarena, Punta y Soka, Quebradita, Teen-Dancing, and Urban-Dance; which were all novelty Fads in vogue in the 1980-90s.)

Disciplined: A General Coupledance Term. Subjected to rules, a controlled pattern of behavior. Or, one's condition resulting from being physically and mentally trained, through instruction, control, and by exercising and/or knowing certain methods of Practice.

(See Structured, and International Standard Division. Also see Rehearse, and Walk-Thru.)

Disc-Jockey: D.J. or Dee Jay, slang for one who controls the recorded music or plays the dance records.

Disco or **DiscoDancing:** Disco is short for **Discotheque**, the name for NightClubs where Disco is danced. Danced to a heavy, pounding Beat, **Disco** is actually an Amalgamation of Coupledances, mostly popular in the 1970s. These encompass **Disco-Swing**, **Disco-Cha**, and many different **Hustle** Coupledances, all described separately herein.

Hustles include the New-York-Hustle, Latin-Hustle, Same-Foot-Hustle, Couple-Hustle, American-Hustle, and Tango-Hustle. Also included are Hustles that have survived into the 1990s, which are the Street-Hustle, California-Hustle, and the Hustle-Nouveau.

The blaring, scintillating Tempo for all **Disco** Generally ranges from 27 to 36 MPM in 4/4 Time, and is usually played at 108 to 144 BPM. All Disco is danced on the One-Beat Rhythm-Station.

(See Disco-Beat, and Mode-of-Dress-and-Behavior.)

Disco-Beat: That constant, hypnotic, booming, heavy, pounding, ear-splitting, blasting, exciting, blaring, scintillating, resonating Tempo that filled the air in the 1970s.
(See Disco-Era, Disco, and Hustle.)

DiscoCha: A Coupledance in vogue in the U.S. in the 1970s, with a ten Steps in four Measures, Right and Left Basic Pattern. Leadable, Coupledanced in cabarets, studios and clubs. **DiscoCha** is danced on the One-Beat Rhythm-Station. Rhythm Timing is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow*, at about 110 to 140 Beats-per-Minute in 4/4 Time, the same as for **ChaCha**.

Danced mostly in Loose-Closed, but sometimes in Butterfly Position. Partner's shoulders remain parallel. Each Partner begins with Feet shoulder-width Apart. Coupledanced first to the Man's Right then to his Left. *Quick*s are danced on Ball-of-Foot.

Its Mirror-Image Basic Figures are; a Step *CrossBehind* the other Foot, *RecoverForward*, then *Sideward Close Sideward*. Free-Foot is Moved Behind the Supporting-Foot in a Heel-at-Arch Step Extended some six inches, and Weight is taken on Ball only for the first *Slow* Count. With Change-of-Weight Recovery on the second *Slow* Count, the new Free-Foot is Moved Across the Supporting-Foot two to six inches. On the first *Quick* Count, Weight is taken with a Softened-Knee so that one Transfers one's Center-of-Balance Sideways, to Recover with Feet again shoulder-width Apart. Feet Close on the second *Quick* Count, then one Steps Sideways again to Feet again shoulder-width Apart. All is repeated Mirror-Image Opposite.

Note: Useful as a ChaCha Pattern. (See DiscoSwing, NightClub-Twostep, Fifth-Position-Break, ChaCha, and Disco-Era.)

DiscoDancing: See Disco.

Disco-Era: While Discotheques and their setting had already been popular for years in Europe, the **Disco-Era** began in the U.S. in the 1970s, with dancers dancing their very first Choreographed Line-Dance to music named "Do The Hustle". The movie "Saturday Night Fever" with music by the Bee Gees followed, and the real heat began in every U.S. city. Discos sprang up everywhere, and everyone wanted to learn the fancy new Hustles, all of which were of similar Style. In tight, Flashy clothes, they Coupledanced to loud throbbing Beats, amid flashing lights and mirrors. The **Disco-Era** ended just as abruptly, about 1979, with the introduction to the public by Dance-Teachers of (the long existing) Country-Western Dancing.

(See Disco-Beat, and Mode-of-dress-and-Behavior. Also see DiscoSwing, New-York-Hustle, Street-Hustle, Latin-Hustle, Same-Foot-Hustle, Tango-Hustle, and DiscoCha; all were Coupledances danced in the 1970s.)

Disco Genre: See Swings-and-Discos Genre.

DiscoSwing: A Leadable Slot-Coupledance, that was very popular in the 1970s Disco Era. In the 1970s, **DiscoSwing** was Coupledanced in cabarets, clubs and studios to a heavy Disco Beat. About 1979, Buddy Schwimmer developed his **NightClub-Twostep** from this then-popular **DiscoSwing**.

DiscoSwing Rhythm Timing was *Slow Quick Quick, Slow Quick Quick*, and was danced at about 76 to 82 Beats-per-Minute in 2/4 Time; a much Faster Cadence than for the similar (60 BPM if 2/4) **Slow-Twostep** that came into vogue later. (**NightClub-Twostep** is danced at between 60 and 80 BPM in 2/4 Time.)

DiscoSwing's six-Step Basic Pattern is danced mostly in Loose-Closed, but sometimes in Butterfly Position. Partner's shoulders remain parallel, and Feet leave the Dancefloor. Each Partner begins with Feet almost Together. Coupledanced first to the Man's Left then to his Right. Lady Follows Mirror-Image Opposite.

Danced with a wide *Sideward* **Step**, a *CrossBehind* and beyond **Step**, a *CrossRecoverSideward* **Step** toward Home; then repeated Mirror-Image Opposite.

First and fourth *Sideward* Steps Spread 20 to 24 inches Apart. On the second and fifth Steps, *CrossingBehind* some six inches, Weight is taken on Ball-of-Foot and a Softened-Knee, and CBM keeps Shoulders-Parallel. On the third and sixth Steps, one has Transferred one's Center-of-Balance Sideways to Recover Across the Supporting-Foot two to six inches.

Similar to **Waltz-Balance-Sideward-Behind**, **Samba-Balance-Sideward-Behind**, **Slow-Twostep**, and **Side-Cross-Hesitation** Patterns, except for Rhythm Timing; all of which first Step *Sideward*. (See NightClub-Twostep, Fifth-Position-Break, and DiscoCha Patterns; all of which first *Cross-Behind*. Also see Balance-Sideward-Close, and Twisty-Balance; both of which first Step *Sideward*. Also see Disco-Era.)

Discotheque (*DIS-ca-tek*)**:** A Coupledance Term for a **NightClub** that features DiscoDancing to amplified, recorded music.

(See Disco, and Disco-Era. Also see Social Dancing, Big-Band Dancing, Ballroom Dancing, Ballroom Dancers, NightClub Dancing, Tea-Dance, Dance-Set, and Dance-Card.)

DiscoTwostep: See Slow-Twostep.

Dishrag or **Barrel-Roll:** Two Leadable, Basic, Traveling-Coupledance Arm-Wrap Movements, Right or Left, Performed in two Steps. Suitable for Eastern **Swing** and Jive, most **Twosteps**, **Polkas**, **Hustles**, **ChaChas**, and other dances.

Begins in Butterfly Position. Partners retain Opposing Hands throughout while Rotating in Opposition; Facing to Back-to-Back to Facing. They may also Change-Sides. Right Dishrag Rotation is Counter-Clockwise for the Man and Clockwise for the Lady; Left Dishrag is Mirror-Image Opposite.

(See Carousel, Arch-Turn, Crossed-Hands-Hold, Butterfly Position, and Steeple Position.)

Displace: A General Coupledance Term, referring to an Action or Change-of-Position, such as **Displac**ing one's Body from an initial location to a subsequent location.

Similar to **Transfer**. (See Change-Feet, Switch, and Recover.)

Displace-Hop: Two Leadable Coupledance Movements, Left or Right, suitable for Traditional **Folkdances**, **Country-Western** Fixed-Pattern Partner-Dances, certain **Twosteps**, and other dances. **Hopped Traveling, not In-Place.** Rhythm Timing is *And Slow*.

Begins and ends Balanced on one Foot. To **Hop** is to Push-Off Aerially from the Dancefloor, driven by the Ball of one Supporting-Foot, i.e. Jump, then Land on the same one Foot.

Same as **Hop** but Travels. Similar to **Scoot**. (See Springing, Skip, Step-Hop, Step-Scoot, Locomotor, Movement, Mazurka, Polish-Mazurka, and Schottische.)

Dissolve: A General Coupledance Term, referring to an Action, diminishing Change, or a decelleration. An example might be, "Sway will **Dissolve** along with one's Lowering Action."
(See Movement, and Locomotor. Also see Touchdown, Ballon, and Alight.)

Dive-Thru: A Leadable, General, Traditional Coupledance Pattern, used in **Folkdance** and **Country-Dance**, and borrowed from **Square Dancing**.
Begins with two Couples facing: The Couple with their backs to the Center, Stands Apart and makes an Arch by Raising Joined Inside-Hands. Outside Couple, also with Joined Inside-Hands, Bends Low and stays close, then **Dives-Thru** under Arch and Moves Toward the Center.
(See Figure 10.) (See Dip-and-Dive.)

Dixieland: A style of **Jazz** originating in New Orleans in the early 1900s. Almost undanceable, **Dixieland** is characterized by Syncopated Rhythms and Improvisations. Usual instruments played include piano, drums, trumpet, trombone, clarinet, tuba, and guitar.
(See Jam Session, Honky-Tonk, and Ragtime.)

Dizzy or **Big-Spin Motion-Disorder:** Nausea caused by sensory mismatch between the inner ears and eyes. **Spotting** while Spinning helps to prevent this disorder. If not enough help, Dramamine might be taken or see your doctor.

DLC: See Diagonal-Line-of-Dance-and-Center-of-Hall.

DLW: See Diagonal-Line-of-Dance-and-Wall.

DobleCruz: A Leadable, Six-Measure Coupledance Pattern suitable for **Argentine** and **American Tango**s. Beginning in Promenade Position, Partners Step-Thru and Man Locks Behind as Lady Serpientes, then a Pickup and a Tango-Close.
Man dances Abrupt *diagforward* AnkleTrip *Thru sideward* toward Line-of-Dance to Loose-Closed Position *CrossBehindHoldHoldHoldHold sideturn* to Pickup *DiagForward close.*
Lady dances Abrupt *DiagForward* KneePop *thru Sideward* to Face Center-of-Hall *crossbehind FanToCrossBehind sideward CrossInFront fantocrossinfront SideTurn* to Pickup *diagbackward Close.*
Man's Timing is *Slow Slow, Quick QuickHold, HoldHold, HoldHold, HoldHold, Slow Quick Quick.*
Lady's Timing is *Slow Slow, Quick Quick Slow, Slow Quick Quick, Slow Slow, Quick Quick Slow, Slow Quick Quick.*
(See Serpiente.)

Doctor-Gsatzlig: A Swiss Traditional **Folk** Coupledance; a Schottische.
(See Weggis-Dance.)

Dog: A 1960s novelty Fad American Singles dance Having been derived from the **Frug**, the **Dog** was related to the **Swim**, the **Monkey**, the **Watusi**, the **Waddle**, and the **Jerk** dances. Danced In-Place, dancers Swung hips Side-to-Side, with certain added arm Movements.
(See the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, Twist, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Dominican-Merengue: See Merengue.

a. Under single arch

b. Under double arch

Figure 10, Dive-Thru

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Don't-Get-Hurt!: A popular **Formation-Teamdancing** saying by the participants of dangerous Stunts.

(See Count-Everything!, Get-It-Sharp!, and Make-It-Clean!)

Door: See Sliding-Door.

Do-Sa-Do: See Back-to-Back.

Dos-a-Dos: See Back-to-Back.

Do-Si-Do: See Back-to-Back.

Dot: A Leadable Coupledance Movement. To **Dot** is to Tap Right or Left Trailing Toe Behind one's Supporting-Foot.

(See Toe-Stab, Toe-Tap, ToeTouch, Touch, and Point.)

Double (*dble* or *dbl*): A Basic Coupledance Term: an Action, Movement of Figure, executed twice.

Double-Alemana: A Leadable two-Measure, six-Step Coupledance Pattern suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**. Begins and ends in Left-Open-Facing Position. The Figure is Led by the Man's Left Hand high and flat after the Lady Breaks-Back and Recovers. She first makes a Clockwise Swiveling Turn, followed by a Full-Spin Clockwise, under Arched Hands to return to Facing.

Man dances *forward Recover sideward, Backward recover Sideward.*

Lady dances *Backward recover Sideward, crossinfrontswivel5/8CW ForwardSwivel1/2CW crossinfrontfullspinCW.*

(See Alemana.)

Double-Apache-Whip: See Apache-Whip-then-Rollout.

Double-Arch: A Coupledance Action, suitable for **Quadrille** and others. Partners Facing Raise all four Hands in an Arch.

(See Arching, and Arch-Turn.)

Double-Bump: An optional Hip-Lead Coupledance Movement for the Man's Leading his Lady for her Throw-Out in **West-Coast-Swing**. Instead of once, the Man's hip is projected in two Quick successive Bumps to his Right from his Right Supporting-Foot, then he Recovers into his Press-Line for her Throw-Out.

(See Bump, Hip-Lead, and Throw-Out.)

Double-Charleston: Two partially Leadable, exuberant, One-Step Coupledance Patterns, **Left** or **Right**.

The **Charleston** had its own music. Sheet music for this, (The Original) **Charleston**, by Cecil Mack and Jimmy Johnson, was copyrighted in 1923, with the notation that this was *"The original of all* **Charleston***s, first introduced in "Runnin' Wild."* On the back cover of this sheet music are the instructions for how to dance this Pattern.

Danced in the Loose-Closed Position to 4/4 Time, (Four-Count,) with an anticipated half-Bar Beat. Rhythm Timing is *And Slow And Slow And Slow And Slow*; or, count *and 1, and 2, and 3, and 4*. Feet are Swiveled In and Out, and Placed, not Slid. A Supporting-Foot Movement, a **Double-Rising** of the body, *Down Up Down Up*, is taken throughout this Pattern. Lady dances Mirror-Image Opposite Man.

The **Left Pattern** is preceded by the Man taking four regular Forward Steps, commencing with his Left Foot; his last Step here takes the beginning Position described as follows:

Man begins with Weight Forward on his Right Foot and his Left Toe Touching Behind his Right Heel, and with both Toes Turned Outward.

Lady begins with Weight Rearward on her Left Foot and her Right Heel at her Left Toe, and with both Toes Turned Outward.

Then this original **Double-Charleston-to-Left** Pattern is Coupledanced as follows:

Man dances Count *and 1* by simultaneously Raising his Left Foot and Rising on his Right Ball, Turning both Toes Inward by Swiveling on his Right Ball; next, he Swivels both Toes Outward as he Moves Forward so that Left Heel Touches In-Front of his Right Toe, as he **retains Weight on his Right** Foot.

Lady dances Count *and 1* by simultaneously Raising her Right Foot and Rising on her Left Ball, Turning both Toes Inward by Swiveling on her Left Ball; next, she Swivels both Toes Outward as she Moves Rearward so that Right Toe Touches Behind her Left Heel, as she **retains Weight on her Left** Foot.

(Both Double-Charleston and Single-Charleston are IDENTICAL to this point.)

Man dances Count *and 2* by Stepping Backward Behind, taking Weight on his Left Foot, Swiveling Toes Inward then Outward, then **retaining Weight on his Left** Foot.

Lady dances Count *and 2* by Stepping Forward In-Front, taking Weight on her Right Foot, Swiveling Toes Inward then Outward, then **retaining Weight on her Right** Foot.

Man dances Count *and 3* by Swiveling Toes Inward then Outward, Moving Right Foot Behind Left Foot, no Weight.

Lady dances Count *and 3* by Swiveling Toes Inward then Outward, Moving Left Foot In-Front of Right, no Weight.

Man dances Count *and 4* by Swiveling Toes Inward then Outward, Moving Right Foot In-Front of Left and applying Weight.

Lady dances Count *and 4* by Swiveling Toes Inward then Outward, Moving Left Foot Behind Right Foot and applying Weight.

The **Right Pattern** is Mirror-Image Opposite.

(See Charleston, and Charleston-Routines I, II, III, and IV.)

Double-Circle: A General Coupledance Formation; two Closed-Circles of dancers, either in Couples or neighbors, one inside the other.

(See Roundance, Formation, Folkdance, and Country-Dance.)

Double-Closed-Promenade: A Leadable, two-Measure **International Tango** Coupledance Pattern, consisting of six Steps. Rhythm for 2/4 Timing is *Slow Quick Quick, Quick Quick Slow.*

Begins in Promenade Position, to Closed Position #1 for Tango, to Promenade Position, to Closed Position #1 with a Pickup. CBM on Step-Thru.

Man dances *diagforward StepThru diagforward, StepThru diagforward Close.*

Lady Follows with *DiagForward stepthru DiagForward, stepthruswivel3/8CCW Pickup close.*

(See Closed-Promenade, and Double-Open-Promenade.)

Double-Crossing-Hands: A Basic Term for two Leadable Coupledance Movements, either wound Left or Right; the condition where one Partner has Rotated-Under but still retains all Opposing Clasped Hands. Used in all **Swings**, **Polkas**, **Discos**, and other dances.

(See Dishrag, and Duck.)

Double-Cuban-Breaks: See Double-Cubans.

Double-Cubans or Double-Cuban-Breaks: Two two-Measure, Leadable Coupledance Figures, Right or Left, suitable for both **ChaChas** and both **Mambos**. Usually performed in Butterfly Position throughout; Leaning-Into-EachOther, both Cross In-Front of Supporting-Foot.

Man's Timing for the **Right Double-Cuban** is *Quick and Quick and Quick and Quick; quick And quick And quick And quick.*

Man dances *CrossInFront recover Sideward recover CrossInFront recover Sideward; crossinfront Recover sideward Recover crossinfront Recover sideward.*

Lady, Following, dances Mirror-Image Opposite him.

Left Double-Cuban is danced Mirror-Image Opposite Right Double-Cuban.

(See Cuban-Breaks.)

Double-Electric-Kicks: An Unleadable Spot-Dance Step, suitable for **Hip-Hop**, **Country-Western** Fixed-Pattern-Partner-Dances, **Line-Dances**, and for other dances. Performed either Singular or as a Couple in Open Position. Two-Measures long, Rhythm Timing is *Slow slow Slow slow, Slow slow Slow slow.*

Step and Kick are Executed simultaneously. Each Kick is only slightly off Dancefloor.

Man (or person) dances *Formulekick backForKick Backforkick forMuleKick, Formulekick backForKick Backforkick forMuleKick.*

If as a Couple, the Lady dances Mirror-Image Opposite.

(See Electric-Kicks.)

Double-Face-Lift: See Buddy-Buddy.

Double-Face-Lift Position: See Buddy-Buddy Position.

Double-File or **Couples-in-a-File:** A **Longway-Set** or **Contra-Set** Coupledance Formation. Straight and parallel lines of multiple Couples in a column, one behind another, all facing either "Head" or "Foot".

(See Line Formation, and Military-Team.)

Double-Foot-Boogie: Two Unleadable Spot-Dance Steps, suitable for **Line-Dances, Country-Western** Fixed-Pattern-Partner-Dances, and for other dances. Performed either Singular or as a Couple in Open Position. One-Measure long, Rhythm Timing is *Slow Slow Slow Slow.*

Both Toes or Heels are Swiveled simultaneously. Weight is on Heels to Swivel Toes, and on Toes to Swivel Heels.

For **Toes-Double-Foot-Boogie**, Man (or person) dances *SwivelToesDiagOut SwivelHeelsDiagOut SwivelHeelsDiagIn SwivelToesParallel.*

For **Heels-Double-Foot-Boogie**, Man (or person) dances *SwivelHeelsDiagOut SwivelToesDiagOut SwivelToesDiagIn SwivelHeelsParallel.*

If as a Couple, Lady dances Same-Feet as Man.

(See Foot-Boogie, Ramble, SugarFoot, Sand-Step, Toe-In, Toe-Out, Toes-Out, Toe-Splits, Toe-Fan, Heel-Fan, Heels-Out, Heel-Splits, Swivet, Marchessi, Corta-Jaca, and Celtic-Storm.)

Double-Hand-Hold: See Butterfly Position.

Double-Hand-Jive: See Arm-Rotation.

Double-Hitch: See Hitch-Forward-and-Back.

Double-Hold or **Four-Hand-Hold:** A General **C**oupledance Term; four Hands Clasped, which is possible in various Positions.

(See Butterfly Position, and Crossed-Hands-Hold.)

Double-Hold: See Butterfly.

Double-Hold Position: See Butterfly Position.

Double-Inside-Whip: A Leadable **West-Coast-Swing C**oupledance Pattern, **identical to Inside-Whip**, except Whip ends with Lady Spun Full-Turn Counter-Clockwise twice, instead of her Anchor-Step.

(See Whip.)

Double-Interrupted-Whip: A Leadable West-Coast-**Swing C**oupledance Pattern that begins and ends Left-Open-Facing in same direction. Rhythm Timing is Ten-Count, *Slow Slow Quick And Slow, Slow Slow, Slow Slow Quick And Slow.*

Identical to Interrupted-Whip, except Man **Recovers on Left** after Stepping-Thru with Right to Underarm-Turn her; then Man **Steps-Thru** with Right (again) to Underarm-Turn her again; then Forward on Left, etc.

Double-Jig: An Unleadable, Traditional-Irish-Dance Genre in Hard-Shoes, Unleadable, danced by both Men and Ladies but mainly by the Men. Some of the Celtic moves, usually only to the sound of their own shoes for Rhythm, are front clicks, box movements, and double-hop back movements.

(See Jig, Clogging, and Slip-Jig.)

Double-Jive: See Double-Swing.

Double-Jody: See Sweetheart.

Double-Lowering: See Double-Rising.

Double-Natural: See Double-Natural-Spin, and Double-Natural-Telemark.

Double-Natural-Spin or **Double-Natural:** A Leadable, one-Measure Slow-**Foxtrot** and Slow-**Waltz** Coupledance Figure. Man's Foxtrot Timing is *Slow quick quick*; Lady's Foxtrot Timing is *slow Quick and Quick*. Man's Waltz Timing is *One two three*; Lady's Waltz Timing is *one Two and Three*.

Begins in Closed Position #1; total Clockwise Couple-Rotation is 3/4- to a Full-Turn, ending in Feathered Position.

Man dances *ForTurn1/4CW* Stride with CBM *diagforspin3/4CW TouchClose*.

Lady, Following with Head-Closed, dances *backturn1/4CW CloseHeelTurn3/4CW diagforward* Outside Partner *Forward* in CBMP.

Double-Natural-Telemark or **Double-Natural:** A partially Leadable, two-Measure Slow-**Foxtrot** and Slow-**Waltz** Coupledance Figure. Foxtrot Timing is *Slow Quick Quick, Slow Quick And Quick*; Waltz is *One Two Three, One Two And Three*.

For the first Measure, the Partners dance a **Natural-Telemark-to-Left-Outside**. The second Measure is danced as follows:

Man Small-Steps *forward* Left-Outside with Right-Side-Stretch, Lowering and Blending to Closed Position #1 by Quarter-Turning Clockwise, *ForSwivel* (between Lady's feet) a 3/8-Rising-Turn Clockwise in Closed Position #1, *sideward TouchClose*.

Lady Small-Steps *Backward* Left-Outside Lowering, Blending to Closed Position #1, *heelturn* a 5/8-Turn Clockwise in Closed Position #1, *Sideward touchclose*. (Lady's option for *heelturn* is an open Pivoting Action.)

Note: **Double-Natural-Telemark** is usually followed by a Hairpin.

Double-Open-Promenade: A Leadable, two-Measure **International Tango** Coupledance Pattern, consisting of six Steps. **Identical to Double-Closed-Promenade** except ends in Feathered Position, with Man Stepping *Forward* Outside Partner, instead of Closed Position Pickup.

(See Closed-Promenade.)

Double-Open-Telemark: See Double-Telemark.

Double-Outside-Spin: A Leadable General Coupledance Figure; suitable for all **Rumbas**, **Boleros**, **ChaChas**, **Swings**, various **Hustles** and the Country-**Twostep**, among other dances. Timing varies. Spinning the Lady Partner Clockwise, to her Right, twice.

Man Turns the Lady's Right Hand away from himself, OUTSIDE, with a Halo-Lead and using a Cup-and-Pin-Hold, and using either of his Hands.

Lady, in three Steps, dances two Swivels for her first Turn, then a Full-Spin for her second Turn.

(See Outside-Turn.)

Double-Outside-Whip: A Leadable Eight-Count **West-Coast-Swing** Coupledance Pattern, identical to Outside-Whip, except Whip ends with Lady Spun Full-Turn Clockwise twice, instead of her Anchor-Step.

Double-Rag-Doll: A flashy, partially Leadable, General Coupledance circular Action; suitable for all **Swings**, **Rumbas**, **Boleros**, **ChaChas**, various **Hustles** and the Country-**Twostep**, among other dances. A Quick **Head Movement** Performed by the Lady during a **Double-Outside-Spin**.

Lady Whips her Head circularly Clockwise as the Man's wrist passes twice over her face. With Movement from her neck only, she begins by Tipping her Head to her Right then Quickly Tips her Head way back, where she **retains her Head laid back for a Full-Turn**, then Up. In Tipping her Head to her Right, she attempts to put her ear to her shoulder, not just turn her Head.

(See Rag-Doll.)

Double-Resistance: A fun, Leadable, Basic Coupledance Movement, used mostly while dancing the SugarPush Beats #5 and #6 in **West-Coast-Swing**. Block-and-Catch twice in Quick succession; Timing is *And Quick And Quick*.

Caution: The Man must Lead this with a forewarning to stiffen her neck, as this can violently shake the Lady's Head.

Double-Reverse-OverSpin: A Leadable one-Measure Coupledance Pattern, suitable for the Slow-**Waltz**. Man's Rhythm Timing is *slow Slow quick And,* while Lady's is *Slow quick Quick and Quick and.*

The Pattern begins either in Closed Position #1, in Feathered, or in Left-Feathered Position. The Pattern Couple-Rotates approximately 1 3/8-Turns Counter-Clockwise total, and ends in Closed Position #1. First, the complete **Double-Reverse-Spin** is danced, 7/8-Couple-Rotation, then a **Reverse-Pivot-Half** is added.

Man, instead of his *closetouch* third Step, he dances a short *forswivel1/2CCW Close.*

Lady, after her *crossinfront* fourth Step, continues with a short *DiagBackSwivel1/2CCW close.*

(See Double-Reverse-Spin, and Double-Reverse-Wing.)

Double-Reverse Position: See Reverse-Left Position.

Double-Reverse-Spin or **Double-Reverse-Turn:** A Leadable one-Measure Coupledance Figure, suitable for Slow-**Waltz**, Slow-**Foxtrot** and both **Quicksteps**. Man's Timing for Waltz is *slow Slow slow,* while Lady's is *Slow slow Quick quick*. Man's Timing for Foxtrot is *slow Quick quick*, while Lady's is *Quick quick Quick quick*. Timing for Quickstep is normally same as for Foxtrot.

Begins and ends in Closed Position #1, with the Action in Loose-Closed Position. Figure may also begin in Feathered or in Left-Feathered Position. The Figure Couple-Rotates a 3/4- to 7/8-Turn Counter-Clockwise total. Knees remain relaxed, and there is no Rise during Spin.

Man first Heel-Turns his Lady, then she Heel-Turns him; Lady is first on the Inside then on Outside, while Man is first on the Outside then on Inside of Figure. Initiated-Strongly, the Man has two Changes-of-Weight but takes three Steps; his Lady has four Changes-of-Weight and four Steps.

Man dances *forturnCCW DiagSpinCCW closetouch*, Toe-Spinning 3/8 then Heel-Turning 1/2.

Lady dances with Head-Closed *BackTurnCCW heelturnCCW DiagBackTurnCCW crossinfront*, Heel-Turning 1/2 then Toe-Spinning 3/8.

(See Double-Reverse-OverSpin, and Double-Reverse-Wing.)

Note: Named because Figure Couple-Rotates double the amount in one Measure of that of the Reverse-Turn-One-Half Figure.

Double-Reverse-Turn: See Double-Reverse-Spin.

Double-Reverse-Wing: A Leadable one-Measure Coupledance Figure, suitable for Slow-**Waltz**, Slow-**Foxtrot** and both **Quicksteps**.

Identical to **Double-Reverse-Spin** except ends in Feathered-Left Position.

(See Double-Reverse-Spin, and Double-Reverse-OverSpin.)

Double-Rhythm: See Double-Timing.

Double-Rising or **Double-Lowering:** Leadable, General Coupledance Motions. Bobbing *Down Up Down Up* with each Step or Touch.

(See Floating, Ballon, Bouncing, Samba-Bounce, Jiggle, and Lilting.)

Double-Ronde: A partially Leadable, Spot-Coupledance Figure, one Measure long, suitable for International **Tango** and other dances.

Begins and ends in Closed Position #1 for Tango. On Left Ball, Man Fans an extra-long Forward-Ronde, Sweeping his **Right** leg, as his Lady Flares a Rearward-Ronde, Sweeping her **Left** leg, then she Runs around him. All individual and Couple-Rotations and Rondes are Counter-Clockwise. Man has 3/4-Rotation total while his Lady has 1 3/4-Rotations total. Man's Timing is *longslow Quick*; Lady's Timing is *Slow quick And quick.*

Man dances *forswivel3/4CCW Close.*

Lady dances *BackTurn1/4CCW insideturnronde1/2CCW DiagForTurn* around Man *forswivel1/2CCW* to Face.

Note: Figure is usually followed by a **Man's-Ronde-Turn**.

Doubles: Two General, Unleadable Coupledance **Stamp**ing Figures, Right and Left, each one Measure long, suitable for dances such as Mexican **Folkdances**, **Flamenco**, and **PasoDoble**. One's Feet Quickly and Sharply hit the Dancefloor twice, **StampStomp** in one Beat.

Starting with Weight on Left Foot, and danced in 3/4 odd Rhythm Timing, Timing is *Quick Quick Slow quick quick*. Opposite when Starting with Weight on Right Foot.

The Right Figure is danced *SharpStepRise SharpStepTakeWeight sharpsteprise sharpsteptakeweight.*

(See LaNegra. Also see Well, and Clean. Also see Crusado, Step-HeelBrush, Remate, Jarabe, and Borracho.)

Double-Sicilian-Circle: See Progressive-Circle.

Double-Spin or **Two-Pirouettes:** Two Unleadable Basic Spot-Coupledance Figures, Left or Right, suitable for West-Coast-**Swing**, Eastern Swing, Jive, **Hustle**s, and other dances. Either or both Partners **Spinning** Singularly **on one Ball-of-Foot two Full-Turns** Clockwise or Counter-Clockwise before Transferring Weight.

See **Single-Spin** for instructions. (Also see Spin, Riff-Turns, and Twirl.)

Double-Step: A General Coupledance Movement. Any "one-two-three" Step in which the same Foot Leads twice, as in the **Polka-Step** or the **Rant-Step**. Rhythm with 2/4 Timing could be *Quick Quick Slow, Slow Quick Quick, Quick And Slow, Slow And Quick, Slow A' Quick*, etc. The second Step usually tends to *Close*.

(See Chasse, Triples, Shuffle, Gallop, Step-Ball-Change, Anchor-Step, Coaster-Step, Forward-Hitch, and Backward-Hitch, Hitch-Scissors, and Scissors-Hitch. Also see Forward-Twostep, Backward-Twostep, Sideward-Twostep, Forward-Foxtrot, Backward-Foxtrot, and Sideward-Foxtrot.)

Double-Swing or **Dig-Step-Swing** or **Kick-Step-Swing:** One of several means of Stepping and Timing to the Rhythm of a Six-Count **Swing** Coupledance, such as West-Coast-Swing, New-York-Hustle, NewYorker, certain Shags, Jitterbug, Jive, and others. The Leadable Basic Step takes 1 1/2-Measures.

There are four versions of Six-Count Double-Swing, plus mixed versions. Timing is *Slow Slow Slow Slow, Slow Slow* for all four:

Describing for both Man and Lady, one version dances *Touch Step Touch Step, RockApart Recover*; or, *Step Touch Step Touch, RockApart Recover*; or, *RockApart Recover Touch Step, Touch Step*; or, *RockApart Recover Step Touch, Step Touch*. A Kick-Step or Dig-Step may substituted for a Touch-Step.

(See Six-Count-Swing, Taiwanese-Jitterbug, Single-Swing, and Triple-Swing.)

Double-Telemark or **Double-Open-Telemark** or **Double-Telemark-to-Semi-Closed:** A Leadable Coupledance Pattern, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and **International Tango**. Consists of two Measures, seven Steps. Of the three possible Timings, one is *Slow Quick Quick, And Quick Quick Slow.*

Total Couple-Rotation is at least 1 3/4 Turns Counter-Clockwise. Begins in Closed Position #1 and ends in Semi-Closed (Promenade) Position.

Consists of **two Telemarks-to-Semi-Closed Figures**, except, instead of the 3/4-Turn, these are increased to a 7/8-Turn each, (Counter-Clockwise). Also, there is this "*And*"-across, where both Quickly Step-Thru and Across Left, for her Pickup to Closed Position, ready for the second Telemark-to-Semi-Closed Figure. It is best for the first Telemark to complete one Full-Turn.

(See Telemark series, and Quick-Open-Telemark.)

Note: The other two Timings are *Slow Quick Quick, Quick Quick Quick Quick*; and *Quick Quick Quick Quick, Quick Quick Slow.*

Double-Time: A Close-Order-Drill command for service men Marching; an order for the troops to Jog or Trot.

Double-Timing or **Double-Rhythm:** A Basic Coupledance Movement; Stepping twice to a Beat normally One-Stepped.

Double-Tracking: A General Coupledance Term for a means to be avoided in all dancing. One who dances Forward (and/or Walks-Forward) with Feet Spread more apart than normal; walking with a Slight Sideward Sway as if bow-legged or as with a sticky crotch. Instead, one's Knees should Brush.

Double-Twirl: See UnderArm-Turn-with-Spin.

Double-Under: A Leadable 1 1/2-Measure, Six-Count-Triple-Timing, Coupledance Pattern suitable for Eastern **Swing**, West-Coast-Swing, and Jive. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in Left-Open-Facing Position. Partners Change-Places under a Single-Arch, first the Lady then the Man.

Lady is Tucked and Spun a Full-Turn Clockwise Underarm then she Triples In-Place. In six Steps, the Lady dances *TuckSpin3/4CW forturn1/4CW InPlace, ball Flat flat.*

Man Rocks-Apart, Recovers, then Quarter-Turns Clockwise, Leading his Lady Underarm, then he goes Underarm, Half-Turning Counter-Clockwise while Tripling. In eight Steps, the Man dances *backward RecoverTurn1/4CW* with CBM *ball Ball flat, UnderForSwivel1/2CCW closeball Flat.*

Similar to **She-Go-He-Go**. (See Underarm-Single-Turns, Lady's-Right-Underarm-Turn, Tuck, Tuck-In, Tuck-In-Turn, and Arching.)

Double-Whip: A Coupledance Term for two Whips in Sequence.

(See Continuous-Whip.)

Double-Work or **Pas-de-Deux** (*pah-duh-duh*, French for *dance for two*): A **Ballet** and Exhibition, Coupledance Term for all Movements, Figures, and Patterns in which one dancer, usually the Lady, is Supported or Partnered by another.

(See Enlevement, Aerial, Aerials, Lift-Throw, Lift, Throw, Loft, Volta, Fish-Dive Position, Detroiter, Poisson, and Lifts-to-Chest-or-Shoulder. Also see Attitude-Line, Arabesque, Plie, Develope, Ronde, Coupe, and Pirouette. Also see Couple, and Partner.)

Doudlebska: A Czech Traditional **Folk** Coupledance in a Circle; a Polka.

Down(1)(*dwn*): A Basic **Coupledance** Action; Moving or directed Downward from a Higher to, or in, or Toward, a Lower Position; or, to descend to a Lower Height or level.
(See Height, Higher, Lower, Compression, and Up.)

Down(2): A **Longway-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Meaning Towards Foot or Bottom of Longway-Set.
(See Below, Above, and Up.)

Down-and-Dirty: A **Swing** Coupledance Term; referring to dancing to a Slow and Lay-Back Swing, to a Cadence as Slow as 26 Bars per minute. While **Coupledancing**, his Lady's Right Hand is held straight Down, so much so the Man is Hunched-Over.
(See Closed Position #6.)

DownBeat: A General **Coupledance** Term; commonly Termed the first Count of a Measure, but the story is more complex. The various **DownBeats** are usually accented differently. For example, take the first two Measures of a song in 4/4 Time, Stepped *1&2&3&4&,5&6&7&8&*:
All eight numerals are DownBeats, (while all eight ampersands are UpBeats.) Numeral *1* is the **One-Beat**, the **Major-Primary-DownBeat**. Numeral *5* is also a **One-Beat**, but it is the **Minor-Primary-DownBeat**. Numerals *2* and *6* are both **Two-Beat** and **Secondary-Downbeats**; of these, *2* is the **Major-Secondary-Downbeat**, while *6* is the **Minor-Secondary-DownBeat**. Numerals *3*, *4*, *7*, and *8* are **Tertiary-Downbeats**.
For Competing, Exhibition, and for enjoyment of correct feel, if dancing any American Eight-Count Timing, **Coupledancers** should Start their beginning Pattern (Break) on the **Major**-Primary-DownBeat, (not on the Minor.) If dancing Six-Count, this is less important, since **every other Measure** will then Start on the **Major**-Primary-DownBeat. For certain International Latin dances, the Couple should Break on the **Major**-Secondary-DownBeat.
(See Primary-DownBeat, One-Beat Timing, and Two-Beat Timing.)

DownBeat Timing: See One-Beat Timing.

Down-Line(1): A General **Coupledance** Action; proceeding Toward Line-of-Dance.
(See Line-of-Motion.)

Down-Line(2): See Line-of-Motion.

Drag(1)(*drg*) or **DrawClose**: Two Leadable, Basic **Coupledance** Actions, Left or Right. Drawing the Free-Foot **Slowly** to Closing with one's Supporting-Foot, **without** a Change-of-Weight.
CloseTouch is same except Movement is **Faster**. Similar to **Tango-Close**. (See Draw, Step-and-Drag, TowardClose, TurnClose, and Fan.)

Drag(2): A General **Coupledance** Action; to Pull, draw or haul along the Dancefloor, especially by force, (do not do); or, reluctant or difficult Movement; or, to prolong or retard Movement.
(See Biomechanics.)

Drag(3): A Slow-**Foxtrot** Movement; Dragging one Heel-Tip Rearward while Throwing-the-Foot.

Drag(4): A **Swing** and **Merengue** Coupledance Movement; Dragging one foot by its Instep.

Drag(5): A Leadable, Dramatic, Traveling **PasoDoble** Coupledance Pattern, four Measures, 14 Steps in length.

Danced entirely Facing Closed in PasoDoble-Hold. Travels Sideways Towards the Man's Right with no Turning. For two Chasses each, Pattern is **danced first with Elevation, then Down, then again with Elevation**. This is followed with a Quick Long Step, then with a very Slow **Drag**.

Rhythm Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick, Quick Quick Quick Quick, Quick Slooooooooow.*

Man dances *Sideward close Sideward close, Sideward close Sideward close, Sideward close Sideward close, Sideward* cloooooooose**.*

Lady, Following, dances *sideward Close sideward Close, sideward Close sideward Close, sideward Close sideward Close, sideward* Clooooooooose**.*

(See Chasses-to-Right.)

Notes: 1) One's Weight settles onto Heels at Step 12.

2) * A Long Sideward Step, Down, Ball-Flat, Bending the Leading Knee.

3) ** Slowly **Drag** the Trailing Foot for three Counts and finally take Weight on it on Count 16. End Straightening Supporting Knee.

4) May be preceded and/or followed with **Sur-Place**.

Drag-Hesitation: A Leadable, one-Measure Coupledance Movement suitable for both **Viennese**, and for the **Period, Hesitation, Medium-** and **Slow-Waltzes**. Drag-Hesitation creates a Pause or change in the Rhythm Timing.

Usually from Closed Position, the Couple Turns Counter-Clockwise to Feathered Position then both Partners Hold.

Man dances *forturn1/8CCW* with CBM *SideTurn1/4CCW Hold* with Left Toe Touching Pointing.

Lady, Following with Head-Closed, dances *BackTurn1/8CCW* with CBM *sideturn1/4CCW hold* with Right Toe Touching Rearward.

(See Hesitation-Change, and Hesitation.)

Dramatic: A General Coupledance Term. To dramatize one's dance presentation by making it exciting or thrilling, characterized by one's theatrical Action or spirit.

(See Baroque, and Florid-Style.)

Dramatic-Landing: An Unleadable, Lady Athlete or Cabaret Dancer's Term or Action. **Dramatic-Landings** are suitable for use by **Gymnasts** in **CheerLeading**, with Gymnastic **Drill-Teams**, and with **High-Impact-Aerobics**, (SportAerobics,) among other uses.

A **Dramatic-Landing** is an Ending where the Lady Lands in the **Splits**, flat on her crotch with her legs Spread Straight fore and aft.

The Performing Tumbler might do **Flying-Splits**, **Fit-Splits**, **CartWheel**, **Hand-Spring**, **Back-Hand-Spring**, or some other Aerial Stunt, and then End in this **Dramatic-Landing**.

(See Cabaret-Splits, Leg-Stretch-On-Arm, Supported-Splits, Aerial-Splits, Traveling-Splits, Split, Flip-Split, Back-Flip, and Aerial-Swivel.)

Draw (*drw* or *dr*) or **TowardClose:** Two Leadable, Basic Coupledance Actions, Left or Right. The Free-Foot is Slid without Weight toward the Supporting-Foot **without Closing**; or, Movement of one Free-Foot in the direction of one's Supporting-Foot; or, Movement of one's Body in the direction of one's Partner, yet **not quite Closing** Together. There is **no Change-of-Weight**.

(See Drag, CloseTouch, TurnClose, Tango-Draw, and Fan.)

DrawClose: See Drag.

Draw-Step: See Canter.

DRC: See Diagonal-Reverse-Line-of-Dance-and-Center-of-Hall.

Dress: See Costume.

Dress-Code: Traditional strict Dress-Code for Coupledancing seems to have always been in force. At the Hollywood Paladium in the 1930-40s, all men were required to wear both a jacket and tie, no matter how hot the weather.

In the period in America between 1890 and 1910, "proper" dress code while on the Ballroom Dancefloor was both modest and strict. Both custom and the proprietor would allow no slits in lady's skirts. Every "gentleman" was required in those days, also, to wear both a jacket and tie, no matter how hot the weather. Not one man was allowed to substitute a sweater for this required jacket.

Although no man was allowed a hat while dancing, the ladies were encouraged to wear one. Most of the "fine" ladies danced wearing their large and fancy "chapeaus".

Comparing this with Vienna in the 1830s, every "gentleman" was required to wear a top hat there while Coupledancing.

For the Waltz in 1885 New England, "A gentleman is not to put his bare Hand on the waist of a lady, if he happened to be without his gloves then he could use a handkerchief in his Hand."

(See Costume.)

Dress-Left! See Military-Team.

Dress-Right! See Military-Team.

Dress-Right, Close-Interval: See Military-Team.

Drift-Apart or **Float-Apart** or **Ease-Away:** A Leadable, Basic Coupledance Movement; Easing-Away from Partner while Coupledancing, but retaining Hand-in-Hand contact.

(See Explosion.)

Drill-and-Dance-Team: See Drill-Team.

Drill-Team or **CheerLeaders** or **PomPon-Girls** or **Dance-Team** or **Dance-Drill-Team** or **Drill-and-Dance-Team** or **Cheer-Dance-Team** or **Pom-Squad** or **Spirit-Squad** or **Danz-Squad:** One class of the **Formation-Teamdancing** Genre. Beginning in the 1970s, **CheerLeading** has developed into **Cheer-Dance Teams**, dancing in **Formation** usually at athletic pre-game and halftimes. These are highly Competitive precision dancers in junior high, high school, college, university, and Professional, but mostly in high school. All have at least three hours rehearsal a week. Almost always all-girls, but males have joined, as Male-Tumblers, or have formed their own Teams in the 1990s. There are regional, national, and international Competitions.

Types of Drill-Teams are:

1) **CheerLeader Drill-Teams:** Through the **National Cheerleading Association**, certain schools have CheerLeader Squads with Choreographed dance Routines to band music. **Pom-Squads** have **Pom-Pons**, and are sometimes composed of **CheerLeaders**. Certain Competitions are held in Tokyo.

Schoolgirls may be **Lift-Thrown** for breathtaking **Aerials** by their CheerLeading teammates, where they fluidly Twist and Turn in Performing **Aerial-Splits**, **Arabesques**, and the like. Co-Ed is girl CheerLeaders with their Male-Tumbler Supporting Partners for **Spots**. They all have highly Skilled and disciplined Coordination with precise Timing. This qualifies them as excellent Coupledancers.

2) **Gymnastics Drill-Teams:** Much the same as for CheerLeader Drill-Teams.

3) **Professional Drill-Teams:** Much the same as for the other above Drill-Teams, except that the dancers are paid. Companies pay to have their name and logo featured in a contest or Show.

4) There are various other kinds of Drill-Teams not listed here.

One must be COMMITTED to dancing in one's Team; usually there is a contract, and even a permission form, to sign. There may be a fee to join, Costume charge, monthly dues, weekly Practices with fines for missing or for lateness or for not in Costume. There is usually monthly traveling for weekend jaunts, maybe world-wide.

(See SportAerobics, Cheer-Pom Coach, Showdance, Teamdance, Teamdance-Choreography, Teamdance Positions, Drill-Team-Stack, Military-Team, Formation, Rank, File, On-Stage, Facials, Pom-Pons, Dance-Sneaker, and Novelty-Props. Also see Line, Chorus-Line, Line-Formation, Kick-Line, and Line-Captain. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Technical-Merit, and Artistic-Presentation. Also see Nationals, World-Cup, and All-Star-Squad. Also see Co-Ed-Squad, All-Girl-Squad, Cheer-Squad, Pom-Squad, Cheer-Division, and Pom-Division. Also see Competition, Competition-Age-Categories, Competition-Levels, and Competitive-Dancers. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see Stepping-On-To-the-Floor, Hitting-the-Mat, Mat, and All-Look-and-Move-As-One. Also see Gymnastic-Feats, Aerobatic-Maneuver, Ground-Bound, Aerials, Flyer, Stunt, Poisson, High-Kick, and Side-Leg. Also see Aerial-Swivel, Hand-Spring, Back-Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Lift, Loft, Lifts-to-Chest-or-Shoulder, Throw, Enlevement, Elevation, and Dead-Weight. Also see Alight, and Touchdown. Also see Tryouts, Clean, Sloppy, False-Start, Error, Slip, and Slipped-Out. Also see Coordination, Locomotor, Tuck, Tumbling, Tumbling-Error, Tumbling-Pass, and Tumbling-Tryouts. Also see Drum Corps International, Military-Team, Showdance, Chorus-Line, Line-Formation, Line-Captain, Dance-Sneaker, and Kick-Line. Also see Drum Corps International.)

Drill-Team-Stack: Relating mostly to **Drill-Teams** and **CheerLeading**, a Coupledance Term for various **Formations** of **CheerLeaders** daringly stacked upon one-another, often pyramid shaped, and usually **Co-Ed** with **Male-Tumblers** on the bottom.

(See Drum Corps International, National Cheerleading Association, and Nationals. Also see Cheer-Pom Coach, Showdance, and Teamdance Positions. Also see Co-Ed CheerLeading, Large-Squads CheerLeading, and Small-Squads CheerLeading. Also see Gymnastic-Feats, Aerobatic-Maneuver, Aerials, and Ground-Bound. Also see Stunt, Flyer, Arabesque, High-Kick, Side-Leg, and Poisson. Also see Tryouts, Clean, Sloppy, False-Start, Error, Slip, and Slipped-Out. Also see On-Stage, Mat, Spot, and Major-Player. Also see Lift, Lifts-to-Chest-or-Shoulder, Dead-Weight, Lift-Bent, Lift-Straight, Enlevement, Elevation, and Poisson. Also see Alight, and Touchdown. Also see Facials, Dance-Sneaker, and Novelty-Props.)

Drive: A Basic Coupledance Term; the smooth, horizontal Movement of one's Center-of-Balance from off the Supporting-Foot.

Driving-Her: A Basic Coupledance Term; Man Leading his Lady with gusto; or, Pushing on her.

(See Impulse, Pull, Force, Heavy, Yank, Spring-Action, and Pulse.)

Drooping-Shoulders: See Shoulders-Rolled-Back.

Drop: A Leadable, General Coupledance Action or Movement, suitable for all **Tangos**, for International **Rumba** and **Bolero**, for **DiscoCha**, **DiscoSwing** and all **Hustles**, and possibly for other dances.

A **Drop** is the sharp Lowering of a Body, usually the Lady's, in a Staccato fashion. In addition, a **Drop** is where the Lady's Body Weight is caught and supported by her Man, while usually some Body-part of the Lady has remained in contact with the Dancefloor.

(See Death-Drop, and Dip.)

Drop-Action: A partially Leadable Movement for Ending **West-Coast-Swing** Coupledance Patterns; the last (lack of) Movement prior to beginning the next Pattern.

Man has a *StepBackward*, then he leaves and Holds his Left Toe Forward for a Freeze.

Lady has a *stepbackward TouchForwardHold*.

(See Anchor-Step, and Coaster-Step.)

Drop-Hinge or **Sentado-Hinge** or **LaSentada:** A possibly Leadable Coupledance Picture-Figure, at least one-Measure long, suitable for American and Argentine **Tangos**, for Slow **Waltz**, for all **Rumbas** and **Boleros**, among other dances. Timing varies.

Man, if from Closed position, first Steps *Backward* a Quarter-Turn Counter-Clockwise; but if from Semi-Closed position, the Man first Steps *Crossward* Thru. His second Step is wide *sideward* and he applies a Softened Left Knee. Man partially Supports Lady with his Left Knee. His hips are then eased Contrabody into his Lady as he views her face. **Man Flexes his Right Knee against his Left Knee as his body Rotates Counter-Clockwise, which Leads Lady to Cross her leg.**

Lady Following, first Steps either *forward* or *crossward* Thru. Her second Step is a wide *SideTurn1/4CCW*; her third is a *crossbehind* as she continues Turning with CBM. This last Step is Well under her Body with her Left Knee Bent to Support her Weight. Her Head is Closed with chin Up, and her hips are Well Up. Then Lady's Free-Knee of her Right leg is Raised to Cross her Left Knee; her Right Free-Foot is Across and against Outside of the Knee of her Left Supporting-Leg.

Similar to **Hinge**. (See Sentado-Line, Sentado-Hinge Position, Cross-Foot-Across-Knee, Cross-Foot-Across-Ankle, Hinge-with-Shape, Hinge-Line, and Hinge Position.)

Drop-Oversway-from-Closed: A partially Leadable, 1 1/2 Measure Coupledance Picture-Figure, suitable for **International Tango**. From Closed position #1 for Tango, begins with an approximate 3/4-Turn Counter-Clockwise in two Steps. Rhythm for 2/4 Timing is *Quick Quick Slow, Slow.*

In the first two Steps, the Man dances *forturn1/4CCW ForSwivel1/2CCW*, his Lady dances *BackTurn1/4CCW heelturn3/8CCW.*

The Picture-Figure *Slow, Slow* portion follows:

Man dances Semi-Closed and Flat *diagforward*, bending his Left Knee and Stretching Left side, with CBM to reach for Patch. Partners Facing, he views Lady, his Right Toe remains Extended and Pointed.

Lady, Striding Low, is to dance one lengthy Right Step, reaching with her Right Knee to touch the Inside of Man's Left Knee; her Step is *DiagForTurn3/8CCW*, with her Supporting Right Knee bent and her Right side Stretched. Her Left Toe is Extended and Pointed. She looks Well to her Left and Up.

(See Throwaway-Oversway.)

Drum-and-Bugle Corps: See Drum Corps International.

Drum Corps International or **DCI:** Begun about 1970, an offshoot from the American Legion. **DCI** Performances require a huge area, therefore shows are almost always conducted on football fields, facing their stadium audience toward one side only. **Teams are very competitive.** Choreography is danced and played with military precision, each team using perhaps a hundred or more highly Skilled young men and women. Costumes are Flashy. Many horns, xylaphones, other instruments, flags, fake rifles, and other items might be utilized.

A competitor of the **National Cheerleading Association**. (See International Sport Aerobics Competition, Military-Team, Drill-Team, Teamdance, Showdance, Chorus-Line, Line-Formation, All-Look-and-Move-As-One, and Novelty-Props. Also see Adjudicator, Judge, Judgement-Call, Scrutinize, Technical-Merit, and Artistic-Presentation.)

Drunken-Step: See Borracho.

DRW: See Diagonal-Reverse-Line-of-Dance-and-Wall.

DSD: See Dance-Step-Description.

Duck: An Unleadable, General **C**oupledance Movement suitable for the **Country-Twostep**, **West-Coast-Swing**, and other dances. From Open-Facing or Left-Open-Facing Position, or from a Shake-Hands or Left-Shake-Hands Position, the Man (or Lady) **Duck**s by **Dipping** Low to pass under one's own arm, that one which is retaining the Partner's Hand.

(See Continuous-Duck, Head-Loop, Underarm-Single-Turns, Box-the-Gnat, Swat-the-Flea, California-Twirl, Curlique, and Tunnel.)

Duck-Walk: See Waddle.

Duke-of-Perth: A **Scottish** Traditional **Folk** Coupledance of the combined **Reel** and **Country-Dance** categories. Men and Ladies still dance this today, in a Circle as a Choreographed Routine. There is much Skipping, multiple Changing of Partners, Changing Hand Holds and Weaving in and out. **Duke-of-Perth** has Medium Timing.

(See Scottish Folkdance.)

Dummying: A **West-Coast-Swing** Coupledance Term for one to dance the Basic Step over and over, so that one's Partner may Practice their Fancies and/or Break-Endings.

Dupe-Meter: See Duple-Meter.

Duple: See Duple-Minor.

Duple-Meter or **Dupe-Meter:** A General Coupledance Term for a Time-Signature with two Beats to the Measure.
(See Beats-per-Measure, and Triple-Meter.)

Duple-Minor or **Duple** or **Four-Handed-Set:** A Coupledance Term used in Traditional **Country-Dance**.
A **Duple-Minor** is two Couples in each **Minor-Set** of a **Progressive-Longways**.
A **Duple-Minor** is also two Couples at Head- and at Foot-of-Set in a **Progressive-Longways**, with three Couples in each **Minor-Set**.

Dynamics: A General Coupledance Term. **Dynamics** is Intensity Variations, varying the degrees of Body Motion, characterized by rate of Movement, Energy and Timing changes, and/or changes of Mood.

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GOTCHA!

Leg-Crawl Pose
PasoDoble in the International Latin Division

Painting by Nancy Raquel Flores
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Ease-Away: See Away, and Drift-Apart.

TRY East-Coast-NightClub-Twostep: Believed to be a variation of Buddy Schwimmer's original **NightClub-Twostep**. A Leadable Spot-Coupledance, with a six-Step Basic Pattern, danced at between 60 and 80 Beats-per-Minute (BPM) ideally at 70 BPM, to music in **4/4 Time**, (while California-NightClub-Twostep is usually danced to music in 2/4 Time.) Rhythm is *Quick Quick Slow, Quick Quick Slow.*

The Basic Step is danced Relaxed and informally in a Loose-Closed Position, Partners some four to six inches Apart, Toe-to-Toe and Eye-to-Eye, and with Man normally Facing the Wall. Dance **begins with Feet Spread shoulder-width Apart** and with Weight on Trailing-Feet.

One's Foot leaves the Dancefloor and Travels some 15 inches into Fifth Position on every **first** *Quick*. With this **East-Coast-NightClub-Twostep**, about three-quarters of one's Weight is applied on each *RockBack* Step. Conversely, with the California-NightClub-Twostep, only about one-quarter of one's Weight is applied. Compared to California-NightClub-Twostep, *Slow*s are thereby held for a shorter time with this **East-Coast-NightClub-Twostep**, similar to Twostep. Coupledanced first to the Man's Right then to his Left.

Man dances *diagrockback Recover widesideward, DiagRockBack recover WideSideward.*

Lady, Following, dances *DiagRockBack recover WideSideward, diagrockback Recover widesideward.*

Similar to the **NewYork-NightClub-Twostep**. (See DiscoCha, and Fifth-Position-Break Patterns; both of which first **Cross-Behind**. Also see the following which all Step **Sideward first**: Slow-Twostep, DiscoSwing, Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, Side-Cross-Hesitation, Balance-Sideward-Close, and Twisty-Balance.)

East-Coast Swing: See Eastern Swing.

Eastern Swing or **East-Coast Swing** or **Swing-Boogie** or **Boogie** or **Bop** or **Circular-Swing** or **Rock-`n'-Roll Swing** or **Imperial Swing** or **Supreme:** A Genre of Six- and Eight-Count, joyful Coupledances in Syncopated 4/4 Time. The most popular Coupledance Genre in the United States for over 70 years. Its basics make a carefree, relaxed dance that most everyone can master. All of the various Eastern Swings are outgrowths of the original Lindy-Hop, which may have originated from the Texas-Tommy. **Eastern Swing** has been officially designated the American National Dance.

Agile, Clockwise-Turning Patterns that cover a Circular space in a limited area. The Amalgamation includes the LINDY-HOP or JITTERBUG, NEWYORKER, SHAG, LINDY, and many other dances. All are characterized by a Rock-Apart or Break-Back, Away from each other, upon each Pattern danced. All the Eastern Swing Family of Coupledances are generally danced to a Faster Beat than are those of the West-Coast-Swing Family.

All have Six-Count-Swing and Eight-Count-Swing Steps intermixed. With Six-Count-Swing, the Man generally remains near one spot while his Lady dances swiftly about him in Passing-Patterns. With Eight-Count-Swing, Partners generally Couple-Rotate Clockwise together.

Rock-`n'-Roll Swing is normally Coupledanced more Upright, as compared with very Flexed-Kneed **Swing-Boogie** Coupledancing.

The highly Stylized **Imperial Swing** (from St. Louis, MO) is danced with the second Step of the first (Forward) Triple **in Third-Position**, (see Five Basic Foot Positions.) This is its most identifying characteristic.

(Also see Swing, West-Coast-Swing, Jive, and Balboa.)

Easy-Level: A General Coupledance Term. **Easy-Level** refers to Coupledances that are Choreographed to a **Beginner**'s Level of Skill; or, refers to a Coupledancer considered to have a **Beginner**'s Level of Skill; or, to a Basic-Class in which Coupledancers with **Beginner** Skills are taught.

(See Basic Figures, Introductory-Stage, Intermediate-Skill-Level, Advanced-Level, Challenge-Level, Difficulty-Levels, Pre-Novice-Level, Novice-Level, Amateur-Level, Amateur, and Phase.)

Ecart (*ay-KART*, French for *to separate*): A Leadable, Intense and Dramatic, **Fallaway** Checked-Coupledance Figure, used in the **PasoDoble**.

With an Appel In-Place for both, begins Closed in the PasoDoble-Hold, and ends in CBMP in the **Flat-Whisk** Position. Ends with Inside Toes Pointing Down-Line and Toward Partner.

Four Steps, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*.

Man dances *Appel* Flat *forward* Heel-Lead *DiagBack1/8CCW* Ball-Flat *crossbehind* Ball-Flat.

Lady, Following, dances *appel* Flat *Backward* Ball-Flat *diagback1/8CCW* Ball-Flat *CrossBehind* Ball-Flat.

(See **Ecart-Promenade-Link-Right**. Also see Back-Whisk, Fallaway-Whisk, and Whisk. Also see Basic-Movement, Deplacement, Attack, and Sur-Place. Also see Fallaway-Ending-to-Separation.)

Notes: 1) Ecart links from Closed to Semi-Closed Positions.
2) May be preceded with **Sur-Place**, or **Basic-Movement**.
3) May be followed with a **Grand-Circle**, or **Huit**.

Ecarte (*ay-kar-TAY*): Two General Coupledance Actions or Movements, Left or Right, Mirror-Image Opposite. **Ecarte** in French Ballet means **separated or thrown wide Apart**. **Ecarte** is one of the **Ballet Body Positions**.

Beginning in Butterfly Position, and with Weight on the Foot that will be Inside-Feet, Partners almost Quarter-Turn from each other by abruptly parting with one set of Opposing-Hands. This Free-Hand for each is simultaneously Raised in a Curve overhead, and their Free-Toe is Pointed Away from each other. Their eyes view their Raised Palm.

(See Separation, Apart, ApartTouch, Acknowledge, Away-Step-Step, Hitch-Apart, Balance-Back, ThrowOut, and Reverse-Minuet.)

Ecart-Promenade-Link-Right: A Leadable, intense and Dramatic, **Fallaway** Spot-Coupledance Pattern with a **Link**, used in the **PasoDoble**.

With an Appel In-Place for both, begins Closed in the PasoDoble-Hold, then moves in CBMP to the **Flat-Whisk** Position; Recovers and Links to Closed, again Facing in the PasoDoble-Hold.

Eight Steps, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick*.

Man dances *Appel* Flat *forward* Heel-Lead *DiagBack1/8CCW* Ball-Flat *crossbehind* Ball-Flat; *ForCross* to Promenade, *closeswivel1/8CW* to Face, *Sideward* Ball-Flat, *close* Ball-Flat.

Lady, Following, dances *appel* Flat *Backward* Ball-Flat *diagback1/8CCW* Ball-Flat *CrossBehind* Ball-Flat; *forcross* to Promenade, *CloseSwivel1/8CCW* to Face, *sideward* Ball-Flat, *Close* Ball-Flat.

(See **Ecart**. Also see Back-Whisk, Fallaway-Whisk, and Whisk. Also see Fallaway-Ending-to-Separation.)

Notes: 1) May be preceded with **Sur-Place**, or **Basic-Movement**.
2) May be followed with **Chasses-to-Right**.

Ecole de Danse du Theatre National de l'Opera: See Ballet, French School.

Economy-of-Movement: A General Coupledance Term, meaning orderly, efficient, proficient, and/or frugal management of one's Movements, with a minimum of effort.
(See Energy. Also see Stroll, Blithe, Lightly, Lazy, Ramble, Walk, and Walking-Step.)

Ecossaise: (French = *echo says*) A Traditional Scottish **Folk** Roundance in 3/2 or 3/4 Time, that later developed into a Contra-Dance in 2/4 Time.

Edge-of-Hand or **Side-of-Hand:** A General Coupledance Term, referring to the entire outer thin edge of the Hand; that edge used for karate chops.
(See Hand.)

Egg-Beater: See Chopper.

Egg-Beater Position: See Wrapped Position.

Egyptian-Pose: A Coupledance Term referring to **Shoulder-Lead**; as in Egyptian art, with legs uncrossed, Toes and nose point Direction-of-Dance and the shoulder protrudes Forward, (not Contrabody.)
(See Feathered Position.)

Egyptian Position: See Feathered Position.

Eight-Beat-Segments: A General Coupledance Term. Most Coupledances are Choreographed in Eight-Beat-Segments, due to music usually being written in Eight-Beat-Segments, but the music often varies.
(See Musical-Eccentricities, Phrasing, Introduction, Interlude, Bridge, Truncation, and Coda.)

Eight-Count-Swing, including **Eight-Count-Triple-Timing:** There are many means of Stepping and Timing Eight-Count **Break-Patterns** to the 4/4 Time Rhythm of a **Swing** Coupledance. One might visualize Eight-Count-Swing as **Six-Count-Swing** #15 or #16 with two additional *Slow*s between the Triples.

Man may Coupledance Eight-Count, two-Measures, in the following six ways:
(1) *slow Slow slow hold, Slow slow Slow Hold* = Single-Timing.
(2) *slow hold Slow slow, Slow Hold slow Slow* = Single-Timing.
(3) *slow Slow tap step, Slow slow Tap Step* = Double-Timing.
(4) *tap step Slow slow, Tap Step slow Slow* = Double-Timing.
(5) *slow Slow quick And slow, Slow slow Quick and Slow* = Triple-Timing.
(6) *quick And slow Slow slow, Quick and Slow slow Slow* = Triple-Timing.

*Slow*s, *Tap*s and *Hold*s take one Full-Beat of music; *Quick*s take a 3/4-Beat; and, *And*s take a 1/4-Beat.

Lady Follows Mirror-Image Opposite. It is not an absolute requirement that the Lady match the Man's Break-Pattern or Footwork, except when in Closed Position #5 or #6.

Eight-Count-Swing #5 is almost ChaCha Timing.
(See Body-Rhythm.)

Eight-Count-Triple-Timing: A Coupledance Term. Used in **ChaCha**, **Lindy Swing**, and other dances.
(See Eight-Count-Swing.)

Eight-Count-Turn: See Peabody-Turn, Basic.

Eighteenth Century Coupledancing: Many Traditional folk or national dances were danced, which were taught in the American Colonies by people who had recently come from various countries of Europe. These dances had been handed down from generation to generation.

Also Coupledanced, were the fashionable dances which were being taught and danced in the schools and at the great Balls of England and France. Among others, were the **Minuet**, **Cotillion**, **Rigadoon**, **Country-Dances**, **Hornpipe** Steps, **Reels** and **Jigs**. France continued to be the arbiter of taste for Court-Dancing till the 1790s. Wherever its origin, a new Coupledance would receive its final form and polish in France.

Pierre Rameau's book, "Maitre a Danser" (Paris 1725) is considered the standard work concerning the technique of Eighteenth Century Coupledancing. In it, he describes how to dance the **Galliard, Minuet, Gavotte, Courante**, and **Rigaudon**. Coupledances in which Partners embraced each other in public were introduced in the 1790s to the horror of many, but which set a new Style. One's Feet were no longer turned outward in these new Coupledances.

(See Court-Dance, and Dancing-Master.)

Eightsome-Reel: A **Scottish** Traditional **Folk** Coupledance of the combined **Reel** and **Country-Dance** categories. Four Men plus four Ladies together, still dance this today, in a changing Square and Circle as a Choreographed Routine. At times, seven form a ring with one Centered; the Centered one dances a Highland-Fling. Medium Timing, Rhythm is *And Skip And Skip And Skip And Skip*. Also with some Hopping.

(See Scottish Folkdance, and Bush-Dance.)

EightStep-Swing: See Triple-Swing.

Elance: See Dart.

Elancer: See Dart.

El-Baile-Del-Palo: A Traditional **Folk** Coupledance from Guam.

Elbow-Bend: A Leadable General Coupledance Action. Following, the Lady's Right Elbow-Bend is ALWAYS matched to her Man's Elbow-Bend, of his Hand that she is Clasping. Leading, the Man sets their spreading distance Apart by the amount he bends his elbow, especially in Left-Open-Facing and Shake-Hands Positions. Straight arms can lose desired Resistance tautness, where a Partner's arms can feel like loose spagetti.

Elbow-Grip: See Forearm-Grasp.

Elbow-Lead or **Forearm-Sweep** or **Back-of-Hand-Sweep:** A General Coupledance Action for Styling, using either Right arm, Left arm, or both arms simultaneously. A good looking arm Movement, suitable for use when dancing such Figures as New-Yorker. The elbow is Raised chest-level and protrudes first, fairly slowly, followed by the Forearm-Sweeping, then wrist and Back-of-Hand-Sweeping in a circular, horizontal arc. The Right elbow would Sweep Clockwise, the Left elbow Counter-Clockwise.

(See Elbow-Sweep.)

Elbow-Lead: See Elbow-Spin.

Elbow-Spin or **Elbow-Lead:** A Leadable, General Coupledance Movement. There are two ways for the Man to Elbow-Spin his Lady, Left or Right. With his Lady Arm-Linked in Side-by-Side Position, with her arm on top, the Man Pulses with his elbow into the crook of her elbow to Spin her.

Elbow-Sweep: A General Coupledance Action, using either Right arm, Left arm, or both arms simultaneously. A good looking arm Movement, suitable for use when dancing certain Latin Rhythm Figures. The Sweeping elbow is first brought in to one's side, then it Sweeps Outward in a circular, horizontal arc. The Right elbow would Sweep Clockwise, the Left elbow visa-versa.

(See Elbow-Lead.)

Elbow-Swing or **Arm-Left** or **Arm-Right:** Two Leadable, General Coupledance Movements, Figures or Patterns, Mirror-Image Opposites, used mostly in **Folkdance** and **Country-Dance**, and suitable for **Twostep** and other dances.

Linking arms with another dancer, hooking either both Left elbows or both Right elbows for Couple-Rotating a Half-Turn, Full-Turn, or 1 1/2-Turns. Both Partners may Shuffle or Scoot on Same-Feet. Inside-Foot Steps almost In-Place.

(See Wagon-Wheel, Swing, Allemande, Reeling-Action, Waist-Swing, Highland-Swing, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, Windmill, and Buzz-Step, Partners.)

ElCuadro: See Box-Step.

Electric-Kicks(1): An Unleadable Spot-Dance Step, suitable for **Hip-Hop**, **Country-Western** Fixed-Pattern-Partner-Dances, **Line-Dances**, and for other dances. Performed either Singular or as a Couple in Open Position. One-Measure long, Rhythm Timing is *Slow slow Slow slow.*

Step and Kick are Executed simultaneously. Each Kick is only slightly off Dancefloor.

Man (or person) dances *Formulekick backForKick Backforkick forMuleKick.*

If as a Couple, the Lady dances Mirror-Image Opposite.

(See Double-Electric-Kicks.)

Electric-Kicks(2): A Leadable, General Coupledance Figure; Rocking-Steps, Forward and Backward. Usually danced to Four-Count Timing, *Slow Slow Slow Slow.*

Dance Position varies. Feet are Apart with one ahead of the other. Weight is shifted. The Free-Foot usually is Raised with each Step.

Man dances *forward Backward forward Backward.*

Lady, Following, may dance *Backward forward Backward forward*, if in Closed Position.

(See Hitch-Four, Double-Hitch, Forward-Hitch, and Coaster-Step. Also see Rock, Rocking-Steps, Rock-Steps, Rock-Turn, Forward-Rock, Rock-Back, Rocking-Chair, and Rock-the-Boat.)

Elegance-of-Movement: A General Coupledance Term. Tastefully opulent and ornate Movement, fastidiously danced. Or, richness in Style of dance, with refinement and Grace.

(See Projection, Style, Technique, Free-Hand-Fashioning, Port-de-Bras, Dexterous, Adagio, Facials, On-Stage, Master, Professional-Level, Adroit, and Skillful.)

Elevation: See Rise.

Elevations: Slightly Leadable, intense and Dramatic Coupledance Figures or Patterns, used in the **PasoDoble**. Either four or eight Side-Step Chasses -to-Left and -to-Right, with Body-Heights Up and Down. Danced Closed in the PasoDoble-Hold. Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*; etc.

While Stepping Sidewards, **Elevations-Up** are accomplished by **Stretch**ing the Body High on Balls through one's ankles, legs Straight but Knees not Locked. Then one Sharply Lowers for **Elevations-Down**, Stepping Low Height with **Bent-Knees** and Flat-Feet, and while Performing a **Circle-Hands**; all the while, maintaining an erect Upper-Body in a **Proud-Stance**.

Dancing **Chasses-to-Left-with-Elevations**;

Man dances *sideward Close sideward Close*, etc.

Lady, Following, dances *Sideward close Sideward close*, etc.

Dance **Chasses-to-Right-with-Elevations**, Mirror-Image Opposite.

Elevations may be danced in the following combinations, among others:

1) Two Chasses with **Elevations-Up**, then two Chasses with **Elevations-Down**, etc.;
2) One Chasse with **Elevation-Up**, then one Chasse with **Elevation-Down**, etc.;
3) One Step with **Elevation-Up**, then one Step with **Elevation-Down**, etc.;
4) Two Chasses with **Elevations-Down**, then two Chasses with **Elevations-Up**, etc.;
5) One Step with **Elevation-Down**, then one Step with **Elevation-Up**, etc.

Similar to **Chasses-to-Left**, and **Chasses-to-Right**. (See Body-Heights.)

Notes: 1) **Head Styling**: Both look Toward Direction-of-Dance upon **Elevations-Up**, then both look Away from Direction-of-Dance with **Elevations-Down**.

2) One's Weight possibly settles onto Heels at Ending.
3) May be preceded with **Sur-Place**, **Appel**, or **Basic-Forward**.
4) May be followed with **Sur-Place**, or **Basic-Movement**.
5) There are certain other Figures and Patterns wherein dancers dance in three different **Heights**; besides **Elevations**, see **Appel**, and **Sur-Place**, for the other two Heights.

ElVenado: A popular **Yaqui** native Indian dance from Sonora, Mexico, that tells a story; a fawn is fascinated by the campfire until he finally jumps into it.

Embrace: A General **Coupledance** Action; to hug, Clasp in or hold closely with the arms; or, to cling to or encircle.

(See Crush-in-Closed, and Bundle.)

Emote: A General **Coupledancer's** Term. In one's dance, to exhibit or express an exaggerated emotion or sentiment, in an effusive and theatrical manner.

(See Tango.)

En-Couronne (*ahn-koo-RAWN*): French for *in shape of a crown*. A Term of the **Ballet, French School**, for a Position of one's arms rounded Above one's Head; or arms held in a curve Above one's Head.

(See Ballet Arm Positions, and Five Arm Positions.)

En-Dedans (*ahn-duh-DAHN*): French for *Inward*. Two Unleadable, General **Ballet** and **Coupledance** Movements, Left or Right Foot in an Arc. One's Left Free-Leg Moves in a half-circle Clockwise from Behind to In-Front. Or, one's Right Free-Leg Moves in a half-circle Counter-Clockwise from Behind to In-Front.

Opposite of **En-Dehors**. (See Ballet; Ronde, Forward; and Rond-de-Jambe.)

En-Dehors (*ahn-duh-AWR*): French for *Outward*. Two Unleadable, General **Ballet** and Coupledance Movements, Left or Right Foot in an Arc. One's Left Free-Leg Moves in a half-circle Counter-Clockwise from In-Front of one to Behind. Or, one's Right Free-Leg Moves in a half-circle Clockwise from In-Front of one to Behind.

Opposite of **En-Dedans**. (See Ballet, Ronde, and Rond-de-Jambe.)

Ending: A General Coupledance Term. A Pattern of Steps or Figures for Ending a Coupledance.

(See Finale, Tag, Coda, Tail, Exit, and Add. Also see Ending Position, Curtsy, and Bow.)

Ending-Body Position: See Ending Position.

Ending Position or **Ending-Body Position**: A General Term for the resulting Coupledance Stance or Singular Stance, at the end of executing an Action, Movement, Figure, Pattern, or dance.

Opposite of **Starting Position**. (See Ending, Finale, Bow, and Curtsy. Also see Pose, Picture-Figure, Flash-Break, and Finish-the-Dance.)

For use as an **Ending Position** for Modern Smooth and Latin-Rhythm Coupledancing, and for Partner-Dancing, see the following:

See **ContraCheck**, Back-ContraCheck, Bird-of Paradise-ContraCheck, No-Hands-ContraCheck, and BackwardHold; **High-Line** Position, and Promenade-Sway; **Hinge**, Hinge-Line, Hinge-with-Shape, and Sentado-Hinge Position; **Line**, Attitude-Line, Eros-Line, Fence-Line Position, Press-Line, Lunge-Line, Hinge-Line, Sentado-Line, and Sit-Line; **Lunge**, Side-Lunge-Left, Side-Lunge-Right, and Side-Lunge-Change-of-Sway; **Oversway** Position, Oversway, and Oversway-Change-of-Sway; **Throwaway** Position, Throwaway, and Throwaway-Oversway; and **X-Line** Position.

Also see Dance Positions, Leg-Crawl Position, Knee-Up Position, Eros-Line Position, and Attitude-Line Position.

Energy: A General Coupledance Term, related to **Movement** and **Time**. Dancing **Energy** is vigor or power in Action, intensity of expression. Energy is required in any Movement, the amount varying according to the Movement and the way it is Performed. **Rhythm** may assist in obtaining improved results by minimum waste of Energy, and Rhythm may save both physical and mental Energy.

(See Economy-of-Movement, Dynamics, and Accent-of-Execution.)

Enfold or **Envelop** or **Hug**: A Leadable, General Coupledance Action with various configurations. The most common is the **Shadow-Enfold** Position, with Man Shadowing, except Man Clasps the back of both Hands of the Lady, at her wrists. The crook of his Right arm rests at his Lady's Right shoulder, and their Left arms are about her waist. All palms nearly overlap and Face her solar-plexis. Man is prepared to spread her arms, her Left then her Right.

(See Bundle.)

Engagement-of-Knees: An often wanted and required, Leadable, General Coupledance Action or Stance. Sufficient Lowering by the Couple in Closed Position can result in their Knees satisfactorily Engaging for good dancing, especially for Couple-Rotation and for International Modern Smooth Dancing.

(See Knee-Cap-Room, Feet-Between-Feet, Compression, and Flex.)

English-Quickstep: See International Quickstep.

English-Running-Step: A Leadable Coupledance Movement used mostly in **Folkdancing**. A light, Bouncing, dignified half-Walk, half-Running Step.

English-Slow-Foxtrot: See International Slow-Foxtrot.

English-Style: This General slang Coupledance Term, "**English-Style**" refers to the Internationally recognized Ballroom Dancing Style, established and systematized originally by the British.

(See International Dance, International Style, and Competition-Categories.)

English-Tango: See International Tango.

English-Waltz: See International Slow-Waltz.

En-L'Air: See Aerials.

Enlevement (*ahn-lev-MAHN*): (French for *carrying off.*) A **Ballet** and Exhibition Coupledance Term, for the Man **Lifting** his Partner En-L'Air for a Figure or Pose.

Same as **Lift**. (See Double-Work, Lift-Throw, Throw, Loft, Volta, and Aerials.)

Entertainment-Arts: See Show-Business.

Entourage: A Coupledancer's Term for a train of attendants, followers, or associates. A group of attendants accompanying or supporting the Coupledancers.

Entrance: See Introduction.

Envelop: See Bundle, and Enfold.

Equal-and-Opposite: A Basic Coupledance Term. When only Single-Hands contact, cooperation of both Partners is required to provide the necessary **Spring-Action** for Leading and Following. This is **Cooperative-Resistance**, an applied Force Equal-and-Opposite. For **Single-Hands** communication, there is **Block-and-Catch** for initiating mainly her Rearward and Forward Movements respectively, and there is **Heel-of-Hand-Lead** and **Index-Knuckle-Lead** for initiating her Sideward Movements, and Spins and Turns.

Equilibrium: A General Coupledance Term. One is in **Equilibrium** when one is in a **Balanced** condition in which all reacting influences are stabilized.

Opposite of **Out-of-Balance**.

Eros-Line or **Attitude Position:** A partially Leadable, Lady's Coupledance Picture-Stance, used in the Slow-**Foxtrot** and Slow-**Waltz**. Named after the Stance of the Cupid statue in Trafalgar Square in London.

The Lady's Right Knee is Raised, Bent and angled Outward and Rearward. Position with care to avoid vulgarity.

Identical to one of the many **Attitude-Line** Positions. (See Line, Press-Line, Lunge-Line, Hinge-Line, Sentado-Line, and Sit-Line.)

Error: A General Coupledance Term. An **Error** is a mistake, a misplay, a blunder, an unintentional Deviation from correctness. Or, an **Error** is straying from the proper Standard. Conditions exist at times where an **Error** can be catastrophic.

(See Tumbling-Error, Slip, Slipped-Out, Clean, Sloppy, and False-Start.)

Escondido (*es-cone-DEE-do*): (Spanish for *conceal.*) In Fast Waltz Rhythm, a pursuit dance and one of the Argentine **Gato** Amalgamation of dances. The Lady is Choreographed to amorously "hide" from the Man in this **Escondido** dance.

Similar to **Fimeza**, **Bambuco**, and **Jarabe**. (See Gato-con-Pelaciones.)

Escort: A General Coupledance Term describing the Man's Action of Leading his Partner; to accompany and give guidance to his Lady.

(See Guide, Invite, Direct, and Communication.)

Escort Position (*ESCP*): A Leadable Coupledance Position, to accompany and give guidance to his Lady. Suitable for **Folkdances**, all **Waltzes**, American **Twostep** and **Onestep**, both **Foxtrots** and **Quicksteps**, the **Peabody**, and other dances.

Lady's Left arm is placed in the crook of Man's bent Right arm, her Left Hand resting on his forearm, **in modified Open Position** for Strolling or Grand-Promenading.

(See Figure 11.) (See Arm-in-Arm, and Arm-Link. Also see Bow, and Curtsy. Also see Promenade Position, Skaters Position, and Varsouvienne Position.)

Escuela Bolero: (Spanish for *Bolero School.*) Andalusian 18th Century **Slipper-Dances**, that were based on a form of Classic Ballet Technique called **Escuela Bolero**.

Some of the principal **Slipper-Dances** of the Andalusian 18th Century **Escuela Bolero**, (Ballet,) for Couples, groups or Solo, were as follows: Bolero Seco, Bolero Liso, Bolero de Medio Paso, Bolera con Cachucha, Bolero Robado, and Bolero Popular; Many Seguidillas; and Fandango Ole, and Fandango Jaleo.

(See Spanish Dance, Classical-Espanol, Bolero-Classic, Cuadro-Bolero, Seguidillas, and Jaleo. Also see Ballet, Cecchetti Method; Ballet, French School; Ballet, Italian School; and Ballet, Russian School.)

Essence-of-a-Dance: A General Coupledance Term. That flavor, feel, look, that differentiates the various Coupledances with similar Step Patterns or characteristics.

(See Projection, Elegance-of-Movement, Free-Hand-Fashioning, Facials, On-Stage, Style, and Technique.)

Etiquette: A General Coupledance Term. Most Coupledancers pride themselves on being friendly, courteous and sociable on and off the Dancefloor, to both dancers and non-dancers alike, (see Manners and Looking-Circle):

a) **Personal grooming and cleanliness**, including appropriate dress, appearance, clean breath and nails, makes it possible to feel secure and confident in presenting oneself.

b) Proper **attention to a partner**, a smile, a cheery word, makes that person feel good.

c) **Encouragement** builds confidence. Good Partners cover up each other's difficulties and overlook weaknesses. They do not apologize for their dancing, but they can laugh together over an error. A word of praise or an expression of enjoyment from a Partner is all too rare a gift.

d) **Cooperation** creates a feeling of working together. It helps a Partner to try new ideas and to be creative.

e) A **lady always accepts a request** to dance unless she has a very good excuse, in which case she should not accept an invitation from another. (See My-Card-is-Full.)

f) A **man does not stand on the sidelines** when there is a lady waiting to dance.

g) A **man never leaves a lady unaccompanied** on the dancefloor.

Figure 11, **Escort Position**

European Polka: See Polska.

Even-Count: See Even-Rhythm.

Evening-Suit: See Tuxedo.

Even-Rhythm or **Even-Count:** A Basic Coupledance Term; each Step or Count with an identical Timing value.

Execution: A General Coupledance Term. A carrying out of some facet of Coupledancing. (See Styling, Coordination, and Locomotor.)

Exercise: A General Coupledance Term. A type of lesson designed to increase Coupledance Skill; or, Coupledancing for physical fitness; or, a Coupledance school graduation Exercise.

Exhibition: A General Coupledance Term for many types of Singular, Team, and Coupledancing, that is formally Performed before an audience, as a Stylized, theatrical Presentation.

(See Cabaret, Cabaret Performers, Formation-Teamdancing, CheerLeading, Chorus-Line, Line-Formation, Drill-Team, Military-Team, Jazz-Dance, Teamdance, Showdance, Theatre-Arts Dancing, and Roundance. Also see Gig, Curtain-Call, In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, Hitting-the-Mat, On-Stage, and Perform. Also see Floor-Sweep, CartWheel, Airplane, and Death-Drop.)

Exhibition Genre: Looking under **Amalgamation-of-Dances**, the following **Exhibition dances** are listed:

Exhibition Genre

Roundance, Advanced & Challenge-Level (Phases V & VI)
Showdance
Jazz-Dance
Apache Dance
Samba as Danced in Brazil
Chorus-Line
Cabaret-Style-Dancing
Dance-Drill-Team
Teamdance
Military-Team
Hula-Dance
Jack-and-Jill
Marathon Dancing
Promenade
Show-Tango
Showcase-Swing
SnowBall
Soft-Shoe
Strip-Tease
Theatre-Arts Dancing

Exit: A General Coupledance Term. A Pattern danced to the last Bars of music Ending a Routine; or the Link danced which completes one Coupledance Pattern prior to the next Pattern.

(See Finale, Ending, Coda, Tail, Tag, Add, and Truncation.)

Experienced-Dancer: A General Coupledance Term for one who is Skilled and knowledgeable through training, and the doing and seeing of dance events. Or, one who is made Skillful and proficient through actual Practice.

(See Master, Professional, Schooled-Dancer, Street-Dancer, Mechanics-Memory, Think-It-Thru, Muscle-Memory, Subconscious-Dancing, Dancing-Master, Dance-School, Dance-Teacher, and Dance-Specialist.)

Explosion or **Throw-Hand-Away:** A partially Leadable, General Coupledance Action. An **abrupt Movement Away from Partner** while Coupledancing but retaining Hand-in-Hand contact; Free-Arm Sweeps the air. Usually Opposing arms Performed simultaneously are Swept by both Partners.

(See Drift Apart.)

Expression: A General Coupledance Term. Communication through one's dance, of an idea or emotion felt by the dancer, relating to the character of a Stance, Action, Motion, Figure, Pattern or Routine. Or, a manner of Performing with Emoting Facials.

Extended-Sweetheart: Two Leadable, Right and Left, Mirror-Image Coupledance Figures used in **Onestep**, and in both **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, among other dances.

Amount of Steps are same as for Sweetheart, except the two Figures are Extended by Moving beyond a Varsouvian Position until Couple Checks Apart with Crossed-Hands then they Recover.

(See Sweetheart.)

Extended-TurkishTowel: Two Leadable, Right and Left, Mirror-Image Coupledance Figures used in **Onestep**, and in both **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, among other dances.

Amount of Steps are same as for Turkish-Towel, except the two Figures are Extended by Moving beyond a Varsouvian Position until Couple Checks Apart with Crossed-Hands then they Recover.

(See TurkishTowel.)

Extension (*xtnd*): A Coupledance Term for several General Actions. Stretching out; Extending the Head, Body, or one's leg or arm. Usually meaning Extending one's leg at an angle to the Body.

(See Body-Heights.)

Eye-Level: A General Coupledance Term for Height from the Dancefloor to his Lady's eyes. Usually pertaining to the Height that the Man Clasps his Lady's Right Hand.

(See Hand-Hold, Palm-Front, Wrist-Bend, Thumb-Against-Thumb, Limp-Arms, Shoulder-Level, and Waist-Level.)

Eyes-Right! See Military-Team.

Eye-to-Eye: An Unleadable, General Coupledance Action. Partners Turn to view each other's face.

(See Face-to-Face-Twostep.)

Eye-to-Eye Position: See Toe-to-Toe Position.

E-Z-123 Step: See Twostep-Five-Count.

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TONY & MELANIE

International Samba Performance

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Face (*fac* or *fc*): Two Leadable, Basic Coupledance Movements, Mirror-Image, Left or Right; one Turns to Face Partner.

(See Facing Position.)

Face-In-and-Around: See Turn-In-and-Around.

Face-Loop: See Head-Loop.

Face-to-Face, Back-to-Back: Two Leadable, Mirror-Image American **Twostep** Coupledance Patterns, toward Left or Right, in two Measures. Danced *Quick Quick Slow, Quick Quick Slow,* Swiveling a Half-Turn on each *Slow*. Begins and ends in Butterfly, Left-Open-Facing or Open-Facing Positions. Partners on Opposing Feet dance *Sideward Close SideTurn1/2, Sideward Close SideTurn1/2*.

(See Face-to-Face-Twostep, Back-to-Back-Twostep, Back-to-Back, Turn-In-and-Around, and Turn-Out-and-Around.)

Face-to-Face Position: See Toe-to-Toe Position.

Face-to-Face-Twostep: Two Leadable Mirror-Image American **Twostep** Coupledance Figures, Toward Left or Right, in one Measure, danced *Quick Quick Slow* in Butterfly, Left-Open-Facing or Open-Facing Positions. Partners on Opposing Feet dance *Sideward Close Sideward*.

Opposite of **Back-to-Back-Twostep**. (See Eye-to-Eye, and Toe-to-Toe Position.)

Facials: The General Term for Facial expressions while Coupledancing, or while Performing in such as **CheerLeading**, **Chorus-Line**, **Line-Formation**, **Drill-Team**, **Military-Team**, **Teamdance**, **Showdance**, and **Roundance** acts. Facial expressions are a major part of a show. All-Look-and-Move-As-One in any Team Performance.

Matching Facial expressions are very important when dancing **as a Team**. No one person must stand out. Conversely, Coupledancers dancing separately may get away with individual Facial expressions.

International Modern Smooth Coupledances are to be danced with a serene smile and with chin Slightly Up. All Tangos are danced with no smile, and PasoDobles with an intense haughtiness. Fast Latin Rhythm Coupledances may be danced with an intense smiling frown, Slow ones with a large smile. Swings are danced informally with any expression.

(See Jazz-Dance, Kick, Jump, and Kick-Line. Also see Drill-Team-Stack, Tryouts, Perform, Stepping-On-To-the-Floor, Hitting-the-Mat, Theatre-Arts Dancing, and Curtain-Call. Also see Projection, Essence-of-a-Dance, Elegance-of-Movement, Free-Hand-Fashioning, Style, and Technique.)

Facing: A General Coupledance Term. **Facing** is the Alignment of one's Feet and Body in relation to their Position to the room on the Dancefloor.

(See New-Line-of-Dance, LOD, RLOD, FLOD, ILOD, OLOD, COH, DLC, DLW, DRC, DRW, and Wall.)

Facing-Away Position (*fcg awy*): See Back-to-Back Position, and Back-to-Back-Left Position.

Facing-Direction (*fcg dir*): A General Coupledance Term for the direction one's Feet and/or Upper-Body are/is facing.

Facing-Feet Position: See Toe-to-Toe Position.

Facing-Offset-Left Position: See Left-Outside Position.

Facing-Offset Position or **Banjo Position** (*BJO*) or **Swing Position** or **Right-Parallel Position** or **Right-Outside Position** or **Right-Outside-Partner Position** or **Left-Reverse-Open Position:** A Leadable, Basic Coupledancing Stance, same as Closed Position except Offset Outside and Partner's Facing Feet are to one's Right. Shoulders are Parallel, with no Feathering and not Hip-to-Hip, (although some picture this as the same as Feathered Position.)

Same as the less-explicit **Offset-Facing-Opposed Position**. Similar to **Feathered Position**, and Mirror-Image Opposite Foot-Placement of **Left-Outside Position**. (See Loose-Hug Position, Shoulder-to-Shoulder Position, Hip-to-Hip Position, Star Position, and Spaghettis.)

Facing Position or **Challenge Position** or **No-Contact Position** or **Shine Position** or **Individual Position** or **Open Position:** An Unleadable, Basic Coupledancing Stance, with Partners Facing Toe-to-Toe, approximately Arm's-Length distance Apart, and **no Hands are Joined**. Elbows might be bent with arms Moving with shoulders.

More explicit than **Toe-to-Toe Position**.

(See Dance Positions, Full-Open Position, and Open-Step.)

Fad Dance: A **novelty** Coupledance with a limited time period of popularity; non-Traditional, non-Standard and/or non-Classic.

Fad Genre: See Novelty-and-Fad Genre.

Fado: A charming Portugese, Traditional, **Folk** song and Coupledance in 2/4 Time, or sometimes in 4/4 Time. The **Fado** was danced mostly in Brazil and it influenced the **Samba** beginnings. The Basic Step is danced with a Hop, Skip, and Kick.

Fake: See Change-Feet.

Fake-Whip: See Interrrupted-Whip.

Fallaway(1)(*falwy* or *flwy*)**:** Two Leadable, General Coupledance Movements. Beginning in Semi-Closed Position, both Partners **Fallaway** by Stepping Backward with either Inside-Feet or Outside-Feet, carefully retaining their Body Position.

(See Left-Fallaway, Right-Fallaway, and Fallaway Position.)

Fallaway(2)**:** See Break-Back.

Fallaway-Ending-to-Separation: A Leadable, 2-Measures, 8-Steps, Dramatic **PasoDoble** Coupledance Pattern.

Begins in Facing-Offset Position, (Banjo.) Moves to **Flat-Whisk Position**, and Ends Facing Closed in PasoDoble-Hold. Total Couple-Rotation is 3/4-Turn Clockwise. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *ForSwivel1/4CW* Orbit in Banjo *forspiral1/4CW* Orbit in Banjo *DiagBackTurn1/8CW* into Fallaway *backward* in CBMP* Fallaway, *SideTurn1/8CW* to Closed *close Sideward close.*

Lady, Following, dances *forspiral1/4CW* Orbit in Banjo *ForSwivel1/4CW* Orbit in Banjo *diagbackspiral3/8CW* into Fallaway *Backward* in CBMP* Fallaway, *sideturn1/8CW* to Closed *Close sideward Close.*

(See Ecart, Ecart-Promenade-Link-Right, Syncopated-Separation, and Separation-With-Caping-Walk.)

Notes: 1) * Cross Body, Strongly Crossing upper thighs.

2) Always precede with the **Separation**, Moving to Right Side over Steps 5-8.

3) May be followed with **Sur-Place**, **Basic-Movement**, **Open-Telemark**, **Fallaway-Reverse**, or **Coup-de-Pique**.

Fallaway-Grapevine: A Leadable, three- or four-Measure, eight Step, Traveling-Coupledance Pattern suitable for the **Peabody** and the **Onestep**. Rhythm with 4/4 Timing is either *Slow Slow, Quick Quick Quick Quick, Slow Slow*; or, *Slow Slow, Slow Slow, Slow Slow, Slow Slow.*

Danced with long Strides and with Body-Rise type Floating. *Quick* Steps are danced with Softened-Knees and on Balls-of-Feet.

Beginning Forward in Loose-Closed or Closed Position #2 and Half-Turning Counter-Clockwise, Partners Left-Fallaway to Semi-Closed Position, Crossing-Behind with Outside Feet. They continue Rearward, Half-Turning Clockwise through Reverse-Semi-Closed into Feathered Position.

Man dances *forturn1/8CCW* Closed *SideTurn3/8CCW* Closed, *crossbehind* Semi-Closed *SideTurn1/4CW* Closed, *crossinfronturn1/8CW* Reverse-Semi-Closed *DiagForTurn1/8CW* Feathered, *forward* Left Shoulder-Lead *Forward* Closed.

Lady, Following, dances *Backward* Closed *diagbackward* Closed, *CrossBehindturn1/4CCW* Semi-Closed *sideturn1/8CCW* Closed, *CrossInFronTurn1/8CCW* Reverse-Semi-Closed *diagbackturn1/4CW* Feathered, *BackCrossBehind* with CBM *backward* Closed.

(See Grapevine, Promenade-Grapevine, Spot-Grapevine, Grapevine-Outside, and Quick-Vine-Eight.)

FallAway-Left-Face-Turning or **BreakBack-Left-Face-Turning** or **Change-of-Place:** A Leadable Eastern **Swing** and Jive, Spot-Coupledance Pattern, which has Six-Count-Triple-Timing, eight Steps, 1 1/2-Measures long. Rhythm Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in Closed Position #5 or #6, or in Butterfly Position. Lady is the Rim and Man is the Hub. Partners Break-Back (and Recover) to Butterfly or to Closed Position #5 or #6, where two Step-Ball-Changes are danced, Trippling one Left and one Right, with up to a Half-Turn **Counter-Clockwise** Couple-Rotation.

Man dances *backcheck ForRecover tinysideturn1/4CCW BallInPlace flatinplace*, then he Anchor-Steps *ForBallTurn1/8CCW backball FlatInPlace.*

Lady dances *BackCheck forrecover ForTurn1/8CCW crossinfront ForTurn1/8CCW, crossinfrontturn1/8CCW BallInPlace flatinplace.*

Similar to **FallAway-ThrowAway**, and **Shirley's-Step**. (See FallAway-Right-Face-Turning, and Basic-Rock.)

Fallaway Position (*flwy pos*): A General Vee-shaped Coupledance Position, same as Semi-Closed Position except Inside Feet are Positioned Thru with no Weight applied, ready to Step Rearward.

(See Fallaway.)

Fallaway-Promenade: A Leadable, two-Measure Coupledance Pattern, suitable for the **International Tango**. Consisting of six Steps, Rhythm with 2/4 Timing is *Slow Quick Quick, Slow Quick Quick.*

Man Quarter-Turns Clockwise then Eighth-Turns Counter-Clockwise; from Promenade Position to Reverse-Semi-Closed Position then back to Promenade Position. Lady Eighth-Turns Counter-Clockwise then Eighth-Turns Clockwise.

Man dances *diagforward StepThru* with CBM *sideturn1/4CW* to cut her off, *BackBehind* with CBM in Fallaway *backturn1/8CCW* with CBM *TangoClose.*

Lady, Following, dances *DiagForward stepthru* with CBM *SideTurn1/8CCW* toFace, *backbehind* with CBM in Fallaway *BackTurn1/8CW* with CBM *tangoclose.*

Fallaway-Reverse: A Leadable Coupledance Pattern suitable for the **PasoDoble**. Starts and ends Facing Closed in PasoDoble-Hold. Eight Steps total, third Step to Semi-Closed then fifth Step to Closed. Couple-Rotation is a 3/4-Turn from Steps 2 through 7. Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**.

Consists of two Stepping Measures, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *SlipAppel1/8CCW forturn1/16CCW DiagBackSpiral1/4CCW backturn1/8CCW* in CBM and Fallaway; *BackTurn1/16CCW Rockforturn1/8CCW SideTurn1/8CCW close.*

Lady, Following, dances *slipappel1/8CCW BackTurn1/16CCW diagforswivel1/4CCW BackTurn3/16CCW* in CBM and Fallaway; *Pivot1/2CCW* Left Foot Forward in CBMP *DiagBackTurn1/8CCW sideturn1/8CCW Close.*

Notes: 1) May be preceded with a **Sur-Place**, **Chasses-to-Right**, **Promenade-Link**, **Fallaway-Ending-to-Separation, Sixteen**, **Fregolina**, **Farol**, or **Coup-de-Pique**.

2) May be followed with **Sur-Place**, or **Basic-Movement**.

FallAway-Right-Face-Turning or **BreakBack-Right-Face-Turning** or **Trading-Places** or **Basic-In-Fallaway** or **Change-to-Place: This is the Basic Step for Eastern Swing and Jive**. A Leadable Spot-Coupledance Pattern, which has Six-Count-Triple-Timing, eight Steps, 1 1/2-Measures long. Rhythm Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in Closed Position #5 or #6, in Butterfly, or in Left-Open-Facing Position. Partners Break-Back (and Recover) to Butterfly or to Closed Position #5 or #6, where two Step-Ball-Changes are danced, Trippling one Left and one Right, during which Partners Change-Places with up to a Half-Turn **Clockwise** Couple-Rotation.

Man dances *backcheck CrossInFront sideturn1/4CW Close sideturn1/4CW,* then he Anchor-Steps *BallInPlace flatinplace FlatInPlace.*

Lady dances *BackCheck recover CrossInFrontTurn1/4CW sideturn1/4CW Close,* then she Anchor-Steps *ballinplace BallInPlace flatinplace.*

(See FallAway-Left-Face-Turning, and Basic-Rock.)

Fallaway-Rock: See Basic-Rock.

Fallaway-Ronde: See Ronde, Rearward-and-Slip.

FallAway-ThrowAway or **BreakBack-ThrowAway:** A Leadable Eastern **Swing** and Jive Coupledance Pattern, which is Six-Count-Triple-Timing, eight Steps, 1 1/2-Measures long.

The FallAway-ThrowAway Pattern consists of a **Break-Back** Movement **followed by a Throwaway** Figure.

Same as **FallAway-Left-Face-Turning** if Lady is retained with no ThrowAway. (Also see FallAway-Right-Face-Turning.)

Fallaway-Whisk: A Leadable one-Measure, three Step, Spot-Coupledance Figure, suitable for both **Foxtrots**, both **Waltzes**, and both **Quicksteps**. Timing for Foxtrot is *Slow Quick Quick*; for Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Quick Quick*, or *Quick Quick Slow*, or *Slow Slow, Slow.*

Begins in Semi-Closed Position, or in Closed Position #1 or #2. The Half-Turn, Counter-Clockwise Fallaway is Held upon attaining Whisk Position.

Man dances *forturn1/4CCW* with CBM *SideTurnRise1/4CCW crossbehindrise* in CBMP.

Lady, Following; if from Semi-Closed, dances *ForTurn1/4CCW crossinfront SideSwivel3/8CCWRise* in CBMP; if from Closed, Lady dances *BackTurn1/4CCW* with CBM *sidewardrise CrossBehindRise* in CBMP.

(See Back-Whisk, Whisk, Ecart, Whisk Position, and Flat-Whisk Position.)

Fall-In! See Military-Team.

Fall-In, Close-Interval: See Military-Team.

Fall-Out! See Military-Team.

False-Start: A General **C**oupledance Term. Where Timing is crucial, a **False-Start** is an incorrect Start in a false manner. Or, an Error in Starting.

(See Clean, Sloppy, Error, Tumbling-Error, Slip, and Slipped-Out.)

Familie-Sekstur: A Danish Traditional **Folk C**oupledance in a Circle, characterized by its Walk and Buzz-Step.

(See To-Ting.)

Familjevalsen: A Traditional Swedish **Folk C**oupledance in a Circle; a Waltz.

Fan(1): Several partially Leadable, General **C**oupledance Actions, suitable for all **Tangos**, **Rumbas**, **Boleros**, **ChaChas**, **Foxtrots**, **Waltzes**, and other dances. A **Fan** is a Circular Motion by one's Free-Foot as the Body Turns.

Fanning can be either Rearward or Forward, and Performed by either or both Partners. Fans consist of Swiveling on one Foot with the other Extended and Skimming in continual contact with the Dancefloor ('Track-the-Floor') to Fan completion. As required, the Fan may Sweep in a wide arc with Supporting Knee Well Bent, or the Free-Leg may Swing with a whip-like Movement in a small arc with legs closer Together.

(Tracking-the-Floor, in French, for Ballet, is "*a terre.*")

(See Flare, Ronde, Drag, and Draw.)

Fan(2): A **C**oupledance accessory. Since even before AD 1600, the Lady's **Fan**, forever foldable to a thin compact, has been her essential cooler in the Ballroom after **C**oupledancing. Often used as her adjunct even while **C**oupledancing, many were and are fabulously beautiful and valuable. **Fans** are presently common the world over; certain modern, Hand-held **Fans** being battery powered.

(See Dance-Bag, and Castanets.)

Fan-Brush: See Brush-Flare.

Fan-Dance: A seductive Singles dance; most famous for Sally Rand at the 1933 Chicago World's Fair. The Lady wears two huge feathered Fans, one for each Hand, behind which she hides. Not subject of this book.

(See Burlesque, Strip-Tease, Sensuous, Hip-Bumps, Grinds, Bumps-and-Grinds, and Belly-Dance.)

Fandango: A lively, colorful and bright, Spanish Traditional, **Classical Folk** Coupledance, that has since become an important modern Spanish Coupledance Genre. Sung and danced in Fast 3/8, 3/4 or 6/8 Time, there is the popular Fandango-de-Huelva, from Huelva, based on an Andalusian folk tune in 3/8 Time.

The **Fandangos** were born in Andalusia, although some say in Valencia. Origins are still unexplained, but often attributed to the cultural Traditions of the **Moors**. It is supposed to have its origin in popular Moorish songs.

In the early 18th Century, **Fandangos** had appeared in the New World from Santo Domingo to Argentina. Through the Africans, Indians, and Mestizos there, **Fandangos** evolved and may have been re-imported back into Andalucia.

The **Fandango** is usually Performed by a group of Men and Ladies playing Castanets, accompanied by guitars, and singing by the dancers. Graceful flowing Movements alternate with **Taconeo** and some Counter-Rhythm. Partners dance close in a tight Circle without touching.

The **Fandango** is Performed at the chorus between verses. The **Fandango** begins Slowly with Foot Stomping, gradually accelerating to a Fast Whirling, then the music pauses for a sudden Freeze by the Dancers, only to resume with the music. The Lady makes sinuous and provocative Movements. The Man shows his virility by Stamping and Stomping the Dancefloor.

Also, the **Fandango** is often danced Solo.

Similar to the **Seguidillas**, and to the **Jota**. The **Folia** may also be similar. (See Spanish Dance, Spanish-Folkdance-by-Region, Classical-Espanol, and Flamenco.)

Fan-from-Half-Basic: See Half-Basic-to-Fan.

Fan-from-Hip-Twist: A Leadable one-Measure Coupledance Figure, suitable for all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**. Rhythm Timing is *Quick Quick Slow* for Rumba and Mambo, *Slow Quick Quick* for Bolero, and *Slow Slow Quick Quick Slow* for ChaCha. Begins from "L" Position, the Position arrived at from **Hip-Twist**ing, and ends in Fan Position. Three Steps, (five for ChaCha,) Lady Half-Swivels Counter-Clockwise.

Man dances *DiagBackward recover Sideward.*

Lady dances *forward Swivel!/2CCW backward* leaving her Right foot Forward, no Weight.

(See Spiral-from-Hip-Twist, and Half-Basic-to-Fan.)

Fan-Kick: Two Unleadable, General Coupledance Movements, Right or Left. An Extended High and straight leg is **Flared** Circularly Outward and Rearward, after first Kicking Forward.

Similar to Aerial-Ronde. (See Develope, and Ronde.)

Fan Position: A Coupledance Stance, suitable for all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**. Joined Hand-to-Hand and extended to Man's Left, at Right-Angles from Facing Man, with Weight on their Outside-Feet; Lady's Free-Right-Foot is Extended toward Man.

Opposite of **"L" Position**. (See Half-Basic-to-Fan, Fan-from-Hip-Twist, HockeyStick, and Alemana-from-a-Fan.)

Fan-Ronde: See Ronde, Floor.

Farandole: A dated Genre of dances in 6/8 or 4/4 time, from Provence, France. One version was danced with a Quick **Gallop** Step, by a chain of dancers winding this and that way, and Led in Step by a musician playing drum and fife.

(See Francaise, Loure, and Tyrolienne.)

Far-Foot: See Outside-Foot.

Far-Hand: See Outside-Hand.

Farol: A partially Leadable, complex and Dramatic **PasoDoble** Coupledance Pattern, with the Lady Stepping and Traveling five Measures, (ten Bars.) Man Holds In-Place as his Lady first Spirals then Crosses Behind him, then Spins. The Lady Steps on every music Beat.

Begins and Ends Facing Closed in PasoDoble-Hold, with Couple having Rotated 180 degrees. Steps 2 and 3 both Travel in Promenade; Steps 4 and 5 are Facing Closed; Step 6 is in Banjo. Double-Hand-Hold on Counts 8 through 22.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*, etc., for 20 Steps total for the Lady.

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBM *diagbackspiral3/8CW*4 to Closed, *Backward backward* in Banjo *Closeturn1/4CWballflat inplace*8 Double-Hold, *Hold hold Hold hold*12**Right Side-Stretch, *Hold hold Hold hold*16, *Hold hold* to Closed *Sideward close.*

Lady dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBM *Forward*4 to Closed, *forward Forward* in Banjo *diagback3/8CW* BallFlat *BackTurn1/8CW*8 BallFlat to Double-Hold, *forward** *Forward forward ForSpiralCCW*12**, *forturn1/8CCW*** *ForTurn1/8CCW forturn1/4CCW**** *ForTurn1/4CCW*16*****, *spin3/4CWclose InPlace* to Closed *sideward Close.*

(See LaPasse, Chasse-Cape, and The Twists.)

Notes: 1) * Lady Moves In-Front and to Man's Left side.

2) ** Man Raises Right and Lowers Left arms to Lead Lady to Spiral under his Right arm. Arms Lower to Waist-Level for Lady's Passes Behind.

2) *** Lady Passes Behind and to Man's Right side.

3) **** Lady's Right and Man's Left Hands released.

4) ***** Lady Moves In-Front of Man and they place Man's Left and Lady's Right Palms Together for driving Lady's Free-Spin.

5) Man's first 8 Steps are the same for the **Sixteen**; Lady's first 6 Steps are the same as for the **Sixteen**.

6) **Fregolina** is an expansion of the **Farol**; **Farol** has 20 Counts while **Fregolina** has 28 Counts. Counts 13 through 20 are added into the middle of the **Farol** to create the **Fregolina**.

7) May be preceded with **Sur-Place**, or **Basic-Movement**.

8) May be followed with **Sur-Place**, **Basic-Movement**, **Chasses-to-Right**, **Open-Telemark**, or **Fallaway-Reverse**.

Farruca or **Faruca:** A very exciting Spanish Gypsy **Flamenco** Spot-dance in 2/4 Time, of Andalusian origin. Most suited for a Man; allied to **Cante Jondo**. **Farruca** consists of much Heel work and Fast double Turns.

In the early 1900s, a Vincente Escudero, then Antonio Ruiz and Antonio Gades Stylized Raised arms. This shaping of the Man's arms and Upper-Body produced the **Farruca**, a serious, melancholic dance, more visual than musical.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Faruca: See Farruca.

Fast: A Basic Coupledance Term for swift, rapid Travel on the Dancefloor; or, for a Quick dance Action or Movement.

Opposite of **Slow**. (See BPM, Beat, Tempo, Count, Timing, Cadence, Normal-Walking-Cadence, Slow-Down, and Speed-It-Up.)

Fast-Floor: A dancer's Term, referring to a Dancefloor possibly too slippery for Coupledancing safely.

Opposite of **Slow-Floor**. (See Dancefloor, Slip, and Slide.)

Fast-Foxtrot: See Quickstep, and Peabody.

Favela: See Samba-Balance-Sideward-Behind.

Feather (*fthr*): Leadable, Coupledanced mainly in both **Foxtrot**s, both **Waltz**es, and in both **Quickstep**s. Rhythm Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz. Timing varies for Quickstep.

Figure has three Forward Steps, starting with Man's Right Foot and ending in Feathered Position.

Man Steps *Forward* in Closed Position (or then Picking-Up Lady if from Semi-Closed) *forward* in Closed *Forward* Feathered in CBMP with slight Left Side-Stretch.

Lady, Following, dances *backward* in Closed with Head-Closed (or *forswivelCCW* to Closed if from Semi-Closed) *Backward* in Closed *backward* Feathered in CBMP with slight Right Side-Stretch and with Head-Closed.

(See Left-Feather, Back-Feather, and Feather-Finish. Also see Body-Rotation, and Torque.)

Feathered-Forward-Lock-Forward: A Leadable, Basic Traveling-Coupledance Figure, suitable for many dances; three Steps with varying Rhythms. Danced with long Strides and entirely in Feathered Position.

Man dances *diagforward LockBehind diagforward.*

Lady Follows, usually with her Head-Closed, *DiagBackward lockinfront DiagBackward.*

(See Forward-Lock-Forward, Forward-Lock-Forward-Lock, Forward-ForwardLock-Forward, Latin-Cross-Forward, and Cross-Step.)

Feathered-Left Position or **Left-Feathered Position** or **Left-Parallel Position** or **Contra-Sidecar Position** (*CSCAR*): A Leadable, Basic Coupledancing Stance, same as **Left-Outside Position** except Bodies are Patched and Torqued Counter-Clockwise into a Closed Position, with Left hips overlapping.

Mirror-Image Opposite Foot-Placement of **Feathered Position**. (See Left-Loose-Hug Position.)

Feathered Position or **Feather-Step** or **Egyptian Position** or **Contra-Banjo Position** (*CBJO*) or **Right-Outside Position** or **Right-Outside-Partner Position** or **Right-Parallel Position:** A Leadable, Basic Coupledance Position, same as **Facing-Offset Position** except Bodies are Patched and Torqued Clockwise into a Closed Position, with Right hips overlapping. Outside Feet are Forward with a Left-Side-Lead.

Joke: Called the "**Egyptian Position**" by some, due to drawings in tombs. (See Feathered-Left Position. Also see Offset-Facing-Opposed Position, Loose-Hug Position, and Outside Position. Also see Shoulder-Lead, and Egyptian-Pose.)

Feathered-Reverse-Turn-Closed-Finish or **Open-Reverse-Turn-Closed-Finish:** A Leadable, two-Measure Coupledance Pattern used in **International Tango**. Begins and ends in Closed Position #1 for Tango, with Feathered Position in-between. Six Steps with a 3/4-Turn Counter-Clockwise total Couple-Rotation. Rhythm with 2/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Man dances *forturn1/4CCW* with CBM *DiagForTurn1/4CCW backfeather* with CBM, *BackTurn1/4CCW diagforward Close.*

Lady dances *BackTurn1/4CCW* with CBM *sideturn1/4CCW ForwardFeather* with CBM, *crossinfronturn1/4CCW DiagBackward close.*

Similar to **Basic-Reverse-Turn-Closed-Finish**.

Feather-Ending-from-Semi: A Leadable Picture-Figure, Traveling-Coupledanced mainly in both **Foxtrots**, both **Waltzes**, and in both **Quicksteps**. Rhythm Timing varies.

Man has two Forward Steps, starting with Man's Left Foot then ending in Feathered Position and Held with CBM and Left-Side-Lead. Lady has two Steps; starting with her Right Foot, she is Swiveled a Half-Turn into Closed Position, then Backward with her Left Foot, with CBM, into Feathered Position, and Held with Right-Side-Lead and Head-Closed. Partners view Eye-to-Eye.

Man dances *forward Forward.*

Lady, Following, dances *ForSwivel1/2CCW backward.*

(See Feather, Feathered Position, and Feather-Finish.)

Feather-Finish: A Leadable, three-Step Figure Coupledanced mainly in both **Foxtrots**, both **Waltzes**, and in both **Quicksteps**. Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz. Timing varies for Quickstep. Begins in Feathered or Closed Position #1.

Same as Feather except Man's first Step is Backward, and Couple-Rotates slightly Counter-Clockwise.

Man dances *BackTurn1/8CCW diagforward* in Closed *Forward* Feathered in CBMP with Slight Left Side-Stretch.

Lady, Following with Head-Closed, dances *forturn1/8CCW DiagBackward* in Closed *backward* Feathered in CBMP with Slight Right Side-Stretch.

(See Back-Feather.)

Feather-Step: See Feathered Position.

Feel: A General Coupledance Term. The characteristic Body-Movement of certain dances can create an emotion, a warm thrill, even an exquisite passion. This is called the **Feel** of dancing or of watching that particular dance; "getting into it" with exhilaration.

Compare against **Structured**. (See Street-Dancer, and Schooled-Dancer.)

Feet-Apart Position: A Basic Coupledancing Stance; see second of Five Basic Foot Positions.

Feet-Between-Feet or **Aiming:** A General Coupledance Term, Action, or Motion; Purpose is to avoid Stepping on each other's Feet. Partners have four Tracks, with each Foot having its own Track. The two pair of Opposing Feet are Offset, allowing Knees to interlace.

Posture **for Modern Smooth and International Traveling Dancing**: Partners are Facing, with Shoulders-Parallel and with Feet-Between-Feet. Tips of Toes may almost but not quite overlap past one's Partner's Toes. Positioning is close and Offset Slightly to Partner's Right, with shirt and blouse buttons Aligned with Partner's side. Heads are at least one Head-Space Apart.

(See Track, Knees, Knee-Bend, Engagement-of-Knees, Knee-Cap-Room, Flex, Lower, Compression, and Ideal-Dance-Position.)

Feet-Together: See Close.

Feet-Together Position: A Basic Coupledancing Stance; see first of Five Basic Foot Positions.

Fellow: A General classification in Coupledancing. **Fellow** is the fourth complete Level of the **International System**, representing those who have achieved **the very highest Level**, referring to their particular syllabus of Figures, Patterns, and concepts.

(See Amateur-Level, Professional-Level, and Member.)

Fence-Line (*fnc ln*) or **Fencing-Line:** Two Leadable, Mirror-Image Coupledance Figures, Right or Left, suitable for each **ChaCha, Mambo, Rumba** and **Bolero**, and for other dances. Named after the fencer's Stance as he Lunges and Thrusts. Timing varies. **Fence-Line**s are usually danced in pairs, one in each direction.

One Measure, three Steps, (five for ChaCha,) begins and ends in Butterfly Position with all Hands retained throughout. Inside-Feet Lunge Thru, both looking in Lunge direction, then both Recover Sideward; *TurnThruLunge BackTurn Recover*; the Lady Follows Opposite.

(See New-Yorker, and Shoulder-to-Shoulder.)

Fencing-Line: See Fence-Line.

Fifth-Position: See #5, Heel-at-Toe, of Five Basic Foot Positions, and #5 of Five Ballet Foot Positions.

(See Fifth-Position-Break, Latin-Cross-Position, NightClub-Twostep, DiscoSwing, DiscoCha, Slow-Twostep, Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, Side-Cross-Hesitation, and Balance-Sideward-Close.)

Fifth-Position-Break: Two Leadable, General, one-Measure, three-Steps, Singular or Coupledance Figures, either Left or Right, Mirror-Image Opposite. Suitable for many different dances. Danced Apart or by both Partners. Rhythm Timing varies. Feet never leave the Dancefloor.

If danced in Loose-Closed or in Butterfly Position, Partner's shoulders remain parallel, and each Partner begins with Feet shoulder-width Apart.

Free-Foot is Moved Behind the Supporting-Foot in a Heel-at-Arch Step Extended some six inches, and Weight is taken on Ball only for the *first* Count. With Change-of-Weight on the *second* Count, the new Free-Foot is Moved Across the Supporting-Foot two to six inches. On the *third* Count, Weight is taken with a Softened-Knee so that one Thrusts one's Center-of-Balance Sideways, to Recover with Feet again shoulder-width Apart.

Similar to **NightClub-Twostep** Basic. (See Fifth-Position, DiscoSwing, DiscoCha, Slow-Twostep, Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, Side-Cross-Hesitation, Balance-Sideward-Close, Louie-Louie, Quiver, Latin-Cross-Position, Charleston, and Charleston-Crosses.)

Figure (*fig*) or **Multi-Movements:** A Basic Coupledance Term. A **Figure** is Coupledance **Step** combinations spanning at least one Measure; or, two or more Steps or Counts comprising part of a Pattern; or, a design of multiple **Movements**; or, the way in which Coupledance Steps are formed, designed, Patterned and shaped.

Still others say a **Figure** is "a standardized step pattern which, together with other patterns, constitute the basis of a dance," (not so in this book.)

(See Movement, Break, Pattern, and definition at beginning of this book.)

Figure-Eight: General Coupledance Term for Movements or Figures, where either or both Partners Step Steps or simply Rotate hips, in fashions that form the numeral eight.

(See Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Broken-Sways, Hip-Waves, Hip-Rocks, Hula-Dance, Side-Lift, Side-Rise, Body-Lift, Cuban-Hip, Cuban-Motion, and Hip-Lift.)

Figure-Eights: See Ochos.

Figure-Fore or **Four:** Two Unleadable, General Spot-Coupledance Figures or Movements, Right or Left. Snappy looking; appears as if one is waving an unhinged leg back and forth. Often used in the Argentine **Tango**, and in **Swing** and **Country-Western** dancing; also suitable for other dances.

Performed Apart from Partner, by either Partner, or by both at once in concert in Butterfly or Loose-Closed Positions. Partners Leaning-Into-EachOther throughout the Figure. Weight is never Transferred from the Supporting-Foot. Rhythm Timing is *Slow Slow*.

The Free-Leg is Crossed-In-Front of the Supporting-Leg, and is kept off of the Dancefloor. The Toe Points Down as the Free-Leg shin parallels the Dancefloor; both of one's legs thereby form the **Figure-Four** numeral at this instant.

1st *Slow*: Begins by **Swivel**ing a Quarter-Turn Outward, Away from one's Free-Foot, with both Feet Pointing in one Twisted-Waist direction. The Free-Leg is Swinging Forward as a pendulum, with the Free-Toe **Brush**ing then Passing the Supporting-Foot Instep, to a slight Knee-Up.

2nd *Slow*: The Supporting-Foot is **Swivel**ed a Half-Turn, so that both Feet are now Pointed in the Opposite Twisted-Waist direction, forming the **Figure-Four**. The same Free-Foot is then again Swung Forward as a pendulum, with its Outer-Edge **Brush**ing then Passing the Supporting-Foot Outer-Edge.

The Figure may be repeated by, again, Swiveling a Half-Turn Outward, Away from one's Free-Foot, (never transferring Weight from the Supporting-Foot.)

Similar to **Curls**. (See Figure-Four Position, and Spiral-Hook.)

Figure-Four Position or **Spiral Position:** Two Unleadable General, Singular Coupledance Positions, Right or Left. **Shins Cross**, and both of one's legs thereby form the **Figure-Four** numeral.

The Free-Foot is In-Front of and Crossing against the Weighted-Leg. Either the Free-Foot Toe rests on the Dancefloor, or else the Free-Foot shin parallels the Dancefloor.

(See Figure-Fore, Curls, Pivot, and Spiral-Hook.)

FigureHead-and-Flick: See Bicycle.

Figure-Skating: See Ice-Figure-Skating-Competition. (Not subject of this Glossary.)

File or **Single-File:** A General Coupledance Term for a Line of persons **Tagging in Tandem**, such as in a Drill-Team, CheerLeading, or Teamdance Formation. A **File** is a Formation with ends designated `Head' and `Foot', where multiple Dancers are Positioned **one behind the other**, all Facing the same direction.

(See Military-Team, Rank, Linear, In-the-Round, Chase, Position, Single-File-Promenade, and Trail.)

File-Off! See Military-Team.

Fimeza (*fe-MAY-thah*)**:** A Latin-American **Folk** Coupledance, characterized with a romantic pursuit.

Similar to **Escondido**, **Bambuco**, and **Jarabe**.

Finale (Italian for *final*) or **Grand-Finale:** A Coupledance or Competition Term. The concluding part or the last section of a dance Routine.

(See Tag, Coda, Tail, and Exit. Also see Ending Position, Curtsy, and Bow.)

Final-Faceoff: See Finals-Day.

Finals-Day or **Final-Faceoff:** A Competition Term for the day when finalists Compete to win. The moment of truth. There are Judges and lights. With "last-minute-jitters", Competitors marshall for the final battle. Some, even Competing with injuries, fain confidence in an attempt to "psych-them-out"; them being their Competition.

(See Preliminaries, and CheerLeading. Also see Technical-Merit, and Artistic-Presentation. Also see Introductory-Stage, Competition-Levels, Difficulty-Levels, Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, and Gold-Level, Pro-Am-Level, and Pro-Level. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize.)

Finger-Clasp: A Basic Coupledance Term. A series of Light Hand attachments, Clasping without Gripping Hands, such as the Pistol-Grip, Fingertips-to-Fingertips, Wrist-Hold, and Cup-and-Pin-Hold.

(See Underarm-Single-Turns.)

Fingers-Closed: A General Coupledance Term. Fingers-Closed is often describing the prescribed finger Position of the Man's Right Hand at his Lady's back in Closed Position #1; **fingers together**, as Adjudicated in **International Modern and Smooth** Coupledance Competitions.

(See Wrist-Position, Frame, Tone, and Ideal-Dance-Position.)

Fingers-Flick: An Unleadable, Singular, General Coupledance Action. A Dramatic gesture. Begins with both Arms extended straight Up and slightly Outward, Palms Forward, and with both Hands either tightly fisted or with all fingertips touching. All **fingers are** then **spread straight with a Quick burst**, (instead of flaring fingers.)

(See Flourish, and Finger-Snaps.)

Finger-Snaps (*Pitos* = Spanish)**:** An Unleadable, Singular, General Coupledance Action. **Finger-Snaps** are Executed as an accompaniment to **Flamenco** dancing, and are fitting for many other dances.

To produce sound, Snap third finger to second finger by rolling Thumb. Alternate Hands. Sound should be Sharp.

(See Braceo, Castanets, Fingers-Flick, and Flourish. Also see Spanish Dance, Flamenco Dancer, Bailaor, Bailaora, Taconeo, and Zapateado.)

Finger-Styling: Especially for the Lady, a General configuration for attractive display of one's Free fingers while Coupledancing.

The second and ring fingers are curved and remain together, while the first and little fingers are straight. One's Thumb is held neutral.

(See Five-Arm-Positions, and Five-Arm-Positions-Spanish-Dance.)

Fingertips-to-Fingertips: A Basic Coupledance Action for Leading; Clasping his Lady's Right Hand with his Left when Coupledancing all **Swing**s and other dances. Her Hand is Palm-Down, and his fingers Lightly hook her Fingertips. No Thumbs are pressed. Fingertips-to-Fingertips can be Performed using either Single-Hands or All-Hands-in-Hand.

(See Pistol-Grip, Finger-Clasp, Cup-and-Pin-Hold, and Catch.)

Finger-Turns: See Cup-and-Pin-Holds.

Finish-the-Dance: A General Coupledance saying; the exhortation to always complete the Coupledance Exit Figure, wherever you are, no matter the circumstance; do not cut short the Ending.

Firm: A General Coupledance Term, meaning Relatively solid, Strongly compact, fixedly settled, Vigorous and Steady.

(See Initiate-Strongly.)

First-Couple(s): See Active-Couple(s), and Top-Couple.

First-Position: See #1, Feet-Together, of Five Basic Foot Positions, and #1 of Five Ballet Foot Positions.

(See Turnout Position.)

Fish: A fun novelty Fad Singular or Coupledance that appeared in the U.S. about 1966-68. A Spot-dance, danced in 4/4 Time to Jazz type Foxtrot music. The **Fish** was usually danced Apart but Facing Partner, and was often danced in conjunction with the **Swim**.

One of the **Fish**'s primary, Unleadable Movements was to sink **Down and Up** while Swiveling to the music Beat. One danced while **holding one's nose** with one Hand, and while having Raised the other Hand Straight Up, **wobbling it Down**, simulating bubbles. Another primary Movement was to rock one's **pelvis Forward and Rearward**, while Balancing first on one Foot and then the other, in a Slow and Gyrating manner.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Fish-Dive Position: Several Leadable, **Ballet** or **Cabaret**-style Exhibition, Coupledance Positions, each only slightly different. Two are as follows:

For both Positions, Man has DiagForward Lunged into a Fence-Line Position, usually with his Bent Right leg Forward. His Forward (usually Right) forearm Supports her rib cage, while his Trailing Hand Supports her Outside thigh.

(1) Lady takes a Leaning **Poisson** Position; with her Torso laying Well Forward in an oblique line, with her legs held tightly Together and with ankles Locked or Crossed in Fifth Position, with her back Arched, with her Head and Forward arm(s) Positioned Lower, and with her Raised **Feet** being her Highest Point.

(2) Lady takes a Leaning **Arabesque** Position; with her Torso laying Well Forward in an oblique line, with her (usually Right) Supporting-Leg Bent, with her Free-Leg Straight, with her back Arched, with her Head and Forward arm Positioned Lower, and with her Raised **Foot** being her Highest Point.

(See Acrobatic-Maneuver, Double-Work, Aerials, Enlevement, and Lifts-to-Chest-or-Shoulder.)

Fishtail (*fshtl* or *ftl*): A Leadable, Spot-Coupledance Figure, consisting of four *Quick* Steps in one Measure, suitable for both **Quicksteps**, the American **Twostep**, and for other dances.

A Britisher named Henry Jacques originated the Fishtail in the 1930s. The Fishtail is danced entirely in Feathered Position.

Man, from *Check* in CBMP, dances *crossbehind* with Left Side-Stretch *Sideward forward LockBehind* with Left Shoulder-Lead.

Lady dances *CrossInFront* with Right Side-Stretch *sideward Backward lockinfront* with Right Shoulder-Lead.

(See Whaletail.)

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Fit-Splits: Two Unleadable, General, Singular **Lady's**, Athletic Aerial, Forward Traveling, Acrobatic-Maneuvers or Patterns, Left or Right, Mirror-Image Opposite. **Fit-Splits** are **Traveling-Splits** with a **Dramatic-Landing** Ending, (Flying-Splits Landing flat.)

Try for Height and distance. The **Grand-Jete-En-Evant** Leap with **Left** leg Forward is Performed as follows:

Prepretory Run (**Glissade**) is *Forward forward CloseRise* on Balls, *lowerForBend* arms Forward *Springforswipeup* Impetus till Well airborne Forward.

Rising, legs Spread fore and aft in **Splits**, fore and aft arms Opposite, Head to Right.

She Lands flat on her crotch! She Bounces, Ending Tilted Outward.

Similar to **Flying-Splits**. (See Split, Cabaret-Splits, Leg-Stretch-On-Arm, Supported-Splits, Aerial-Splits, Flip-Split, and Aerial-Spiral. Also see SportAerobics.)

Five Arm Positions or **Arm Positions:** Inferred or borrowed then adjusted from the various Classic **Ballet Arm Positions**, (*Port-de-Bras*.) For all Positions, one's fingers are normally Posed as described under **Finger-Styling**. The three Arm Positions with their two extensions in Coupledancing are as follows:

First-Position - **Rounded:** Arms are rounded In-Front of one's Upper-Body as if to hug a barrel. Fingertips almost touch, and forearms parallel Dancefloor. (Same as for Five-Arm-Positions-Spanish-Dance.)

Second-Position - **Extension of Rounded:** Similar to First-Position, except Fingertips are spread some two feet Apart.

Third-Position - **Close to Body:** Hands are against one's Body; one In-Front at waistline, the other Behind at arch of back.

Fourth-Position - **Forward and Back Extension:** Similar to Third-Position, except Hands are outstretched from one's waistline and arch of back.

Fifth-Position - **Right Angles:** With one arm Straight and Pointed Sideward from one's Body but slightly angled with the Dancefloor, one's other arm is slightly Curved and Pointed overhead.

Note: Third, Fourth, and Fifth Positions are most suitable for Rumba, Mambo, and ChaCha.

(See Ballet Arm Positions, Free-Hand-Fashioning, Port-de-Bras, Five Ballet Foot Positions, Five Basic Foot Positions, Ballet Body Positions, and Ballet Head Positions.

Also see Butterfly Position, Cathedral Position, Cradled Position, Cross-Hand Position, Cross-Shoulder Position, Double-Hold Position, Four-Handed-Open-Position, Hammerlock Position, Star Position, Statue-of-Liberty Position, Steeple Position, Tamara Position, TurkishTowel Position, Varsouvienne Position, and Wrapped Position.

Also see Arm-Check, Arm-Flail, Arm-in-Arm, Arm-Link, Arm-Raise, Arm-Rotation, Arm-Slide, ArmWork, Buddy-Buddy, Elbow-Swing, Block-and-Catch, Right-to-Right, Left-to-Left, Forearm-Grasp, Wrist-to-Wrist, Wrist-Twist, Tighten-the-Lightbulb, Loosen-the-Lightbulb, Palm-Inward, Palm-Outward, Palm-Up, Palm-Down, Free-Hand-Fashioning-Soft, and Free-Hand-Fashioning-Taut.)

Five-Arm-Positions-Spanish-Dance: Somewhat inferred or borrowed then adjusted from the various Classic **Ballet Arm Positions**. For all Positions, one's fingers are normally Posed as described under **Finger-Styling**. The **Five-Arm-Positions** with their three extensions in **Spanish Dancing** are as follows:

First-Position - Rounded: Arms are rounded In-Front of one's Upper-Body as if to hug a barrel. Fingertips almost touch, and forearms parallel Dancefloor. (Same as for Five Arm Positions.)

Second-Position - Wings-Spread: Arms are Spread open and to one's sides, with elbows Raised Up but straight to very Slightly curved. Forearms droop Slightly below Shoulder-Level with Palms Facing almost front, fingers are spread and drooped.

Third-Position - Raised-and-Spread: (Left or Right Mirror-Image.) One's arm is Raised Overhead, while one's other arm is in a Wing-Spread Second-Position. The Raised arm curves with Palm-Down over one's Head.

Fourth-Position - Raised-and-Wrapped: (Left or Right Mirror-Image.) One's arm is Raised Overhead in Third-Position, while one's other arm is in a Rounded Pose Slightly similar to First-Position. The Rounded arm is curved with clearance from one's Upper-Body, In-Front, drooping, Palm-Inward, and reaching Toward one's Opposite side.

Fourth-Down-Position - Wrapped: (Left or Right Mirror-Image.) One's arms Wrap, with clearance, in same direction either CW or CCW, about one's Upper to middle Body. One's arm In-Front is in the same as in the Fourth-Position. One's other arm curves Behind, with one's Hand at arch of back with Palm-Outward.

Fifth-Position - Moon-Overhead: Fingertips almost touch. Both arms curve Overhead, framing one's face; Palms-Down.

Fifth-Down-Position - Moon-In-Front: Fingertips almost touch. Both arms curve Down In-Front, leaving space from Lower-Body; elbows Outward, Palms-Up.

Fifth-Behind-Position - Moon-Behind: Fingertips almost touch. Both arms curve Down Behind, leaving space from one's posterior, Palms-Up.

(See Port-de-Bras.)

Five Ballet Foot Positions or **Foot Positions:** In Ballet, there are five Positions of the Feet, where all Movements begin, pass through, or end with one of these Positions. Legs are Straight-Kneed and rotated Outward from the hips, with Weight on both Feet. **Foot Positions** from the Traditional Classic Ballet are as follows:

First-Position: Heels Together; Feet Turn Outward in straight line. (See Turnout Position.)

Second-Position: Heels about 12 inches Apart; Feet Turn Outward in straight line.

Third-Position: Feet are touching and are Turned fully Outward, with Forward Heel In-Front of Rearward Arch.

Fourth-Position: Feet are Turned fully Outward, with one Foot In-Front of the other on parallel line, separated about 10 inches. Heels and Toes are in line forming a square.*

Fifth-Position: Feet are Turned fully Outward, with one Foot placed directly In-Front of the other, the first joint of the big Toe projecting beyond either Heel. (See Fifth-Position-Break, Latin-Cross-Position, NightClub-Twostep, DiscoSwing, DiscoCha, Slow-Twostep, Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, Side-Cross-Hesitation, Balance-Sideward-Close.)

Fourth-Position Ouvert: One Foot is Advanced Forward from First-Position, Feet separated about 10 inches.

Pierre Rameau's book, "Maitre a Danser" (Paris 1725) is considered the standard work concerning the technique of Eighteenth Century Coupledancing. In it, he describes these Five Positions, the same as those of Ballet only less in degree. During the 17th and 18th Centuries, the half-turned Feet, (Toes turned Outward at 90 degrees, compared with 180 degrees for Ballet,) were essential to the proper performance of all Court-Dances. Each Figure or Pattern began and ended in one of the Five Basic Foot Positions.

(See Five Basic Foot Positions, Ballet Arm Positions, Five Arm Positions, Ballet Body Positions, and Ballet Head Positions.)

Five Basic Foot Positions or **Foot Positions:** Borrowed then adjusted from the Classic Ballet, the Five Basic Foot Positions and their extensions in Coupledancing are as follows:

First-Position: Feet-Together with Heels touching and Toes a thumb-width Apart. (See Turnout Position.)

Second-Position: Feet-Apart in an astride Position, Parade-Rest, but with Weight on one Foot only; the other Foot Sideward and completely Touching Dancefloor. (Some say "**Feet-Parallel**" here.)

Third-Position: Heel-to-Instep or **Heel-at-Arch** or **Instep-to-Heel**, but angled to allow both Knees to face more Forward; Weight is on one Foot only.

Fourth-Position: Walking-Step; one Foot Forward or Backward as when Walking; Weight is on one Foot only.

Fifth-Position: Heel-at-Toe or **Toe-to-Heel**; one Foot is spaced In-Front of the other with Heels and big Toes Aligned; Weight is on one Foot only. Extention of this Position is to adjust to Curve Left or Right.

Note: Only in rare cases is Weight evenly distributed on both Feet.

(See Five Ballet Foot Positions, Ballet Arm Positions, Ballet Body Positions, Head Position, and Ballet Head Positions. Also see FootWork, Foot-Placement, and Foot-Movements. Also see Latin-Cross Position, Fifth-Position-Break, BackwardCheck, ForwardCheck, BackwardHold, ForwardHold, BackTouch, ForTouch, BackwardClose, ForwardClose, BackTurn, ForTurn, Backward, Forward, Backward-Rise, Forward-Rise, Side-Rise, Sideward, SideTurn, SidewardCheck, BehindCrossCheck, ForCrossCheck, SidewardHold, SidewardClose, Side-Step, SideTouch, SidewardTouch, BackwardTouch, ForwardTouch, DiagBackwardTouch, DiagForwardTouch, DiagBackTouch, DiagForTouch, DiagBackTurn, DiagForTurn, DiagBackCheck, DiagForCheck, DiagBackHold, DiagForHold, Diagonal, DiagBackward, DiagForward, DiagCross, DiagBackwardRise, DiagForwardRise, Behind, In-Front, Cross, Cross-Behind, Cross-In-Front, Crossed-Feet, and Cross-Touch.)

Five-Foot-Positions-Spanish-Dance: See **Five Ballet Foot Positions** for the Classical **Escuela Bolero**; these are similar, these following **Five-Foot-Positions-Spanish-Dance**, for modern Spanish dancing. These differ by Feet being only Slightly turned outward, and with one's Knees being Relaxed in natural Positions. (Also see **Five Basic Foot Positions**.)

For these **Five-Foot-Positions-Spanish-Dance** and their two extensions, one Stands erect with Weight evenly distributed between Feet, (except for **Planta-Natural** Position.) All below one's Lower-Body is Relaxed, while one's Upper-Body feels Stretched Upward. One's chest is expanded with one's back held straight. Arms and shoulders are Relaxed, except elbows are held Slightly Raised.

First-Position - **Attention!** Heels are together, Toes are angled. See **Military-Team** for description. (See Turnout Position, for beginners.)

First-Position - **Feet-Together:** Both Heels and Balls are together, with Feet parallel.

Second-Position - **Sailor's-Stance:** Heels are a Foot-length apart, astride. Toes are angled. Same Foot-Position as for a Military-Team Parade-Rest.

Third-Position - **Heel-to-Instep:** (Left or Right Mirror-Image.) Heel Touches Instep. Toes are angled.

Fourth-Position - **Walking-Step:** Same as Third-Position except Feet are several inches apart.

Fourth-Position - **Planta-Natural:** Same as Fourth-Position except all Weight is on rear Foot, (forward Ball Touches.)

Fifth-Position - **Heel-at-Toe:** Outside of front Heel Touches Inside of back Toe. (Position is used dancing **Zapateados**.)

Five-Step: A Leadable, 1 1/2 Measure **International Tango** Coupledance Pattern. Consisting of four Steps then a Body-Turn. Begins in Closed Position #1 for Tango, Feathers, then ends in Promenade Position. Timing is *Quick Quick Quick Quick, Slow.*

Man dances *forward DiagBackward* Feathered *backward* in CBM *Backward*, then an *Abrupt.*

Lady Steps *Backward diagforward* Feathered *ForOutside* in CBM *forclose*, then an *Abrupt.*

(See Four-Step.)

Fixed-Pattern: A General Coupledance Term for dancing to a Choreographed Routine. A **Fixed-Pattern** is a grouping of Figures in a unified design, either for a limited Dancefloor area or for Travel-Dancing. Examples are: (1) Fixed-Pattern-Partner-Dances in Country-Western dancing, and (2) Roundancing.

(See Center.)

Fixed-Pattern-Partner-Dances or **Partner-Dances** or **Partner-Dancing** or **Partners-Dance:** A part of the General **Country-Western** Coupledance Amalgamation, similar to simply Line-Dancing with a Partner, Choreographed and usually include no Free-Style Coupledancing. Couples dance in unison, to a repeated Step-Pattern, CCW about the Dancefloor. Since in the 1990s, the General Term **"Partner-Dance"** has been associated more with **Country-Western** Dancing.

Typical **Fixed-Pattern Partner-Dances**:

Have Couples forming a Grand-Circle
Dance in Varsouvienne, Wrap-Around, Loose-Closed, and in Side-by-Side Positions
Have all Partners begin Facing a Counter-Clockwise Line-of-Dance
Are all on Same-Footwork
Are in 2/4 or 4/4 Time
Have all included Steps Choreographed
Are Stop-and-Go type Coupledancing
Have Fixed-Pattern **Standing-Step** portions
Have Traveling (Polka) **Shuffle**s or (Schottische) **Stroll**s interspersed
Are mostly Unleadable
Do not Progress to new Partner.

A few other **Fixed-Pattern Partner-Dance** types:

Are a Cowboy ChaCha
Are a Country-Western Waltz
Are a Circle-Mixer
Progress to new Partner
Are on Opposition-Footwork
Do not Travel.

(See Country-Western Dancing, Standing-Step-Shuffles, Roundance, and Free-Style-Country-Western-Dances.)

Following is the *"Country Dance Lines"* listing of over 80 Choreographed **Partner-Dances**:

10 Step, 12 Step, 24 Step Shuffle, Arizona 22 Step, Basic Shuffle, Double Shot, Longhorn, Ponderosa, Rocky Top, Tenderfoot Shuffle, California 49er Special, 9 Acres 12 Step Polka, Alabama, Anaheim Shuffle, Anniversary Stroll, Apache, Auburn, B & C Shuffle, Belle Starr, Bev's Boot Scootin' Boogie, Border Line, Cascade Mtn. Stroll, Charley's Pride, Chipmunk, Colorado Shuffle, Continental Cowboy, Courtin', Country Selection, Dakota, Double J D, Double R Shuffle, Drifter, Fox'e Babes, Honey Dipper, Horseshoe Shuffle, Jay Walk, Jefferson Express, Joe's 10, King Strut, Little Shoes Boogie, Michigan Stomp, Mule Lip Shuffle, Outlaw Hitch, Paradise Walk, Penny Promenade, Pioneer Shuffle, Polyanna Shuffle, Ridin' Double, R J Boogie, Rocking Horse, Rodeo Shuffle, Romeo Strut, Seminole Scuffle, The Shadow, Silver Dollar Boogie, Stardust Stroll, Sweetheart Shuffle, Swinging Hillbilly, Tag-A-Long Shuffle, Tanglefoot Shuffle, Tennessee Walk, Texan With Polka, Whisky Wiggle, Wooden Nickel, Yellow Rose II, Zimmer Shuffle, Western 8 Count Swing, Continental, Double JJ, Prairie Wind, BP Riverrun, San Francisco Hustle, Sierra Rose, Sunset, Swingin' Doors, Western Barndance, Florida Stroll, San Antonio Stroll, Silver Dollar & Change, T & T Hustle, Tumble Downwind, Appaloosa's Christmas Waltz, Elvira/Freeze Waltz, Serpentine Waltz, Southside Waltz, Sweetheart Waltz, B J Cha Cha, Cowboy Cha Cha, El Paso Walk, Little "D" Cha Cha, River City Queen, Sweetheart Cha Cha, Traveling Cha Cha, Frontier Schottische.

(Contact "Country Dance Lines, Dance Book II," Drawer 139, Woodacre, CA 94973 [415]488-0154.)

(See Roundance.)

Fixed-Stare: A General Coupledance Term; usually referring to that look when one is locking their eyes on a certain specific focus while Spotting. Fixed-Stare could also derisively refer to some dancing Competitors glazed-over eyes.

Fjaskern: A Swedish Traditional **Folk** Coupledance in a Circle, characterized by its Walk and Run.

Flail or **Threshing:** A Coupledance Movement; wildly Threshing one's legs and/or arms.

Flamenca: See Flamenco.

Flamenco or **Flamenca** or **Rumba-Flamenca:** An Unleadable, Traditional, fiery, percussive Style, Spot-Coupledance of Spanish Gypsies, (Gitanos.)

Flemenco developed during the 17th century, blossoming from Andalucia. Although obscure, Gypsy **Flemenco** is supposed to have originally come from ancient and sacred Hindu dances of India. Traveling west, Gypsies entered Andalucia after Greek, Roman and Egyptian dance influences.

At its best, **Flemenco** provides an artistic expression of the emotion, passion and spirituality of the Performing pair, one **Bailaor** and one **Bailaora**. Characterized by forceful, often improvised Rhythms; Coupledanced intense and close but with No-Contact with Partner.

Danced in the U.S. in Costume in Exhibitions, Studios and Cabarets.

(See Tablao-Flamenco, Spanish Dance, Spanish-Folkdance-by-Region, and Inwards-and-Downwards-Style. Also see Flamenco Dancer, Cante, Flamenco Hand-Claps, Taconeo, Zapateado, Heel-Strike, Braceo, Castanets, Flamenco Hand-Claps, Finger-Snaps, Sevillana, and Fandango. Also see Rumba-Columbia, Guahuanco, and Yambu.)

Flamenco Dancer: The influence of the Moors shows in the **Flamenco**, by the Lady's back bends, the play of delicate Hands and fingers, the Hand-Claps and Heel-Rapping out broken Rhythm. A flirtatious quality exists in the snap of Spanish Gypsy **Flamenco**. The **Bailaora** (Lady) dominates, with the **Bailaor** (Man), with **Proud-Stance**, occasionally displaying his Skill. The Carriage of the Head, Torso, and Arms, as well as the emotional expression are all important characteristics of Flamenco. The Gypsys' most striking features in their Coupledances, are their *zapateado*, or Foot Stamping, and the *jaleo*, or the encouraging call.

There was a special Coupledancer, Enrique el Cojo, (Henry the Cripple,) who was the greatest Flamenco Dancer in Spain. He had `gracia'. When divinity touches, he projected it to spectators. He danced with stately gaiety while his Lady Swirled about him like quicksilver. He said, "You express purity and gracia with your Hands and Upper-Body. In the dance, the Feet are only instruments of Rhythm."

(See Tablao-Flamenco, Spanish Dance, Spanish-Folkdance-by-Region, and Inwards-and-Downwards-Style. Also see Mode-of-Dress-and-Behavior, Cante, Flamenco Hand-Claps, Finger-Snaps, Fingers-Flick, Taconeo, and Zapateado.)

Flamenco Hand-Claps: (*Palmas* = Spanish) With Flamenco Coupledancing, two methods of Rhythmic Hand-Clapping are used. Hold Hands High, In-Front and to the Side of face. To make a muted **Quiet-Clap**, hollow both Palms and Clap with fingers Curved and Slightly Apart. The **Loud-Clap** is like a pistol shot; hollow one's Left Palm and strike the hollow Sharply with Closed Right three fingers.

Emotional **Flamenco Hand-Claps** are used by Performers, accompanying artists, and audience, to inspire and goad the dancer to ever more Improvisation of Rhythm and Counter-Rhythm, (*contra tiempo*.) Hands are Clapped on the DownBeat and then, also *contra tiempo*, on the UpBeat.

(See Clap-Hands, Finger-Snaps, Braceo, Taconeo, Zapateado, Spanish Dance, and Flamenco Dancer.)

Flamenco-Heel-Rapping: See Zapateado.

Flamenco-Taps: See Zapateado.

Flank-Movement: See Military-Turn.

Flank-Movements: See Military-Team.

Flap: An Unleadable, comical Coupledance Action. In Time with the music, elbows are Quickly stroked Up and Down to simulate bird wings.

(See Turkey-Trot, and Chicken-Dance.)

Flaps: A Basic Tap-Dance Step, not subject of this Glossary.

(See Ball-Changes, Shuffles, and Brushes.)

Flare (*flr*): Several partially Leadable, General Coupledance Actions, suitable for all **Tangos, Rumbas, Boleros, ChaChas, Foxtrots, Waltzes**, and other dances.

Flaring can be either Rearward or Forward, and Performed by either or both Partners. **Flares** consist of Swiveling on one Foot with the other Extended and Raised off the Dancefloor to Flare completion. As required, a **Flare** may Sweep in a wide arc with Supporting Knee Well Bent, or the Free-Leg may Swing with a whip-like Movement in a small arc with legs closer Together. Some beautiful **Flares** are as High as Hip-Level. Partners Flaring together need to **Flare** to the same Height for Styling beauty.

In **Country-Western** dancing, a **Flare** is simply a Low Kick that Skims, or is close to, the Dancefloor.

(Aerial Flaring in French, for Ballet, is *en L'Air*.)

(See Fan, and Ronde.)

Flare-Ronde: See Ronde, Aerial.

Flash or **Flashy:** Coupledance slang for making a Showy dancing appearance; or, making a conspicuous, ostentatious or gaudy display.

Flash-Break: A General Coupledance Action. Using a sudden and dramatic Pause while Executing some Picture-Figure.

(See Ending Position, Ending, and Pose.)

Flashy: See Flash.

Flat (*F*): See Flat-Step, and Flat-of-Foot.

Flat-Dancing: A General term, Coupledancing using level Movement without Rise-and-Fall.
(See Flat Step, Floating, and Bobbing.)

Flat-Foot: See Flat-of-Foot.

Flat-Footed: See Flat-of-Foot.

Flat-of-Foot or **Whole-Foot** or **Flat** or **Flat-Foot** or **Flat-Footed:** A Basic Coupledance Term; where the entire underside of one's Shoe is Floored.
(See Flat-Step, Tip-Toe, Flat-of-Hand, and Foot.)

Flat-of-Hand: A General Coupledance Term, referring to the entire inner surface of the Hand.
(See Hand, and Flat-of-Foot.)

Flat-Step or **Flat** or **Heavy-Footed:** A Basic Coupledance Movement, Stepped with No-Float. In the difficult but pure sense, **Flat-Step** is where the entire underside of one's Shoe is placed or bottomed to the Dancefloor simultaneously, as in a Stealth fashion. But in the practical sense, **Flat-Step** is Down, Bent-Kneed and Stepped Slightly Toe-First as Stepped the comedian, Groucho Marx; or, Up, Stepped Flat with a very slight Heel-Lead, Straight-Kneed like the Frankenstein monster in casts.
(See Flat-of-Foot, Tip-Toe, Step, Stamp, Stomp, and Foot.)

Flat-Turns: Two Unleadable General Spot-Coupledance Movements, Right or Left, CW or CCW. The most common method of Turning, **Flat-Turns** are Turns on the flattest part of the Ball-of-Foot, with no Rising on the Toes.

There is a minimum of Travel. At times danced singularly, **Flat-Turns** are often danced in multiples, and always **with Spotting**. Similar to Toe-Spin except there is no Change-of-Weight at the first Half-Turn. There is an Illusion that both Feet are used in Full-Turning when only one Foot is used, leaving the Free-Foot sole barely off the Dancefloor.

With arms spread fore and aft, one Preparatory-Steps Forward, then with **Feet Together**, one Rotates a Full-Turn on only one Ball-of-Foot, on the Foot used in the Preparatory-Step. One swiftly brings fingertips Together for Spin Momentum upon again spreading.

Direction of **Flat-Turns** may alternate.

(See Turn, Raised-Turn, Pencil-Turn, and Singular-Spin-Styling.)

Flat-Whisk Position: A tight, Semi-Closed Coupledance Position, suitable for the **PasoDoble**, and for most **Tangos**.

Positioned with Inside-Feet-Thru and Supporting about one quarter of one's Weight, with **all Feet Flat**, with both Upper-Bodies in CBMP, and with Lady's Head-Open. Inside Toes Point Down-Line and Toward Partner.

Similar to **Whisk Position**. (See Left-Whisk.)

Flea-Hop or **The Flea-Hop:** A novelty Fad Singular or Coupledance that appeared in the U.S. in the 1950s. This same **Flea-Hop** is also presently danced as Unleadable Left and Right Coupledance Movements, suitable for both **Swings**, Jive, both **ChaChas**, both **Quicksteps**, and for **Country-Western**, among other dances.

Performed Apart but Facing Partner, the **Flea-Hop** is almost always repeated on one's Opposite Foot. Its primary, Unleadable Movements, Left and Right Mirror-Image, are as follows:

A Skip or Scoot Sideways Toward the Free-Foot, Raising one's hip. Or, while Hopping on one Foot, Flail then Close the other Foot.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Fleckerl: See Natural-Fleckerl, and Reverse Fleckerl.

Flex (Foot): An Unleadable, General **C**oupledance Action or Motion. This **Flex** refers to Bending one's Toes Up at the ankle, so that one's **Foot** is angled almost perpendicular to one's leg. Or, One's **Foot** is inclined Up from the Dancefloor, with one's Heel in contact but with the Ball Raised off the floor.

(See Flexible, HeelTouch, Heel-Lead, Heel-Bounce, Heel-Fan, Five-Basic-Foot-Positions, Foot-Movements, FootWork, SugarFoot, Foot-Boogie, Football-Kick, and Foot-Rise. Also see Pronate, Supinate, AnkleRock, Twisted-Feet, and Point.)

Flex (Knee): A Leadable, General **C**oupledance Action or Motion. This **Flex** refers to Up and Down **Knee Flex**ing; Slight Knee-Bends produce a Slight Rise and Fall while dancing. One's **Knees** can also **Flex** Rearward or Sideward.

(See Flexible, Knee-Bend, Engagement-of-Knees, Softened-Knees, Straight-Kneed, Compression, Scooping, Feet-Between-Feet, Stiffness, and Knees-Back.)

Flexible: A General **C**oupledance Term. Capable of extreme Bending and Twisting. Pliant, yielding, tractable, adaptable. Not Stiff.

(See Flex, Supple, Limbering, and Limber.)

Flick(1) (*flk*): General, Unleadable **C**oupledance Movements. **Flicks** are Extentions of one's lower leg, Executed in a Staccato or Sharp manner.

A **Flick** is a minute Kick Forward from the Knee, grazing the Dancefloor, (see Kick-Step.) Or, Quickly Raising Free-Foot Bent-Kneed. Or, striking the Dancefloor Lightly with a Quick, Flailing blow, (see Stamp.)

(See Flicker, and Mulekick.)

Flick(2) or **Back-Flick:** General, Unleadable **C**oupledance Movements. A **Flick** is a Quick and Light Backward Movement of the Free-Foot.

More explicit than **Flicker**, and less Kick than **Mulekick**.

Flick(3): Two quick, partially Leadable **Coupledance** Movements, Left or Right, suitable for both International and American **Tangos**, among other dances, and Performed by either the Lady or Man or both, using their Outside-Feet.

After a Forward Half-Turn Swivel on the Inside-Foot, the Opposite Toe is Extended Straight, Touching Dancefloor, then Slid to Close against Supporting-Foot, with or without Weight applied.

An option is to Mulekick then Close.

(See Flicker, Fan, and Flare.)

Flick(4): See Gancho, and Flicker.

Flicker(1) or **Click-Heels:** A **Swing**, Slow-**Foxtrot** and **Quickstep** Coupledance Figure. Usually Performed in Left-Open-Facing Position. Timing is *And Quick And Quick*.

On Balls, Heels-Out then In, normally twice. Suitable for the very first Coupledance Movement at the beginning of a dance; the Man may Click-Heels twice, Quickly, Nazi-Style, before Moving Forward to Close with his Lady. May also be Performed by the Lady.

(See Heel-Splits, Heel-Fan, Toe-In, and Celtic-Storm.)

Flicker(2) or **Flick:** A General Coupledance Term for certain Coupledance Movements, suitable for West-Coast-**Swing**, and other dances.

A **Flicker** or **Flick** is always a Quick and Light Movement. It may be an In-and-Out and/or Forward and Backward Bodily Movement, or simply a Motion of a Body-Part.

(See HeelBrush, Mulekick, and Kick.)

X Flicks-Into-Breaks: A five-Measure **Jive** Coupledance Routine-Section, that includes Point-Steps and Kick-Steps.

Fling: A General Coupledance Term or Action. To **Fling** is to **Throw** or Toss or hurl with Energy. Or, to Move suddenly and Forcefully, even Violently, with Vigor.

Similar to **Loft**. (See Apache Dance. Also see Aerials, Aerial-Swivel, Double-Work, Lift-Throw, Lift, and Volta. Also see Flyer, Spot, Stunt, Gymnastic-Feats, and Aerobatic-Maneuver. Also see Hitting-the-Mat, Land, and Dramatic-Landing.)

Flip: A General Coupledance Movement; a Light, Quick, Nimble Turn or Motion with a Snap.

(See Acrobatic-Maneuver.)

Flip-Kick: See Kick-Ball-Change.

Flip-Over: Two **Jitterbug** Coupledance Figures, Forward and Backward, suitable for Competition Jive; the Man Flips his Lady Up and Over, vertically about his Supporting forearm. She Alights on her Feet.

Flip-Split: An Unleadable, General, Singular Man's or Lady's, Athletic, Traveling, Acrobatic-Maneuver En-L'Air. **Flip-Splits** are suitable for use by **Gymnasts** in **CheerLeading**, with Gymnastic **Drill-Teams**, and with **High-Impact-Aerobics**, among other uses.

To Perform a **Flip-Split**, the Tumbler Begins by Starting either a **Hand-Spring** or a **Back-Hand-Spring**, except that one Ends with a **Dramatic-Landing**.

(See Flying-Splits, Aerial-Swivel, Aerial-Splits, and Traveling-Splits. Also see Tumbling, Tumbling-Pass, CartWheel, Somersault, Aerials, Coordination, and Locomotor.)

Flirt: A Leadable two-Measure, six-Step (plus any ChaCha Triples) Coupledance Pattern, suitable for all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**, and in **Onestep**, and Country-Western **Waltz**, and for other dances.

Beginning in Shake-Hands Position, Facing, the Lady is Half-Turned CCW and, Flirting while being brought into Varsouvienne Position, she touches Man's Left cheek with her Left fingertips and looks him, then takes his Hand. Pattern ends with a Right Sweetheart Figure.

Man dances *crossinfrontlunge Recover* Half-Turn Lady CCW *sideward* into Varsouvienne, *Forward recover Sideward.*

Lady dances *Backward forswivel1/2CCW* touch Man's cheek *DiagBackward* into Varsouvienne, *backward Recover inplace.*

(See Flirt Position, Into-TurkishTowel, and Varsouvienne-Break.)

Flirtation-Dances-of-Latin-America: Listing Latin-American **Folk** Coupledances, with Partners **dancing Apart** in flirtatious, light, and playful courtship:

1) There is flirtation and conquest in dances like the Genre of **Jarabes**, such as **LaRaspa**, and **LaNegra**.

2) There is kerchief waving in dances such as **LaCueca**, **Bailecito**, **Marinera**, **Sanjuanito**, and **Zamacueca**.

Flirt Position: A partially Leadable, Basic Coupledancing Stance, suitable for all **Rumbas**, **Boleros**, **ChaChas**, **Mambos**, **Sambas**, and other dances; **a modified Varsouvian Position**.

Lady is looking at her Man and touching Man's Left cheek with her Left fingertips. Partners face same direction, Clasping Right Hands, with the Man beside and Slightly Left of the Lady.

Mirror-Image Opposite to **Left-Flirt Position**. (See Flirt, Shadow Position, Skaters Position, TurkishTowel Position, and Offset-Facing-Same Position.)

Flirtation Position: See Left-Open-Facing, and Wrapped Positions.

Float-Apart: See Drift-Apart.

Floating or **Foot-Rise** or **Body-Rise:** A series of partially Leadable, Basic Coupledance Movements. Traveling with **Rise-and-Falls**; **Heel-and-Toe Footwork**, appearing to Move along without trying.

One type of **Float**, some call **Foot-Rise**, is an **Up-and-Bubbly Rising** between Stepping, by which means the Couple can Lag-the-Beat; this type is performed **Up-and-Over** like Stepping up stairs. (Examples are Samba, Balboa, and Jive.)

Another type of **Float**, some call **Body-Rise**, has a Forward Knee-straightening for the Man, Performed just after Stepping; this gives a **Scooping** Action like Stepping down stairs. One's leg muscles are braced and the spine is Stretched. (Examples are Slow-Foxtrot, and Slow-Waltz.)

Opposite of **No-Float**. (See Bobbing, Bouncing, Double-Rising, Ballon, Samba-Bounce, and Up-and-Over-the-Top.)

Floating-Box: See ChaCha-Box.

Floating-Floor or **Cushioned-Floor:** A General Coupledance Term for a wooden Dancefloor especially designed, when danced upon, for yielding and flexing.

(See Dancefloor.)

Floating-Height: A Basic Coupledance Term. For instance, Movements in Slow-Foxtrot, both Partner's **Floating-Height**s (Stances) are Lowest dancing the Slows, because of Striding out with Lengthy Steps, and Highest during the Quick-Quicks. In the Slow-Waltz, both Partner's Stances are Lowest during the first Step, and Highest during the third Step, although **Floating-Height**s should never quite be Straight-Kneed.

FLOD: See Forward-Line-of-Dance.

Forward-Line-of-Dance: See Line-of-Dance.

Floor-Alignment: A General Coupledance Term for directional positioning.
(See Direction-of-Dance, Floor-Pattern, Line-of-Dance, Reverse-Line-of-Dance, Center-of-Hall, Wall, DLC, DLW, DRC, DRW, ILOD, OLOD, and Alignment.)

Floorcraft: A General Coupledance Term for expertise. **Floorcraft** is the ability to maneuver, while dancing upon the Dancefloor, in a Skillfully uninterrupted and courteous manner.
(See Style, and Technique.)

Floored: A Basic Coupledance Term, where some item of a dancer is in intimate contact with the Dancefloor; or, is in a Floored condition.
(See Flat-of-Foot, and Prone.)

Floor-Pattern: An imaginary delineation of the path in space taken by the Coupledancers as they Move from place to place.
(See Floor-Alignment.)

Floor-Ronde: See Ronde, Floor.

FloorShow: A General Coupledance Term; entertainment at various places such as NightClubs, restaurants, and bars. Usually includes entertainers dancing.
(See Cabaret Performers, and NightClub Dancing.)

Floorspace: A Coupledance Term, Generally used in describing the necessity for sufficient **Floorspace**. Rarely is there too much **Floorspace** for dancing.
(See Dancefloor. Also see Crowded-Floor Dancing, Travel-Dancing, Spot-Dancing, and Spacing-Between-Couples. Also see Ballroom Dancing, and Social Dancing.)

Floor-Sweep: Two Flashy, General, Acrobatic-Maneuvers or Competition Coupledance Figures or Patterns, that can Rotate either Clockwise or Counter-Clockwise throughout. Suitable for **Cabaret** and several types of **Exhibition** dances. The Man is the Hub-Partner with the Lady being the Rim-Partner.

The Man Grasps one of his Lady's arms, normally Matched-Hands, Wrist-to-Wrist, and Slowly Lowers her to horizontally Prone as they Spin, her Body speeding Outward. She crosses her legs and arms as he lays her Down until she is Skimming the Dancefloor. This is a **Floor-Sweep**. Pattern normally ends with his Free-Spinning her Clockwise as she is Spread Prone on the Dancefloor.

Similar to **Airplane**. (See Tumbling, and Hand-Spring.)

Florid-Style: A General Term for describing Coupledancing that is ornate and flowery to an excessive degree.
(See Baroque, and Dramatic.)

Flourish: An Unleadable, Singular or Leadable with Partner, General Coupledance Action or Movement, for visual effect. A Dramatic gesture; or, a bold, Sweeping Movement; or, an embellishment; or, a Waving in the air; or, a Showy display.

(See Fingers-Flick, Finger-Snaps, Circle-Hands, Fluffing, KneeFlick, AnkleTrip, and Tick.)

Fluffing(1): A General Coupledance Action or Movement for visual effect. Either the Lady or the Man purposely Fluffs the Lady's skirt and/or petticoat Up during the dance.

(See Flourish.)

Fluffing(2): See KneeFlick.

Flyer or **Aerial-Flyer** or **Flyer-Stunt:** A coveted Position on a **CheerLeading** Team, since there are only six **Flyers** in a 25 **Spot** Team. **Flyers** are always thin girls.

She is allowed **No Errors**. Each Flyer is first Lifted Up then Supported by three **Spots**, (Male-Tumblers or girls.) The Flyer Faces the audience. One Spot Faces the audience at the Flyer's rear while two Spots Face her at her sides. She often Balances on one Foot upon their combined Raised Hands, one each.

Raised, every Flyer Performs **Flyer-Stunts** in Unison, such as:

(1) **Arabesque:** Each Flyer has both arms Extended horizontally and has her Free-Leg Extended horizontally Straight Backward

(2) **Leg-Hold:** Flyer wraps one or both arms around to Hold one leg vertical

(3) **Side-Leg:** With one Hand, Flyer Holds one leg Extended horizontally Away to her side

(4) **Lifts-to-Chest-or-Shoulder**

(5) **Fish-Dive Position**

(6) **Supported-Splits**

(7) **Snake**.

Male-Tumblers can Toss Flyers Higher than can girls. Each Flyer may be simultaneously Tossed into the air and then caught. Flyers' Facials in Unison are important. Flyers often Roll horizontally while in the air. Released and Lowered (in a Drop) simultaneously, each Flyer might even Double-Spin horizontally prior to being caught, while the Spots all Facial in Unison.

(See Sissone, Leap, Springing, Bound, Caper, Capriole, Sauter, and Volta. Also see Enlevement, Elevation, Aerials, Aerobic, Flip, Lift-Throw, Lift, Throw, Loft, Splits, CartWheel, Detroiter, and Poisson. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Dead-Weight, Lift-Bent, and Lift-Straight. Also see Stunt, Slipped-Out, Hitting-the-Mat, Alight, and Touchdown. Also see National Cheerleading Association, Drum Corps International, Co-Ed CheerLeading, SportAerobics, Showdance, Teamdance, Drill-Team, Drill-Team-Stack, And Military-Team.)

Flyer-Stunt: See Flyer.

X Flying-Lindy or **Flying-Mooch** or **Lindy-Kicks:** Two Leadable, Eastern **Swing** Spot-Coupledance Patterns, danced in Right then Left Half-Open Positions, then back to Right. An adjunct to the regular **Lindy**, danced at about 46 Bars per minute Tempo with Syncopated 4/4 Time. Each is Eight-Count, and three-Measures long in each direction, a combination of **Shag** and **Mooch**. The Flying-Lindy is Inside-Foot Routine-Sections, repeated Mirror-Image.

Rhythm Timing for each is *Slow Slow Quick And Slow, Quick And Slow Slow Slow, Slow Slow Quick And Slow.* Each is danced *Rockback-Recover/ Kick-Ball-Change/ Mulekick-Ball-Change/ Football-Kick/ Change-Feet and Direction.*

Man dances the Right Flying-Lindy *rockback Recover kick ball Flat, downwaybacktouch forrecover For*X

Lady dances the Left Flying-Lindy *RockBack recover Kick Ball flat, DownWayBackTouch ForRecover for*X

(See Lindy-Hop.)

Flying-Mooch: See Flying-Lindy.

Flying-Polka: See Polack-Hop.

Flying-Splits(1) or **Spin-Splits** or **Stationary-Flying-Splits** or **Split-Landing:** Two Unleadable, General, Singular **Lady's**, Athletic, Aerial Acrobatic-Maneuvers in one Spot, Left or Right, Mirror-Image Opposite. **Flying-Splits** are suitable for use by **Gymnasts** in **CheerLeading**, with **Drill-Teams**, and when dancing the **CanCan**, among other uses, such as **High-Impact-Aerobics**, (SportAerobics.)

The Performing Lady's Body Rotates En-L'Air 180 degrees. The Performer Springs Up while Facing one direction, and she Lands hard doing the **Splits** Facing in the Opposite direction.

In Preparation, the Lady first Bounces a Step Forward, Alighting with one Free leg Slightly behind the other.

Springing, Well powered by her Supporting-Leg, she swings this Trailing leg Forward as she Rises. Rising, she Torques, Rotating Aerially in the direction Opposite that of her Forward leg, using that Swing-Foot momentum to swing herself around in a Half-Turn.

The Lady, as she descends, Starts Spreading her legs fore and aft in the **Splits**, Straight and extremely flat En-L'Air.

Called a **Dramatic-Landing**, her Landing is the really impressive part. She Lands flat on her crotch! She Bounces, Ending Tilted Outward.

Some Ladies say this doesn't hurt due to female padding, but some Ladies cheat by breaking their fall with both Heel-of-Hands. Also, their legs may not be Spread entirely flat until their Landing.

(See Split, Cabaret-Splits, Leg-Stretch-On-Arm, Supported-Splits, Aerial-Splits, Traveling-Splits, Fit-Splits, Flip-Split, and Aerial-Spiral.)

Flying-Splits(2): See Traveling-Splits.

Focus: The General Action of gazing with concentration on a fixed or moving point in space while Coupledancing.

(See Spotting.)

Fold: Two General Coupledance Movements, Mirror-Image, Left or Right; where, from Apart, one Rotates (Folds) to Face Partner.

(See Pickup.)

Folia: A type of Traditional Spanish **Folk**dance. The **Folia** Genre can be found in **Valencia**. (See Spanish Dance, and Spanish-Folkdance-by-Region.)

Folkdance or **Peasant-Dance** or **National-Dance** or **Dances-of-the-People:** Traditional Coupledances, originating and handed down from generation to generation among the common people of a specific culture. The most social form of Coupledancing, **Folkdanc**ing is communal in purpose and predicated upon group participation.

The **Folkdance**s of the Dark Ages, from about AD 200 to about AD 1450, are almost completely unknown. (See Ancient Coupledancing, Sword-Dance, and Morris-Dance.)

Surprisingly, Style widely varies according to the region. The dances from each region have their own particular and distinctive style. Except as influenced by modern travel, **Folkdance**s remain imbedded near their area of birth, embodied in a regional characteristic flavor.

In modern times, Elizabeth Burchenal took charge of the newly formed **Folkdance** Movement of the New York City Public Schools in 1905. It has been largely due to her pioneering efforts that **Folkdanc**ing has grown to its present importance. **Folkdance** has become a major adult recreation and is well recognized as a living form of folk art.

(See Folk-Dancers, Folk-Music, and Group-Dance. Also see High-Dance, and Country-Dance. Also see Scottish, Serb, Swiss, Norwegian, and Swedish Folkdances. Also see Spanish Dance, Spanish-Folkdance-by-Region, Classical-Espanol, and Flamenco. Also see Period Waltzes. Also see Mode-of-Dress-and-Behavior.)

Folkdance Genre: Looking under **Amalgamation-of-Dances**, the following **Folkdances** are listed:

Folkdance Genre
- Current Folkdance Family
  - Polka Group
    - Polska
      - Polack-Hop
      - Hambo
    - Polka-American
      - Ten-Step Polka
      - *(See DiscoSwing)*
    - *(See Samba Family)*
    - Mexican-Polka
  - Schottische Group
    - Highland-Schottische
  - Csardas Group
  - Reel Group
    - Eightsome-Reel
- Traditional Folkdance Family
  - Polka Group
    - Polska
      - Polack-Hop
      - Hambo
      - Polka-Mazurka
      - Doudlebska
      - Snurrbocken
      - Cracovienne
      - Cotillion
      - Totur
  - Gallop Group - 1830-1885
    - Grand-Galop
  - Schottische Group
    - Doctor-Gsatzlig
    - Weggis-Dance
    - Korobushka
    - Road-to-the-Isles
  - Csardas Group
    - Friska
  - Mazurka Group
  - Rondo
  - Roundel
  - Swedish Folkdance
    - Traditional
    - Choreographed
    - Singing-Games
  - Valse-a-Deux-Temps

(Continued)

Folkdance Genre: *(Continued)*

- National Folkdance & Country-Dance Family
  - American Folkdance & Country-Dance Group
    - Irish-WasherWoman
    - Old Dan Tucker
    - Pop Goes the Weasel
    - Quadrille Group
      - Chillicothe
      - Virginny Shore
      - O Susanna
      - Arkansas Traveler
      - Captain Jinks
      - Rosin the Bow
    - Cotillion
    - Square-Order-Shuffle
    - Cajun-Dancing
      - Cajun-Jittergug
      - Cajun-Twostep
      - Cajun-Waltz
    - Reel Group
      - Virginia-Reel
      - Miss McCloud's Reel
    - Hornpipe Group
      - Durang's Hornpipe
      - Young America Hornpipe

(Continued)

Folkdance Genre: *(Continued)*

National Folkdance & Country-Dance Family *(Continued)*

- Argentine Folkdance Group
  - Ranchera
  - Gato
    - Gato-con-Pelaciones
    - Escondido
  - Milonga
- Brazilian Folkdance Group
  - Baion
  - Batucado
  - Kankukus
  - Modinha
  - Xongo
- Columbian Folkdance Group
  - Marencumbae
  - Pasillo-Colombiano
  - Porro
- Chilian Folkdance Group
  - LaCueca
- Cuban Folkdance Group
  - Habanera
  - Guahuanco
  - Sohn-Guajira
  - Guaracha
- Czech Folkdance Group
  - Doudlebska
- Danish Country-Dance Group
  - To-Ting
  - Totur
  - Familie-Sekstur
  - Quadrille Group
    - The Hatter
- Egyptian Dervishes
  - Zikrs
- English Country-Dance Group
  - Maypole-Dances
    - Bluff King Hal
  - Contredanses
    - Green-Sleeves
  - Sailor's Hornpipe
- Finnish Folkdance Group
  - Purpuri
  - Kehruu-Valssi
- French Folkdance Group or ContraDanza-French
  - Francaise
  - Loure
  - Tyrolienne
  - Farandole

(Continued)

Folkdance Genre: *(Continued)*

National Folkdance & Country-Dance Family *(Continued)*

- German Folkdance Group
  - Tanz
  - Waltz
  - Landler
  - Polka
    - Senftenberger
  - Schottische
- Greek Folkdance Group
  - Syrtos
  - Kalamatianos
  - Tsamiko
- Guam Folkdance Group
  - El-Baile-Del-Palo
- Hawaiian Folkdance Group
  - Hula
- Hungarian Folkdance Group
  - Friska
- Traditional-Irish-Dance Group
  - Siamsa-Beirete
  - Irish-Lilt
  - Step-Dancing
  - Celtic-Jazz (Soft-Shoes)
    - Reels
    - Jigs
      - Slip-Jig
      - St. Patrick's Day
      - Jig St. Patrick
  - Celtic-Storm (Hard-Shoes)
    - Jigs
      - Double-Jig
      - Seige-of-Ennis
    - Hornpipes
- Israeli Folkdance Group
  - Hora
- Italian Folkdance Group
  - Il-Codiglioni
  - Passacaglia
  - Siciliano
  - Tarantella
  - Venusto
  - Villanella
  - Vivace
- Jamaican Folkdance Group
  - Mento
- Lithuanian Folkdance Group
  - Klumpakokojis

(Continued)

Folkdance Genre: *(Continued)*

National Folkdance & Country-Dance Family *(Continued)*

- Mexican Folkdance Group
  - Quinceanera
  - Caballito-Blanco
  - Jarana
  - LaBamba
  - Bomba
  - Chiapanecas
  - Corrido
  - Jarabe
    - LaRaspa
  - Sohn
    - Haupango
  - Zandunga
  - Zapateados
- Norwegian Country-Dance Group
  - Song-Dances
  - Bygdedans
    - Halling
    - Gangar
    - Springar
    - Pols
  - Turdans
    - Quadrilles
    - Contra-Formations
    - Square-Formations
- Polish Folkdance Group
  - Krakowiak
  - Varsouvienne
- Portugese Folkdance Group
  - Fado
  - Moda
- PuertoRican Folkdance Group
  - Plena
- Russian Folkdance Group
  - Kohanochka
  - Korobushka
- Scandanavian Country-Dance Group
- Scottish Folkdance & Country-Dance Group
  - Call-to-the-Piper
  - Ecossaise
  - Petronella
  - Strathspey
  - Gay-Gordons
  - Duke-of-Perth
  - Skip-the-Willow
  - Road-to-the-Isles
  - Reels
    - Eightsome-Reel
  - Highland-Dances
    - Highland-Fling
    - Highland-Schottische
  - Sword-Dances

(Continued)

Folkdance Genre: *(Continued)*

National Folkdance & Country-Dance Family *(Continued)*

Serb Folkdance Group

Kolo

Spanish Folkdance & Country-Dance Group

Spanish-Folkdance-by-Region

Alegria
Basque-Dances
Cartagenera
Chacona
Charradas
Colombiana
Contrapas
Fandango
Folia
Gayumba
Gitana
Granaina
Guineo
Jota
Malaguena
Minera
Morisca
Murciana
Paracumbe
Rondena
Sarabande
Sardana
Seguidillas
Taranta
Zambapalo
Zarambeque

Classical-Espanol

Bolero-Classic
ContraDanza-Spanish
Cuadro-Bolero
Escuela Bolero
Fandango
Jaleo
Seguidillas
Slipper-Dances

(Continued)

Folkdance Genre: *(Continued)*

National Folkdance & Country-Dance Family *(Continued)*

Spanish Folkdance & Country-Dance Group *(Continued)*

Flamenco

- Alegria
- Bulerias
- Cana
- Cante Chico
- Cante Jondo
- Caracoles
- Cuadro-Flamenco
- Fandango
- Farruca
- Garrotin
- Peteneras
- Rumbitas
- Seguiriya
- Sevillana
- Soleares
- Taconeo
- Tangos
- Zambras
- Zingareska
- Zapateado
- Zorongo

Swedish Folkdance Group

- Dal-Step
- Familjevalsen
- Fjaskern
- Snurrbocken
- Daldans
- Spanish-Waltz
- Mazurka Group
  - Swedish-Varsouvienne

Swiss Folkdance Group

- Doctor Gsatzlig
- Weggis-Dance
- Landler
- Square
- Longways
- Chain
- Allemande
- Alewander

Folk-Dancers: Those whose dancing encompasses traditional Coupledances, originating and handed down among the common people of many countries.

Folk-Dancers are the peasants, the common, ordinary people of a hamlet, village, town, or city, that have certain common dances that they enjoy dancing all together, in a certain detailed way. And perhaps to keep its special character, they wear their Traditional costume as they have done for years past, while dancing this particular dance Genre.

Folk-Dancers principally Coupledance in studios or clubs, and they are usually schooled at the same place they normally dance. Their music may be Canned or Live. They chiefly dance for social, Skill, and possibly for Exhibition.

(See Folkdance, Folk-Music, and Group-Dance.)

Folkloric: A Term, stemming from the word "*folklore*," is often used by Traveling Mexican Team-Dance groups, such as the **Ballet-Folklorico**.

(See Folkdance, Folk-Dancers, Folk-Music, and Folk-Songs.)

Folk-Music or **Folk-Songs:** Music and/or songs of a specific region or culture, usually of unknown authorship, created and perpetuated by the common people, and passed down orally from generation to generation.

(See Folkdance, and Folk-Dancers.)

Folk-Songs: See Folk-Music.

Follow: See Following.

Follower: The Coupledance Term for the Lady-Partner.

Following or **Follow:** Tenet number one for this Basic Coupledance Action is, "The Man is the Leader, but the Lady **completes** and **enhances**." Attuned, the Lady Follows her Partner's Timing, Technique, Movement and Figure Lead.

The Lady is to correctly react to her Man's Movements and/or signals, either through Bodily Connections or by visual means. The Lady instantly and successfully ascertains her Leader's intentions, and reacts accordingly. But the Lady does not anticipate or early guess her Leader's Lead. She waits and Follows, Attuned to her Man's intended Moves which he Communicates by his Body Lead. She then also Synchronizes her Rhythm to that of her Man's.

Traditionally, the Lady is the Follower, but in rare instances, it is the Man that Follows his Lady. The Lady Leads whenever their Travel is dancing **Forward** in Closed Position. This is because it is difficult and awkward for whoever is dancing Backwards to Lead.

(See Leading, and Frame.)

Follow-Thru: A Leadable, General Coupledance Term, Action, or Movement. **Follow-Thru** is the continuation of one's Foot and Body Movement, in anticipation of one's next Step. Or, the Passing on of one's Free-Foot underneath the Body as one Steps.

(See Brush, and Stride.)

Folsum Slammer: See Kick-Swivels.

Fondu: See Bent-Kneed.

Fondue: See Bent-Kneed.

Foot (*ft*) or **Shoe:** There are Basic Coupledance Terms to precisely describe lengthwise the areas underside the Shoe in contact with the Dancefloor upon each Step or Partial-Step:

There is the **Flat-of-Foot** where the complete bottom of the Shoe is Floored. Working Forward, there is the **Heel-Tip**, the **Heel**, the **Arch**, the **Ball**, the **Toe**, and the **Tip-of-Toe**. Shoe General sideways descriptions are the **Inner-Edge** and the **Outer-Edge**. Shoe explicit sideways descriptions are the **Inner-Heel** and the **Outer-Heel**, the **Instep**, the **Inner-Ball** and the **Outer-Ball**, and the **Inner-Toe** and the **Outer-Toe**.

For instance in Tango, four edges of the Foot are suitable for use: The Inner-Heel and the Outer-Heel, and the Inner-Ball and the Outer-Ball.

(See Hand, Toe, Heel, Ball-of-Foot, and Cou-de-Pied.)

Foot: See Foot-of-Set.

Football-Kick: An Unleadable Coupledance Action, used in Eastern **Swing**, American **Tango**, and American Medium-**Foxtrot**, among other dances. A long Forward Swipe into the air, after an extreme Inside-Foot Backward extension.

(See Flying-Lindy, LaPuerta, and Circle-Vine.)

Foot-Boogie: Four Unleadable Spot-Dance Steps, suitable for **Line-Dances**, **Country-Western** Fixed-Pattern-Partner-Dances, and for other dances. Performed either Singular or as a Couple in Open Position. One-Measure long, Rhythm Timing is *Slow Slow Slow Slow.*

Supporting-Foot remains Stationary. Weight is on Heel to Swivel Toe, and on Toe to Swivel Heel.

For **Toe-Right-Foot-Boogie**, Man (or person) dances *SwivelToeDiagRight SwivelHeelDiagRight SwivelHeelDiagLeft SwivelToeParallel.*

For **Toe-Left-Foot-Boogie**, Man (or person) dances *swiveltoediagleft swivelheeldiagleft swivelheeldiagright swiveltoeparallel.*

For **Heel-Right-Foot-Boogie**, Man (or person) dances *SwivelHeelDiagRight SwivelToeDiagRight SwivelToeDiagLeft SwivelHeelParallel.*

For **Heel-Left-Foot-Boogie**, Man (or person) dances *swivelheeldiagleft swiveltoediagleft swiveltoediagright swivelheelparallel.*

If as a Couple, Lady dances Same-Feet as Man.

(See Toe-Movements, Ramble, Double-Foot-Boogie, SugarFoot, Sand-Step, Toe-In, Toe-Out, Toes-Out, Toe-Splits, Toe-Fan, Heel-Fan, Heels-Out, Heel-Splits, Swivet, Marchessi, Corta-Jaca, and Celtic-Storm.)

Foot-Four: A **Longway-Set** or **Contra-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Refers to the last two Couples, at the end of the Set **farthest** from the Caller or music.

(See Head-Four, Below, Down, and Foot-of-Set.)

Foot-Movement: See Footwork.

Foot-Movements: Some of the Basic Coupledancing **Foot-Movements** are listed as follows:

See Backward, Forward, BackwardCheck, ForwardCheck, BackwardHold, ForwardHold, BackwardTouch, ForwardTouch, BackTouch, ForTouch, BackwardClose, ForwardClose, BackTurn, ForTurn, Backward-Rise, and Forward-Rise.

See Sideward, Side-Rise, SideTurn, SidewardCheck, ForCrossCheck, BehindCrossCheck, SidewardHold, SidewardClose, Side-Step, SidewardTouch, and SideTouch.

See Diagonal, DiagBackward, DiagForward, DiagBackTurn, DiagForTurn, DiagBackTouch, DiagForTouch, DiagBackCheck, DiagForCheck, DiagBackHold, DiagForHold, DiagBackwardRise, DiagForwardRise, DiagBackwardTouch, DiagForwardTouch, DiagCross, DiagCross-Behind, and DiagCross-In-Front.

See Behind, In-Front, Cross, Cross-Behind, Cross-In-Front, Cross-Touch, Lock, Cut, FrontCut, and CutBehind.

(Also see Foot-Placement, FootWork, Directional-Movement, Rotation, Progressive, Regressive, Foot Position[s], Free-Foot, and Walk.)

Foot-of-Set or **Foot** or **Bottom:** A **Longway-Set** or **Contra-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Refers to the dancer(s) at the end of the Set **farthest** from the Caller or music. "Foot" is U.S. Term while "Bottom" is British.

(See Foot-Four, Below, Down, and Head-of-Set.)

Foot-Pattern: See Step-Pattern.

Foot-Placement: A General Term, referring to the Position(s) or Pattern(s) in which dancer's Feet are placed on the Dancefloor while Coupledancing.

(See Foot Position[s], Foot-Movements, Toe-Movements, FootWork, and Walk. Also see Foot, Toe-In, Toe-Out, Toe-Fan, Toe-Splits, Heel-Turn, Heel-Shifts, Heels-Out, Heel-Fan, Heel-Splits, Heel-Ball-Flat, and Flicker.)

Foot Position(s): A Coupledancer's Term; the Position of one Foot in relation to the other Foot.

(See Five Ballet Foot Positions, Five Basic Foot Positions, and Five-Foot-Positions-Spanish-Dance. Also see Foot-Placement, FootWork, Foot-Movements, and Walk.)

Foot-Pressure: An Unleadable, General Coupledance Action. Pressure applied to the Dancefloor by one's Free-Foot, whereby one has partial Weight applied by that Foot.

(See Press, Press-Line, Compression, and Hold.)

Foot-Rise: A partially Leadable, General Coupledance Action or Movement. On to Ball-of-Foot, **Foot-Rise** type of **Floating** is where the Heel of one's Foot becomes Elevated through ankle Flexing. See **Floating** for a complete explanation.

Similar to **Body-Rise**.

Foot-Rotation: An Unleadable, General Coupledance Term. Without or prior to any **Body-Rotation**, a person Executes a **Foot-Rotation**, normally for initiating a Turn.

(See Singular-Rotation, Body-Turns-Less, Body-Completes-Turn, and Amount-of-Turn.)

FootWork (*ftwk*) or **Foot-Movement:** A General Coupledancer's Term for the particular Steps each Partner is to take. Or, that part of the Foot in contact with the Dancefloor at a point in Time, such as Toe, Heel, or Ball.

With relation to her Man's, the Lady's **Footwork** can be labeled "**Same**," "**Opposite**," or "**Different**."

(See Foot-Movements, Toe-Movements, and Foot-Placement. Also see Five Basic Foot Positions, ArmWork, Foot, Walk, Toe-In, Toe-Out, Toe-Fan, Toe-Splits, Heel-Turn, Heel-Shifts, Heels-Out, Heel-Fan, Heel-Splits, Heel-Ball-Flat, and Flicker. Also see PasoDoble.)

For-as-Many-as-Will: A General Coupledance Term, used in Traditional **Folkdance** and **Country-Dance**; meaning as many Couples wishing to join, may join in the particular dance.

(See Progressive-Longways, Progressive-Circle, Big-Circle-Dancing, Basket, Promenade, and Community-Dance.)

Force: A General Coupledance Action; to exert power to produce acceleration in the direction of its application; or, to compel Partner to Perform an Action, (do not do); or, to Move Partner against resolute Resistance, (do not do).

(See Pulse, Spring-Action, Yank, Counter-Balance, Macho, Vigorous, Violent, Heavy, and Lightly.)

ForCheck: See ForwardCheck.

ForClose: See ForwardClose.

ForCrossCheck: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Either or both Partners Step, in Unison, directly **In-Front** of their Supporting-Foot or even beyond, and then Braking-Action is taken in that Line-of-Motion, with a Change-of-Weight, in Preparation to take a different Line-of-Motion.

Opposite of **BehindCrossCheck**. Similar to **DiagForCheck**. (See Foot-Movements, SidewardCheck, Cross-In-Front, DiagCross-In-Front, and In-Front.)

Forearm-Grasp or **Forearm-Grip** or **Two-Arm-Hold** or **Elbow-Grip:** Four Leadable, Basic Coupledance Stances, Left or Right, and Left-to-Left or Right-to-Right. Partners Grasp each other by their forearms, normally just below the elbow.

Similar to **Wrist-to-Wrist**. (See Figure 12.) (See Swivel-Walks, PasoDoble-Hold, and Loose-Hug Position.)

Forearm-Grip: See Forearm-Grasp.

Forearm Sweep: See Elbow-Lead.

Forearm Swing: See Swing.

Forearm-Turn: See Allemande.

Forehead-to-Forehead: See Head-to-Head Position.

ForHold: See ForwardHold.

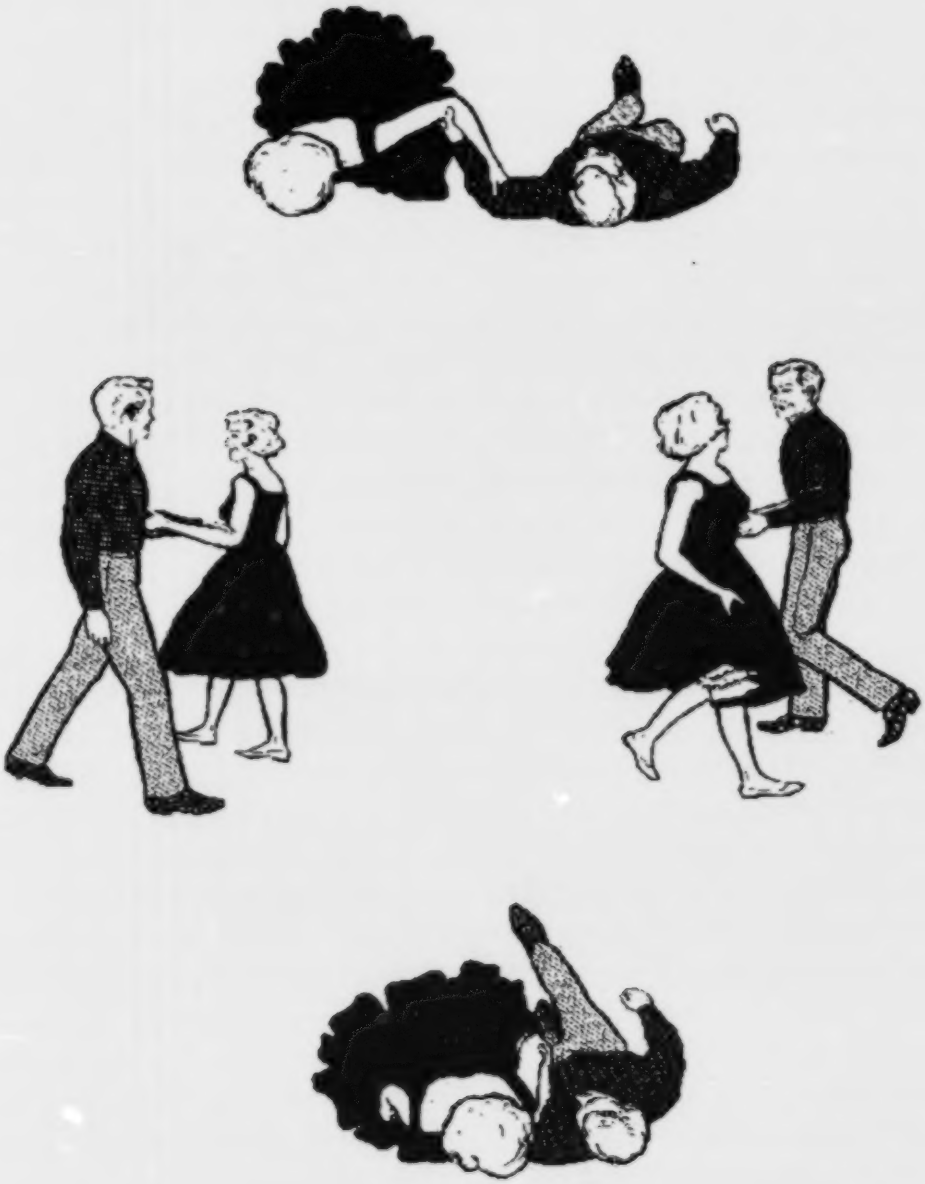

Figure 12, **Forearm-Grasp**

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Form: A Coupledancer's Term; the shape, structure or contour a **C**oupledancer takes for a preconceived look or characteristic; or, the orderly arrangement of Body Movement.
(See Essence, and Stance.)

Formal(1) or **Ball-Gown**: A General Term used by **C**oupledancers, referring to the fancy dress worn by the Lady to a **Formal-Ball**.
(See Tuxedo, Corsage, and Costume- Competitive, International Smooth, Lady.)

Formal(2): See Ball.

Formal-Ball: See Ball.

Formal-Dance: See Ball.

Formal-Training: See Dance-School.

Formation: A General **C**oupledance Term for a specified arrangement of Couples. A **Formation** is an ordered array of dancers on the Dancefloor.
(See Chorus-Line, Linear, Drill-Team, Dance-Drill-Team, Teamdance, Military-Team, Promenade, Processional, Grand-March, Big-Circle-Dancing, Double-Circle, Progressive-Circle, Sicilian-Circle, Double-Sicilian-Circle, and Square Dancing.)

Formation-Teamdancing: In Choreographed precision, an Exhibition and/or Competition Genre, that includes **Teamdance**, **Showdance**, **Drill-Team**, **Military-Team**, **CheerLeading**, **Chorus-Line**, **Line-Formation**, and many others.

ForRise: See Forward-Rise.

ForSideRise: See DiagForwardRise.

ForSwivel or **ForwardSwivel**: Two Leadable, Basic **C**oupledance Movements. Stepping Forward with either Left or Right Foot, then Swiveling on that same Foot, **Outward, Away from one's other Foot**. A Quarter- to Half-Turn, usually Half-Turning the body, causes Rotation on the Ball-of-Foot, Counter-Clockwise for Left Foot and Clockwise for Right.
Opposite of **BackSwivel**. Similar to **StepSwivel**. (See Turn, ForTurn, Swivel, SwivelStep, and Spiral-Hook.)

ForTouch: Two Leadable, Basic **C**oupledance Actions, Left or Right Foot, Mirror-Image Opposite.
Man Stepping **Forward** with **no Weight** and Touching where indicated. The Lady Follows.
Opposite of **BackTouch**. Similar to **DiagForTouch**, and **SideTouch**. (See Foot-Movements, ForwardHold, ForwardTouch, DiagForwardTouch, SidewardTouch, DiagForward, ForTurn, ForwardClose, ForwardCheck, Forward-Rise, and ContraCheck.)

ForTurn: Four Leadable, Basic **C**oupledance Movements, Left or Right Foot, Clockwise or Counter-Clockwise.
One Partner Stepping **Forward** then Turning on same Foot.
Opposite of **BackTurn**. Similar to **DiagForTurn**. (See Foot-Movements, SideTurn, ForwardTouch, ForTouch, ForwardClose, ForwardHold, ForwardCheck, Forward-Rise, DiagForward, DiagForwardTouch, and DiagForTouch.)

Forward (*fwd* or *F*): A Coupledance Term, or two Leadable, Basic Movements or Actions, Left or Right Foot, Mirror-Image Opposite.

Free-Foot Moves **Forward** to or past Supporting-Foot, with or without Change-of-Weight. Or, to Move in the direction the Man is Facing. Or, the direction In-Front of the dancer.

Generally, Forward Steps are with Push-Off Rearward with Weight well Forward over Balls; not of one reaching ahead with Foot, (except for how Man does in Argentine Tango.)

Opposite of **Backward**. (See Walk, Foot-Movements, Sideward, DiagForward, DiagForwardRise, ForwardCheck, DiagForCheck, ForwardHold, DiagForHold, ForwardClose, Forward-Rise, ForwardTouch, ForTouch, DiagForTouch, ForTurn, and DiagForTurn. Also see Forward-Walk, Walking-Step, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, Forward-Foxtrot, Heel-Marching-Step, and Kiki-Walks.)

Note: **Forward** also refers to the Placement of one's Feet and Weight, etc.

Forward-and-Back(1): A Leadable, two-Measure, ten-Step, **American ChaCha** Coupledance Pattern. Danced on the One-Beat, which means the Basic-Step starts on the first Beat, *1 2 3& 4, 5 6 7& 8*. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow*, twice. Also, there is no Side-Jog as in International ChaCha, simply **Forward-and-Back** Movement.

Man dances *forward Recover backward Backward backward, Backward recover Forward forward Forward*. His Lady Follows.

(American ChaCha is Coupledanced with Passing-Feet, not *Forward Recover Backward Close Backward, Backward Recover Forward Close Forward*, unless Side-Jogged, or in a Twostep or Foxtrot.)

(See International ChaCha.)

Forward-and-Back(2) or **Advance-and-Retire:** A Leadable, two-Measure, General Coupledance Pattern, suitable for **Folkdance**, **Country-Dance**, and other dances. Rhythm with 4/4 Timing is *Slow Quick Quick Slow Slow, Slow Quick Quick Slow Slow*; or, *1 2& 3 Tap, 4 5& 6 Tap*.

Danced in various Positions. Taps may be Close, Scuffed, or Mulekicked.

Man dances *forward Forward forward Tap, Backward backward Backward tap*. Lady Follows.

Also a Modern Western Square Dance Call, (see Square Dancing.)

Forward-and-Back-Bends: Leadable, General Coupledance Movements, Bending at the waist; most often used in the American and International **Sambas**, and in the **Cumbia**.

(See Bend, Samba-Bow, Maxixe-Hold, Rag-Doll, and Bird-of-Paradise.)

Forward-And-Crossward: See DiagCross-In-Front.

Forward-and-Hookward: Four Unleadable Coupledance Movements, suitable for **West-Coast-Swing**, both **ChaChas**, both **Mambos**, and other dances. Danced Singularly or Apart by either or both Partners.

After a Step Forward, either the Left or Right Foot Steps Across either In-Front of or Behind the Supporting-Foot and beyond for the Hook, then the Body is Spun on the Supporting-Foot Clockwise or Counter-Clockwise, usually for a Full-Turn.

(See Backward-and-Hookward, Diagonal-Hookward, Hook, and Cross.)

Forward-and-InLine: Two Leadable Coupledance Movements, Left or Right, suitable for **West-Coast-Swing** and other Slot dances; Stepping Forward and in Alignment with their (invisible) Reserved-Slot planned for their dance.

(See InLine, and Backward-and-InLine.)

Forward-and-Sideward: See DiagForward.

Forward-Balance: See Balance-Forward.

Forward-Basic(1) or **Half-a-Basic:** The **Forward-Basic** Figure is the first half of the Basic Coupledance Pattern for both of the two **ChaChas**, **Mambos** and **Rumbas**; where the Man dances either a Forward Cha or Steps *forward Recover *sideward.* (* Or instead of *sideward*, Step *rise* or *inplace* or *close*, as applicable.) His Lady Follows.

Rhythm Timing is ***Quick Quick Slow*** for Mambos and Rumbas; and, ***Slow Slow Quick Quick Slow*** for ChaChas.

(See Cha, and Basic.)

Forward-Basic(2)**:** See Basic-Forward.

Forward-Break: A Leadable, three Step Coupledance Figure, Basic for use in both **Boleros**. Rhythm Timing is *Slow And Quick*.

Danced viewing each other, and with Softened-Knees. No Turning. Danced entirely in Left-Open-Facing Position, or in Shake-Hands Position, with Free-Hands extended to the side; or, begun in Left-Open-Facing Position then ending in Butterfly Position.

Man dances *DiagForSwoop forcheck* with CBM *RecoverBackwardRise*.

Lady, Following, dances *diagbackswoop BackCheck* Sit-Line with CBM *recoverforwardrise*.

Normally followed by a Right-Pass, Left-Pass, or Underarm-Turn.

(See ForwardCheck.)

Forward-Change: See Forward-Change-Natural-to-Reverse, and Forward-Change-Reverse-to-Natural.

Forward-Change-Natural-to-Reverse or **Forward-Change:** A Leadable Coupledance Figure that Curves then **ForwardChecks**. Used in both the International and American **Viennese Waltzes**. Rhythm with 3/4 Timing is *1 2 3*; or, *Quick Quick Quick*.

Partners dance in Closed-Position #1 for **International Viennese Waltz**, while they may dance in Closed-Position #2 for **American Viennese Waltz**. Total Couple-Rotation is only a 1/8-Turn Clockwise in three Steps.

Man dances *Forward* with CBM *forturn1/8CW ForCloseCheck*.

Lady, Following with Head-Closed, dances *backward* with CBM *BackTurn1/8CW backclosecheck*.

Notes:

1) May be preceded by the **Natural-Right-Turn**.

2) May be followed by the **Viennese-Turn**.

Opposite of **Forward-Change-Reverse-to-Natural**. (See ForwardCheck.)

Forward-Change-Reverse-to-Natural or **Forward-Change:** A Leadable Coupledance Figure that Curves then **ForwardChecks**. Used in both the International and American **Viennese Waltzes**. Rhythm with 3/4 Timing is *1 2 3*; or, *Quick Quick Quick*.

Partners dance in Closed-Position #1 for **International Viennese Waltz**, while they may dance in Closed-Position #2 for **American Viennese Waltz**. Total Couple-Rotation is only a 1/8-Turn Counter-Clockwise in three Steps.

Man dances *forward* with CBM *ForTurn1/8CCW forclosecheck*.

Lady, Following with Head-Closed, dances *Backward* with CBM *backturn1/8CCW BackCloseCheck*.

Notes:

1) May be preceded by the **Viennese-Turn**.

2) May be followed by the **Natural-Right-Turn**.

Opposite of **Forward-Change-Natural-to-Reverse**. (See ForwardCheck.)

ForwardCheck or **ForCheck:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Forward** to or past the Supporting-Foot with a Rise, then Braking-Action is taken in that Line-of-Motion in Preparation to take a different Line-of-Motion. The Lady Follows.

Opposite of **BackwardCheck**. Similar to **DiagForCheck**, and **SidewardCheck**. (See Foot-Movements, ForwardClose, ForwardTouch, ForTouch, ForTurn, ForwardHold, Forward-Rise, Forward-Break, Forward-Change-Natural-to-Reverse, Forward-Change-Reverse-to-Natural, DiagForTurn, DiagForwardTouch, DiagForTouch, DiagForHold, and ContraCheck.)

ForwardClose or **ForClose:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Forward** toward Supporting-Foot and Closes with a Change-of-Weight. The Lady Follows.

Opposite of **BackwardClose**. (See Foot-Movements, Forward-Break, ForwardHold, DiagForHold, ForwardTouch, ForTouch, DiagForwardTouch, DiagForTouch, ForTurn, DiagForTurn, ForwardCheck, DiagForCheck, Forward-Rise, and ContraCheck.)

Forward-Diagonal: See DiagForward.

Forward-ForwardLock-Forward: See Waltz-Forward-Lock.

Forward-Foxtrot: Two Leadable Coupledance Figures, beginning with either Left or Right Foot, and danced in any Position. Suitable for the American Medium-**Foxtrot** and other dances. Foxtrot Rhythm 4/4 Timing is *Slow Quick Quick*; three Steps in one Measure.

Either Partner Triples *Forward Close Forward.*

Opposite of **Backward-Foxtrot**. Similar to **Forward-Twostep**, and **Forward-Run-Two**. (See Sideward-Foxtrot, Forward-Run-Two, Double-Step, Chasse, Chasse-Turn, Shuffle, and Triples. Also see Walk, Forward-Walk, Forward, Walking-Step, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Forward-Glide: See Dance-Glide.

Forward-Hesitation(1): A Leadable Coupledance Pattern suitable for all Waltzes, but mainly the **Hesitation** and the **American Viennese Waltzes**. Danced in a Closed Position or Butterfly Position, two Steps in six Beats. No Accordioning. Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Quick QuickHold, Quick QuickHold*; or, *Slow SlowHold, Slow SlowHold*.

Man dances *forward CloseTouchHold, Forward closetouchhold*. Or the Man may dance *forward and Point, Forward and point*.

Lady, Following, dances *Backward closetouchhold, backward CloseTouchHold*; or *Backward and point, backward and Point*.

Normally repeated one or more times. These Holds are handy for a momentary rest while Coupledancing any **Viennese** Waltz. There is very slight CCW or no Turning.

Similar to **Waltz-Balances-Forward-and-Backward**. (See Balance-Forward, and Balance-Forward-and-Back.)

Forward-Hesitation(2): See Waltz-Balances-Forward-and-Backward.

Forward-Hitch or **Hitch-Forward**: Two Leadable Basic Coupledance Figures, suitable for American Medium, Country-Western and Period **Waltzes**; for American **Twostep**, and for other dances. Left or Right, Performed by either or both Partners. Waltz Rhythm is *Slow Slow Slow*; Twostep Timing is *Quick Quick Slow*.

Man dances in three Steps from any Position, usually Loose-Closed, Stepping *forward Close backward*; or, *Forward close Backward*.

Lady Follows Mirror-Image Opposite, Stepping *Backward close Forward*; or, *backward Close forward*.

Opposite of **Backward-Hitch**. Same as **Balance-Forward**, except this third Step is *Backward*. Similar to **Forward-Hitch-for-Onestep**. (See Hitch-Together, Hitch-Four, Hitch-Forward-and-Back, Balance-Forward-and-Back, Together-Step-Step, Touch-Step, Chasse-Turn, and Hitch-Scissors.)

Note: Some claim a **Forward-Hitch** is a **Coaster-Step**.

Forward-Hitch-for-Onestep: Two Leadable Basic Coupledance Figures, suitable for American **Onestep**, and for other dances. Left or Right, Performed by either or both Partners. Timing is *Slow Slow Slow Slow*.

Man dances in Four Steps from any Position, usually Loose-Closed, Stepping *forward Close backward Backward*; or, *Forward close Backward backward*.

Lady Follows Mirror-Image Opposite, Stepping *Backward close Forward forward*; or, *backward Close forward Forward*.

Opposite of **Backward-Hitch-for-Onestep**. Similar to **Forward-Hitch**. (See Hitch-Four, Hitch-Forward-and-Back, Balance-Forward-and-Back, and Together-Step-Step.)

Forward-Hitch-Kick-Step: Two Leadable Basic Coupledance Figures, Left or Right, Performed by either or both Partners. Timing is usually *Quick Quick Quick Quick*.

Four Steps are danced, either *forward Close kick stepbackward*, or *Forward close Kick StepBackward*.

Opposite of **Backward-Hitch-Kick-Step**. (See Hitch-Kick.)

ForwardHold or **ForHold**: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Steps **Forward** to or past the Supporting-Foot, applying Weight, then maintains Position, usually for one Beat. The Lady Follows.

Opposite of **BackwardHold**. Similar to **ForwardTouch**, and **DiagForwardTouch**. (See Foot-Movements, SidewardHold, DiagForward, ForTouch, DiagForTouch, ForTurn, ForwardClose, ForwardCheck, Forward-Rise, and ContraCheck.)

Forward-Hop-Check-BackLock: A partially Leadable, four-Measure Slot-Coupledance Pattern suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Slow, Slow Slow, Quick Quick Slow*. No Turn.

Man dances *forward* in Closed *Forward* Feathered with CBM, *forward LockBehind forward, forhop ForCheck, backward LockInFront backward* Feathered with CBM.

Lady, Following with Head-Closed, dances *Backward* in Closed *backward* Feathered with CBM, *Backward lockinfront Backward, BackHop backcheck, Forward lockbehind Forward* Feathered with CBM.

(See Forward-Lock-with-Hop.)

Forward-Hover: A Leadable, one-Measure, three-Step, Checked Coupledance Figure, suitable for both **Foxtrots**, both **Waltzes**, and both **Quicksteps**. Timing for Foxtrot is *Slow Quick Quick*; for Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Slow, Slow*, or *Slow Quick Quick*.

Begins in Feathered or in Closed Position #1, and ends in Feathered Position, (with no Brush or Turn.)

Man dances *forward* Moving to Closed Position #1 *DiagForwardRising* in Closed *recover* Feathered.

Lady Steps *Backward diagbackwardrising* in Closed *Recover* Feathered with Head-Closed.

(See Hover, Hover-Telemark, and Whisk.)

Comparing with the **Hover**, in which both Partners Brush and end in a tight Semi-Closed Position.

Comparing with the **Hover-Telemark**, which Turns Clockwise 1/8 to 1/4, where only the Lady Brushes, and which ends in Semi-Closed Position.

(See Whisk.)

ForwardLimp or **FrontLimp:** Two Leadable, Basic Traveling-Coupledance Movements; suitable for American **Twostep**, **Folkdances**, and other dances.

Consists of two Beats, **half a Limp-Step**. First a Step, then either the Left or Right Foot Steps Forward on Ball-of-Foot, with a Change-of-Weight to that Limping Foot.

(See LimpBehind, FrontLock, and Limp-Step.)

Forward-Line-of-Dance: See Line-of-Dance.

Forward-Lock: See Waltz-Forward-Lock, and Cross-Step.

Forward-Lock-Forward: Two Leadable Figures, Mirror-Image Left and Right, suitable for all **Twosteps**, both **ChaChas**, and other **C**oupledances.

One Measure long with three Steps. No Turning. Rhythm Timing for both Twostep and ChaCha is *Quick Quick Slow*, Stepped *Flat Ball Flat*.

Steps for Man or Lady dancing Forward, either Figure, are *Forward* with Shoulder-Lead *LockBehind Forward*. If repeated, (see Forward-Lock-Forward-Lock,) the second Lock is Mirror-Image.

(See Stroll, Forward-ForwardLock-Forward, Backward-Lock-Backward, Cross-Step, and Latin-Cross-Forward.)

Forward-Lock-Forward-Lock or **Forward-Lock-Twice:** Two partially Leadable, Traveling Patterns, Mirror-Image Left and Right, suitable for all **Twosteps**, and other Coupledances.

Two Measures long, six Steps, the **second Lock is Mirror-Image**, Change Feet. No Turning. Rhythm for 4/4 Timing is *Quick Quick Slow, Quick Quick Slow*, Stepped *Flat Ball Flat, Flat Ball Flat.*

Steps for Man or Lady dancing Forward, either Pattern, are *Forward* with Shoulder-Lead *LockBehind Forward, Forward* with Shoulder-Lead *LockBehind Forward.*

(See Forward-Lock-Forward, Backward-Lock-Backward-Lock, and Forward-Lock-Three-Times.)

Forward-Lock-Three-Times: Two partially Leadable, Traveling Patterns, Mirror-Image Left and Right, suitable for all **Twosteps**, both **ChaChas** and other Coupledances.

Three Measures long with nine Steps, the **second Lock is Mirror-Image** of the first and third Locks. Man might verbally tell Lady when to Lock. No Turning. Rhythm Timing for both Twostep and ChaCha is *Quick Quick Slow, Quick Quick Slow, Quick Quick Slow*; Stepped *Flat Ball Flat, Flat Ball Flat, Flat Ball Flat.*

Steps for Man or Lady dancing Forward, either Pattern, are *Forward* with Shoulder-Lead *LockBehind Forward, Forward* with Shoulder-Lead *LockBehind Forward, Forward* with Shoulder-Lead *LockBehind Forward.*

Opposite of **Backward-Lock-Three-Times**. (See Forward-Lock-Forward-Lock, Cross-Step, and Latin-Cross-Forward.)

Forward-Lock-with-Hop: A partially Leadable, three-Measure, Traveling-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Quick Quick, Slow Slow.* No Turning.

Man dances *forward* in Closed *Forward* Feathered with CBM, *forward LockBehind forward Forward, ForHop forward* Feathered with CBM.

Lady, Following with Head-Closed, dances *Backward* in Closed *backward* Feathered with CBM, *Backward lockinfront Backward backward, backhop Backward* Feathered with CBM.

(See Forward-Hop-Check-BackLock.)

Forward-March!: See Military-Team.

Forward-Rise or **ForRise:** Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Free-Foot is Stepped **Forward**, then a **Rise** is made on same Foot.

Opposite of **Backward-Rise**. Similar to **DiagForwardRise**. (See Foot-Movements, Side-Rise, DiagForward, ForwardCheck, DiagForCheck, ForwardHold, DiagForHold, ForwardClose, Forward-Rise, ForwardTouch, ForTouch, DiagForwardTouch, DiagForTouch, ForTurn, and DiagForTurn.)

Forward-Rock: Two Leadable, one-Measure, three-Step, General Spot-Coupledance Figures, Left and Right. Rhythm Timing is usually *Quick Quick Slow.*

Rocking Movements, danced in Closed Position, with Man's Weight twice Moving Forward as Lady's Weight twice Moves Rearward. No Turning. No Foot Position change after first Step, (last two Steps are In-Place,) although Feet may Lift slightly off the Dancefloor.

For **Forward-Rock-Left**, Man Steps *forward Backward forward*, as Lady Steps *Backward forward Backward.*

For **Forward-Rock-Right**, Man Steps *Forward backward Forward*, as Lady Steps *backward Forward backward.*

Opposite of **Rock-Back**. (See Rock, Rocking-Steps, Rock-Steps, Rock-Turn, Electric-Kicks, Rock-the-Boat, and Rocking-Chair.)

Forward-Roll or **Body-Sway:** Two Basic Latin Coupledance Movements, Mirror-Image, Left and Right; where a hip and shoulder are Swept Forward, Sideward, Rearward then Inward.

(See Figure-Eight, Shimmy, Knee-Drape, Up-and-Over-the-Top, Broken-Sways, Sway-To-and-Fro, Hula-Dance, Side-Lift, Side-Rise, Body-Lift, Cuban-Hip, Cuban-Motion, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Hip-Waves, Shrug, Hip-Rocks, and Hip-Lift.)

Forward-Ronde: See Ronde, Forward.

Forward-Run: A Leadable, 1 1/2-Measure, four Step, Basic Traveling-Coupledance Figure, suitable for the **Peabody**, and other dances. Rhythm for Peabody, with 4/4 Timing, is *Slow Slow, Quick Quick.*

Quick Steps are danced with Softened-Knees and on Balls-of-Feet. With long Strides and beginning in Feathered Position and ending in Closed Position #2. Some use Loose-Closed Position for ending, (rather than Closed Position #2,) with Lady's Left Hand Lightly Pressing front of Man's shoulder. No Turning.

Man dances *diagforward* Left Shoulder-Lead *Forward* with CBM Closing Lady *forward Forward.*

Lady, Following with Head-Closed, dances *DiagBackward* Right Shoulder-Lead *backward* with CBM Closing *Backward backward.*

(See Cross-Step, and Lock-and-Run.)

Forward-Run-Two: Two Leadable, Traveling-Coupledance Figures, Mirror-Image, beginning either with the Left or Right Foot; suitable for the American Medium-**Foxtrot** and other dances. Rhythm with 4/4 Timing is *Slow Quick Quick.*

Forward-Run-Two is danced with three Forward Passing-Feet Steps per Measure, danced by either or both Partners. Position is optional.

Similar to **Forward-Foxtrot**. (See Forward-Twostep, and Forward-Walk.)

Forward-Side: See DiagForward.

Forward-Stairs: See Stairs.

ForwardSwivel: See ForSwivel.

ForwardTouch: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Man Stepping **Forward, taking Weight**, then Touching Closed with Opposite Foot. The Lady Follows.

Opposite of **BackwardTouch**. Similar to **SidewardTouch**, **ForwardHold**, and **DiagForwardTouch**. (See Foot-Movements, ForTouch, DiagForTouch, BackTouch, DiagBackTouch, DiagBackwardTouch, SidewardHold, and Cross-Touch.)

Forward-Twostep: Two Leadable Coupledance Figures, beginning with either Left or Right Foot, and danced in any Position. Suitable for the American **Twostep** and other dances. Twostep Rhythm Timing is *Quick Quick Slow*; three Steps in one Measure.

Either Partner Triples *Forward Close Forward.*

Opposite of **Backward-Twostep**. Similar to **Forward-Foxtrot**. (See Forward-Run-Two, Sideward-Twostep, Double-Step, ChaCha, Chasse, Chasse-Turn, Shuffle, Gallop, and Triples. Also see Walk, Forward-Walk, Forward, Walking-Step, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Forward-Walk or **Walk-Forward** or **Walk** or **Dance-Forward:** Two Basic Coupledance Movements, Left and Right Foot, Straight-Line **Forward**, without Crossing Feet or Rotating Body.

This is Generally the natural Walk **for all dances except certain Latins and certain Tangos**. Do not push your Feet out In-Front of oneself, with your Body following; your Weight would then be more back on your Heels; WRONG. Whether dancing or Walking, carry your Weight more Forward, over the Moving Foot. The Feet lightly Skim the Dancefloor instead of Lifting for each Step. The Moving Ball-of-Foot Skims, Rolls to the Heel then Rolls to the Ball.

Stride length varies, but it is lengthy for Slow, Traveling dances. **Knee-Bend is increased with increased Stride length**. One Walks-Forward fairly Straight-Kneed when **Spot**-Coupledancing.

Opposite of **Backward-Walk**. (See Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, One-Step, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Band-Step, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see SideWalks, Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Forward-Waltz(1) or **Waltz-Forward-Change** or **Waltz-Closed-Change:** Two Leadable Mirror-Image, **Medium-Waltz** Coupledance Movements. Also used in the **American Viennese Waltz**.

Danced from various Positions. Begins with either Foot, with a Slight Float as needed. Rhythm with 3/4 Timing is *1 2 3*; or, *Slow Slow Slow*; or, *Quick Quick Quick*.

Man dances *Forward Forward RiseClose*; or, *Forward DiagForward RiseClose*; or, *Forward Sideward RiseClose*. His Lady Follows.

(See two other **Forward-Waltzes**, Back-Waltz for Medium-Waltz, and Waltz-Box.)

Forward-Waltz(2): Two Leadable Mirror-Image, **Country-Western Waltz** Coupledance Movements.

Begins with either Foot. Danced from various Positions, usually Flat with no Float. Rhythm Timing is *Slow Slow Slow*.

Man dances *Forward Forward Forward*. His Lady Follows.

(See two other **Forward-Waltzes**, Back-Waltz for Country-Western Waltz.)

Forward-Waltz(3) or **Waltz-Forward-Change** or **Waltz-Closed-Change:** Two Leadable Mirror-Image, **Slow-Waltz** Coupledance Movements.

Danced from various Positions. Begins with either Foot, and is danced with an exaggerated Side-Step and Float. Rhythm Timing is *Slow Slow Slow*.

Man, with lengthy Strides, dances *Forward Sideward RiseClose*. His Lady Follows.

(See two other **Forward-Waltzes**, Back-Waltz for Slow-Waltz, and Waltz-Box.)

Four: See Figure-Fore.

Four-And-One Timing: See Two-Beat Timing.

Four-Count or **Four-Count-Hustle** or **Cowboy-Swing** or **Manhattan-Hustle:** A simple, Leadable, **Onestep** Spot-Coupledance. Ideal for dancing to problem music. Best suited for a Marching Rhythm, but usually will suffice where no other Step fits well to the music. Danced on the One-Beat Rhythm-Station. Rhythm Timing is *Slow Slow Slow Slow*. Ideal dance Timing is 120 Steps- or Beats-per-Minute.

Four-Count is danced Circling CW or CCW, with Lady taking long Strides on Opposition-Footwork. Danced varying in Closed Position #5, in Butterfly Position, or in Varsouvienne Position. Four-Count is excellent for Couple-Rotation in either direction. Arm-Wraps and Pretzel-Wraps are used profusely.

Basic Step is danced in Butterfly Position. Partners Step into each other, Together-and-Apart. Toes overlap upon Stepping Forward:

Man Steps *forward Recover backward Recover*.

Lady Steps *Forward recover Backward recover*.

Note: Slightly similar to the New-York-Hustle and to the Peabody.

(See Minuet.)

Four-Count-Hustle: See Four-Count.

Four-Count-Turn: A Leadable 1 1/2- or 2-Measure, four-Step Traveling-Coupledance Figure suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is either *Slow Slow, Quick Quick*; or, *Slow Slow, Slow Slow*.

Begins and ends in Closed Position #2 with Light contact; Feathers for the second Step only. Partners Couple-Rotate a Half-Turn Counter-Clockwise.

Man dances *forward* Left Shoulder-Lead *ForTurn1/8CCW* Feathering in CBMP, *forspiral3/8CCW Backward* Right Shoulder-Lead.

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backturn1/8CCW* in CBMP, *DiagBackSpiral3/8CCW forward*.

(See Left-Spot-Turn, and Reverse-Turn-One-Half.)

Four/Four-Time: A musical and Coupledance Basic Term. Music in 4/4 Time has four Beats to each Bar (or Measure), where a *Slow* Count equals two Beats of music, while a *Quick* Count equals one Beat. At times, two Steps are danced to one 4/4 Time music Beat, where an *And* Count might be danced *Quick And*, and where the *And* Count takes 1/4 the value of its preceding *Quick*.

Examples of music in 4/4 Time follows:

1) Foxtrot and Twostep
2) Quickstep
3) Peabody and Onestep (sometimes 2/4)
4) Swing, Jive, and Rock-and-Roll
5) Rumba and Bolero (sometimes 2/4)
6) ChaCha and Mambo (sometimes 2/4).

(See Two/Four-Time, Three/Four-Time, A', Cadence, MPM, BPM, Rhythm, Timing, Six-Count-Swing, and Eight-Count-Swing.)

Four-Handed-Open Position: See Butterfly Position.

Four-Hand Position: See Butterfly Position.

Four-Handed-Set: See Duple-Minor.

Four-Hand-Hold: See Double-Hold.

Four-Hands-Spin: See Illusion.

Four-Quick-Run: A Leadable 1 1/2-Measure, four-Step Traveling-Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Quick Quick Slow, Slow.*

Begins in Closed Position #1 or #2 and ends in Feathered Position. No Turning.

Man dances *diagforward LockBehind diagforward Forward* Outside Partner in CBMP.

Lady, Following with Head-Closed, dances *DiagBackward lockinfront DiagBackward backward* in CBMP Partner Outside.

Foursome-Dance or **Quartet-Dance:** Foursome-Dance is harmonized dancing all together. One dances coordinated and in conjunction **with three other persons**. Dance may be Fixed-Pattern, Free-Style, or a combination.

An example of a typical **Foursome-Dance** is the Cotton-Eyed Joe, eight Measures long per Sequence. Two Couples first dance in Tandem Position, then each one of the Forward Couple Leads a Rearward person to In-Front of them to repeat the dance, and so on.

(See Threesome-Dance, Group-Dance, Country-Dance, and Basket.)

Four-Step: A Leadable, one-Measure **International Tango** Coupledance Figure of four Steps. Rhythm with 2/4 Timing is *Quick Quick Quick Quick.*

Begins in Closed Position #1, Feathers, then ends in Promenade Position.

Man dances *forward DiagBackward backward* with CBM *Backward.*

Lady Follows with *Backward diagforward ForOutside* with CBM *diagbackturnCW* to Semi-Closed.

(See Five-Step.)

FourStep-Swing: See Single-Swing.

Fourth-Position: See #4, Walking-Step, of Five Basic Foot Positions, and #4 of Five Ballet Foot Positions.

Foxtrot (*FT*)**:** All Foxtrots are Smooth, Progressive, Traveling-Coupledances. Music is in 4/4 Time, and the four Beats are distinct in each Measure. Accents are on the first and third Beats. All Foxtrots are danced on the One-Beat Rhythm-Station. *Slow*s take two music Beats while *Quick*s take one Beat. Rhythm Timing varies between *Slow Quick Quick* for a full Measure, and *Slow Slow Quick Quick*, splitting Measures. It also has *Quick Quick Quick Quick* and sometimes other Rhythms, such as (rarely) *Quick Quick Slow.*

The Foxtrot was the most significant development in all Twentieth Century Coupledancing. Some say the Foxtrot first came into being in the United States in 1912, but others say it was popular in the Fall of 1914. In New York City in the Spring of 1914, a vaudville dancer named Harry Fox was doing trotting Steps to Ragtime music, which his audience referred to as "Fox's Trot." The dance caught on famously, although it was originally vigorous and Jerky.

Certain Figures of the Onestep, in vogue from 1914 to about 1930, have been incorporated in all the Foxtrots. The most basic and common of all dances, the Foxtrot has become, since about 1920, two or more completely different Coupledances. One family of Styles of the Foxtrot Genre is characterized by long, controlled and Gliding Strides, the International, Modern and Smooth, **Slow-Foxtrots**, danced at 29 to 35 Measures-per-Minute Tempo. The second family of Styles of the Foxtrot Genre is less formal and more Social, the Standard and Classic the American **Medium-Foxtrots**, danced at 32 to 42 Measures-per-Minute.

(See International Slow-Foxtrot, American Medium-Foxtrot, and Roseland-Foxtrot. Also see Quickstep, Peabody, and Dance-Glide.)

Foxtrot-Box: A Leadable Spot-Coupledance Pattern, suitable for many dances, but mainly used in the Medium-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Quick Quick.*

Executed in Closed Position #2. The Slower the Cadence, the larger the Box is danced; longer Strides are required to use up the Slower Cadence.

Man dances *forward BrushSideward close, Backward brushsideward Close*, which forms a Box Pattern.

Lady, Following, dances *Backward brushsideward Close, forward BrushSideward close.*

(See, for Foxtrot; Basic-Box, Box-Finish, Left-Turning-Box, and Right-Turning-Box.)

Foxtrot-Circle-Box: A Leadable two-Measure, six-Step Coupledance Pattern suitable for Medium-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Quick Quick.*

Man dances a **Foxtrot-Box** while Halo-Leading his Lady in a **Simple-UnderArm-Turn**. Lady dances Away Clockwise under Man's Raised Left arm, returning and ending in Loose-Closed Position.

Man dances *forward BrushSideward close, Backward brushsideward Close.*

Lady dances *ForTurn1/4CW close ForTurn1/4CW, crossinfrontswivel1/2CW Close forward.*

(See Twostep-Circle-Box, UnderArm-Turn, and Alemana.)

Frame or **Carriage:** A General Coupledance Term, referring to the Stance or Posture of either Coupledancer, especially of the upper Torso for appearance and Balance, and especially when dancing **Modern Smooth and International**. The **Frame** is the Position of one's **Top-Line** and arms when in a Dance Position.

For their Lead-and-Follow relationship, the Upper-Body **Carriage** requires a precise amount of Toning. A stiffness for both Partners, not as if in a cast; but, conversely, not too much giving of the upper Torso. Toned, as if carrying two large bags of groceries, which creates the desired Frame for both Man's and Lady's arms.

(See Closed Position #1, Breaking-Frame, Ideal-Dance-Position, Standing-Straight Position, Head-Space, Head-Position, Patch, Basic-Hold, Feet-Between-Feet, Body-Tone, Base, Upright, Self-Discipline, Back-Line, Poise, Shoulders-Rolled-Back, Shoulders-Parallel, Back-Muscles, Proud-Chin, Posterior-Protrusion, and Chicken-Wings.)

Francaise: A Traditional French **Folk** Coupledance in Triple-Time.

Fred-and-Ginger: See Man-Across, Lady-Across.

Fred Astaire Rumba or **Guaracha-Box:** A Spot-Coupledance of the Latin Rhythm Genre, first danced socially in the U.S. about 1940.

Arthur Murray invented the **American Box-Rhumba**. In Competition, Fred Astaire revised the invention. This **Fred Astaire Rumba** Timing came to be more popular than the competing **Arthur Murray Rumba** Timing, and became the recognized American Standard for Competition.

Danced on the **One-Beat Rhythm-Station in a Left-Turning-Box Basic Pattern**, (instead of on the Two-Beat in a Forward-and-Back manner as in the International-Rumba.) Danced with Cuban-Motion, ideally at 27 to 30 Bars per minute (MPM) at 4/4 Tempo, (24 to 44.) *Diag*onal Steps are danced with a Swooping Stride and ending Rise; they are not Brushed. The *Forward* and *Backward* Steps have the Cuban-Motion and form the Left-Turning-Box.

Man's **Fred Astaire Rumba** Basic Pattern is *sideward* (or *diagbackward*) *Close forward, DiagForward close Backward*, danced *Quick Quick Slow, Quick Quick Slow.* Lady Follows.

Similar to the **Arthur Murray Rumba**. (See Rumba, Beguine, American Bolero, Salsa, Box-Step, Basic-Box, and Left-Turning-Box.)

Free-Arm: See Free-Hand.

Free-Arm-Lindy: A Leadable and fun Eastern **Swing** and Jive Spot-Coupledance Pattern. Rhythm in Syncopated 4/4 Time is *Slow Slow Quick And Slow, Slow Slow Quick And Slow.*

Begins in Closed Position Number 5. The Man releases the Lady's Right Hand as they rapidly Couple-Rotate Clockwise, Coupledancing the Lindy Basic Pattern with Momentum, and with their Free-Arms Extended horizontally. Both work to remain almost Facing. The Man Guides and steadies his Lady with his Right arm around her.

Man, Locking Behind on every other *Slow Slow*, dances **Lindy Basic Pattern**, a Full-Turn minimum, *diagbackward DiagCrossInFrontTurn1/8CW diagforturn1/8CW Close sideturn1/4CW, LockBehind sideturn1/4CW DiagCrossInFrontTurn1/8CW sideturn1/8CW Close.* Lady Follows.

Similar to **Wrapped-Lindy**. (See Triple-Swing, and Eight-Count-Swing.)

Free-Expression: A General Coupledance Term for describing one being unconstrained by propriety, dignity, or decency. Or, not adhering to strict form or rule. Or, not bound, controlled, restricted or hampered in one's dance.

(See Freewheeling, Improvise, Winging-It, Free-Style, and Batucado.)

Free-Foot or **Free-Leg** or **Active-Foot** or **Active-Leg** or **Working-Foot** or **Working-Leg** or **Moving-Foot** or **Moving-Leg:** A General Coupledance Term for the Foot or leg that is Moving or not Supporting Weight. Or, the leg, free to Move, that is Performing a given Movement while the majority of one's Weight is on one's Supporting-Leg.

Opposite of **Supporting-Foot**, and **Supporting-Leg**. (See Foot-Movements.)

Free-Form: See Free-Style.

Free-Hand: A General Coupledance Term. The Hand not in contact with Partner.

Free-Hand-Fashioning: A General Coupledance Term for the various means of Fashioning one's Hand that is not in contact with Partner. Following lists descriptions included herein:

Free-Hand-Fashioning-Flamenco
Free-Hand-Fashioning-Heil
Free-Hand-Fashioning-Low
Free-Hand-Fashioning-Peace-Sign
Free-Hand-Fashioning-Raised-Wrist
Free-Hand-Fashioning-Soft
Free-Hand-Fashioning-Taut.

(See Ballet Arm Positions, Port-de-Bras, Five Ballet Foot Positions, Five Basic Foot Positions, Ballet Body Positions, and Ballet Head Positions.

Also see Butterfly Position, Cathedral Position, Cradled Position, Cross-Hand Position, Cross-Shoulder Position, Double-Hold Position, Four-Handed-Open-Position, Hammerlock Position, Star Position, Statue-of-Liberty Position, Steeple Position, Tamara Position, TurkishTowel Position, Varsouvienne Position, and Wrapped Position.

Also see Arm-Check, Arm-Flail, Arm-in-Arm, Arm-Link, Arm-Raise, Arm-Rotation, Arm-Slide, ArmWork, Buddy-Buddy, Elbow-Swing, Block-and-Catch, Right-to-Right, Left-to-Left, Forearm-Grasp, Wrist-to-Wrist, Wrist-Twist, Tighten-the-Lightbulb, Loosen-the-Lightbulb, Palm-Inward, Palm-Outward, Palm-Up, and Palm-Down.)

Figure 13, **Free-Hand-Fashioning-Flamenco**

Free-Hand-Fashioning-Flamenco: A dramatic and **Taut** Pose or Movement for either or both Man and Lady. This is Unleadable Projection Styling, normally for both Free-Hands simultaneously, or else for Left or Right Free-Hand.

Arms are either Raised or Lowered, always **Palm(s)-Inward**, and always with **bent elbows**. Wrists are straight and possibly Torqued.

Fingers of each Free-Hand are spread as follows: All five fingers are held straight and not touching Together. Only one's middle finger is held pressed forward, and the thumb protrudes some ninety degrees.

Similar to **Free-Hand-Fashioning-Peace-Sign**. (See Figure 13.) (See Free-Hand-Fashioning-Taut.)

Free-Hand-Fashioning-Heil: As in Heil Hitler! Not for Lady. An Unleadable, Man's Projection Styling for his Raised Left or Right Free-Hand, or for both of his Raised Free-Hands. A **Taut** Movement, suitable for **Disco** and other dances.

Man's Free-Hand is abruptly Raised Straight-Arm Up but slightly angled, with wrist straight but Torqued Outward a trifle. Fingers are Together, with thumb barely tucked under to touch Palm.

(See Free-Hand-Fashioning-Taut.)

Free-Hand-Fashioning-Low: Unleadable, **Soft**, General, Lady's and Man's Projection Styling for Lowered Left or Right Free-Hand, or for both Lowered Free-Hands. Subject arm(s) are **held Low** with Softened elbow(s), and with Wrist(s) slightly Bent forward. Hand(s) held Palm-Outward against respective lower portion of outer Buttocks-In. Fingers are Softened, relaxed, and bent a trifle.

Lady's fingers are barely spread. Her ring finger and middle finger are held touching together and retained slightly forward, while both her index finger and little finger are Posed slightly rearward.

Man's fingers are more often retained together with thumb(s) barely spread. But for drama, Man's fingers may become Taut, straight, spread and strained.

(See Free-Hand-Fashioning-**Raised-Wrist**, Free-Hand-Fashioning-**Soft**, Free-Hand-Fashioning-**Taut**, and Arm-Raise.)

Free-Hand-Fashioning-Peace-Sign: A **Taut** Pose or Movement and not for the Man. This is Unleadable, General, Lady's Projection Styling for her Raised Left or Right Free-Hand, or for both of her Raised Free-Hands.

Subject **Straight-Arm** is held High, with **Wrist** also **straight** and Torqued Outward. Upper arm is touching her ear.

Lady's Free-Hand fingers are spread as follows: All five fingers are held straight. Only her ring and middle fingers are retained touching Together and held forward. Both her index finger and little finger are raised rearward and her thumb protrudes some ninety degrees.

Similar to **Free-Hand-Fashioning-Flamenco**. (See Free-Hand-Fashioning-Taut.)

Free-Hand-Fashioning-Raised-Wrist: Not for Man. Unleadable, **Soft**, General, Lady's Projection Styling for her Raised Left or Right Free-Hand, or for both of her Raised Free-Hands. Subject arm(s) are held High with Softened elbow(s), and with **Wrist**(s) **Well Bent forward**. With Palm(s)-Outward, Upper arms are away from her ears.

Lady's fingers are Softened, relaxed, bent a trifle, and barely spread. Her ring finger and middle finger are held touching together and retained slightly forward, while both her index finger and little finger are Posed slightly rearward.

(See Free-Hand-Fashioning-**Soft**, Free-Hand-Fashioning-**Taut**, Free-Hand-Fashioning-**Low**, Arm-Raise, and Wrist-to-Wrist-Lead.)

Free-Hand-Fashioning-Soft: For **Soft** fashioning forms of Projection, see **Free-Hand-Fashioning-Raised-Wrist** (for Lady), and **Free-Hand-Fashioning-Low** (for both Lady and Man).
Opposite of **Free-Hand-Fashioning-Taut**. (See Port-de-Bras, and Five Arm Positions.)

Free-Hand-Fashioning-Taut: For **Taut** Projection fashioning forms, see **Free-Hand-Fashioning-Peace-Sign** (for Lady), **Free-Hand-Fashioning-Flamenco** (for both Lady and Man), and **Free-Hand-Fashioning-Heil** (for Man).
Opposite of **Free-Hand-Fashioning-Soft**. (See Port-de-Bras, and Five Arm Positions.)

Free-Leg: See Free-Foot.

Free-Spin: A Leadable, General Coupledance Movement. From Facing Position, Spinning Clockwise or Counter-Clockwise on Ball-of-Foot, normally a Full-Turn. The Spinning Partner is detached from the other Partner while **Free-Spin**ning.
(See Man's-Free-Spin, Push-Spin, Outside-Spin, and Inside-Spin.)

Free-Style or **Free-Form** or **Uninhibited-Free-Style:** A General Coupledance Term. Dancing extemporaneously with Partner to **no Fixed-Pattern**; or, improvised dancing with Partner in Competition where **no set School-Figures** are required; or, dancing one's own dance ad lib **without Partner-contact**; or, a Break from Partner for perhaps a few Measures; or, an impromptu or optional dance material arrangement according to individual desire.
(See Repertoire, Free-Style-Country-Western-Dances, Open-Step, Single Dancing, Freewheeling, Free-Expression, and Solo.)

Free-Style-Country-Western-Dances: A part of the General **Country-Western** Coupledance Amalgamation, where the man Leads his Partner extemporaneously with **no Fixed-Pattern**.
The following dances are included in this Genre:
Traveling-Coupledances:
Country-Twostep (Texas-Twostep)
Country-Western Waltz
Spot-Coupledances:
West-Coast-Swing
Street-Hustle
Cowboy ChaCha
(Country-Western-Dances that are NOT Free-Style:
Fixed-Pattern-Partner-Dances, Big-Circle-Dances, Contra-Dances, and Set-Dances.)

Free-Turn or **Solo-Turn:** A Coupledance Movement; a Turn made while unattached to one's Partner.
(See Turn, Free-Spin, Single-Spin, Push-Spin, Inside-Spin, Spot-Turn, Flat-Turn, Torque-Turn, Spiral-Hook, Spin, Roll, Solo, and American-Spin.)

Freewheeling: In Coupledancing, slang for no Routine, or Cues, rules or regulations; where his Lady Follows the Man's extemperaneous Lead. Coupledancing freely, independently, or even irresponsibly. The Term `Free-Wheeler' for a bicycle was noted in 1889.
(See Winging-It, Free-Expression, and Free-Style.)

Freeze(1)**:** A possibly Leadable, General Coupledance in-Action. A stop with no Movement; a momentary **Hold** where one's Body is fixed in time.
Synonymous with **Hold** and **Pause**. (See Hesitation, Hover, and Collect.)

Freeze(2): A novelty Fad Group-Dance. With a Partner or within the Group, and with strobe lights blinking, each dances along doing their own thing until the music abruptly stops, whereupon every dancer **Freezes**. Each **Freeze** takes in some crazy contorted Position.

Freeze Position: An Unleadable, Basic Coupledance Position, suitable for all **Swings**, **Hustles**, **Discos**, **Polka**, and other dances.

Both Facing, or Left-Open-Facing, in Feet-Apart Position, with perhaps two Knees-Pop.

(See Five Basic Foot Position No. 2.)

Fregolina: A partially Leadable, complex and Dramatic **PasoDoble** Coupledance Pattern, with the Lady Stepping and Traveling seven Measures, (14 Bars.) Man Holds In-Place as his Lady first Spirals then Crosses Back-and-Forth Behind him, then Spins. The Lady Steps on every music Beat.

Begins and Ends Facing Closed in PasoDoble-Hold, with Couple having Rotated 180 degrees. Steps 2 and 3 both Travel in Promenade; Steps 4 and 5 are Facing Closed; Step 6 is in Banjo. Double-Hand-Hold on Counts 8 through 22.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*, etc., for 28 Steps total for the Lady.

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBM *diagbackspiral3/8CW*4 to Closed, *Backward backward* in Banjo *Closeturn1/4CWballflat inplace*8 Double-Hold, *Hold hold Hold hold*12**Right Side-Stretch, *Hold hold Hold hold*16, *Hold hold Hold hold*20, *Hold hold Hold hold*24, *Hold hold* to Closed *Sideward close.*

Lady dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBM *Forward*4 to Closed, *forward Forward* in Banjo *diagback3/8CW* BallFlat *BackTurn1/8CW*8 BallFlat to Double-Hold, *forward** *Forward forward ForSpiralCCW*12**, *forturn1/8CCW**** *ForTurn1/8CCW forturn1/8CCW ForTurn1/8CCW*16, *backward***** *Backward backward Backward*20, *forturn1/8CCW**** *ForTurn1/8CCW forturn1/4CCW****** *ForTurn1/4CCW*24*******, *spin3/4CWclose InPlace* to Closed *sideward Close.*

(See LaPasse, Chasse-Cape, and The Twists.)

Notes: 1) * Lady Moves In-Front and to Man's Left side.

2) ** Man Raises Right and Lowers Left arms to Lead Lady to Spiral under his Right arm. Arms Lower to Waist-Level for Lady's Passes Behind.

2) *** Lady Passes Behind and to Man's Right side.

3) **** Lady Passes Behind and to Man's Left side.

4) ***** Lady's Right and Man's Left Hands released.

5) ****** Lady Moves In-Front of Man and they place Man's Left and Lady's Right Palms Together for driving Lady's Free-Spin.

6) Man's first 8 Steps are the same as for the **Sixteen**; Lady's first 6 Steps are the same as for the **Sixteen**.

7) **Fregolina** is an expansion of the **Farol**; **Farol** has 20 Counts while **Fregolina** has 28 Counts. Counts 13 through 20 are added into the middle of the **Farol** to create the **Fregolina**.

8) May be preceded with **Sur-Place**, or **Basic-Movement**.

9) May be followed with **Sur-Place**, **Basic-Movement**, **Chasses-to-Right**, **Open-Telemark**, or **Fallaway-Reverse**.

French-Country-Dance: See ContraDanza-French.

French-Cross: See Pull-Thru.

Freshman-Break: See Belt-Turn.

Friska (*FRISH-kah*): A Traditional Hungarian **Folk** Coupledance Pattern; a fiercely rapid Cadence and Movement in 2/4 Time.
(See Csardas, Lassu, and Frisky.)

Frisky: A General Coupledance Term. To briskly Move, Leap, or frolic about, Lively and playfully. Or, to Skip and dance joyously.
(See Friska.)

Frolic: See Bee.

Front (*frnt* or *frt*): A General Coupledance Term. One Foot or Partner ahead of the other; or, Facing Forward, Direction-of-Dance; or, the Forward portion of one's Body.

FrontCut or **CutInFront** or **CutBack** or **Coupe-Dessus** (*koo-PAY-duh-SO*, French for *cut over*): Two Leadable, Basic Coupledance Movements, suitable for American **Twostep**, **Folkdances**, **Ballet**, and other dances. One Foot Cuts over the Toe of one's Supporting-Foot.
Either the Left or Right Foot is Crossed and Weight applied, closely In-Front of the other, forcing the other, the Supporting-Foot, to be Swiped Rearward.
For the Man, the Left is usually **CutInFront**; for the Lady, usually her Right.
Opposite of **CutBehind**. Similar to **FrontLock**. (See Viennese-Lock, and Cut-Step.)

Front-Hook: An Unleadable, sexy, General Coupledance Action, suitable for all **Tangos**, both **Boleros**, both **Rumbas**, **Cabaret**, and others. Man in stable Position with his Right Foot Forward. Lady **Front-Hooks** her Left leg around the Outside of her Partner's ready Free-Leg Right calf. The Man may Turn his Toes Outward for stability to Support her.
(See Around-the-World, and Ganchos.)

Frontier-Whirl: See California-Twirl.

FrontLimp: See ForwardLimp.

FrontLock or **Lock-In-Front**: Two partially Leadable, Basic Coupledance Movements. Either one's Left or Right Foot Crosses, to Lock In-Front of the Supporting-Foot, then a Change-of-Weight to the Crossing Foot is made.
The Lady Performs many Argentine Tango Figures with a FrontLock, Left over Right Foot.
Opposite of **LockBehind**. Similar to **Viennese-Lock** and **FrontCut**. (See Cross-In-Front.)

Front-of-Foot: See Ball-of-Foot.

Front-Side: A General Coupledance Term. Referring Toward the area between Forward and Sideward, Left or Right from some point of reference.
(See DiagForward, and Diagonal.)

Front-Vine or **Vine-In-Front**: Two Leadable, General Coupledance Figures, Left or Right, Mirror-Image Opposite, suitable for many dances. Three Steps, Timing varies.
Each Partner dances *Sideward CrossInFront Sideward.*
(See Vine-Behind, and Grapevine.)

Frug or **Surf** or **Big-Bea** or **Thunderbird:** A 1960s novelty Fad Singles dance of American origin. The **Frug** was derived from the **Chicken**, which had been related to the **Twist**. Later from the **Frug**, In-Place, as dancers Swung hips Side-to-Side, and then with added arm Movements, there were derived the **Swim**, the **Monkey**, the **Dog**, the **Watusi**, the **Waddle**, and the **Jerk** dances.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Full: A General Coupledance Term meaning *complete*.

Full-Basketball-Turn: See Basketball-Turns.

Full-Body-Ripple: See Body-Ripple.

Full-Body-Wave: See Body-Wave.

Full-Diamond-Turn: A Leadable eight-Measure Coupledance Pattern, consisting of two **Diamond-Turns**. Suitable for all **Foxtrots**, all **Waltzes**, and various other dances. See **Diamond-Turn** for details.

Full-Natural-Top: See Continuous-Natural-Top.

Full-Open Position or **Open-Dance Position:** A Leadable, very General Coupledancing Stance. Partners Face Toe-to-Toe at an Arm's-Length distance Apart. Partners Stand with Hands Joined, Hands Joined in any manner.

Same as the more explicit **Butterfly Position**, **Open-Facing Position**, **Left-Open-Facing Position**, **Shake-Hands Position**, and **Left-Shake-Hands Position**. Toe-to-Toe Position is even less explicit than **Full-Open Position**. (See Facing Position for no Hands Joined.)

Full-Reverse-Top: See Continuous-Reverse-Top.

Full-Rotation: See Full-Turn.

Full-Spin: Two General Coupledance Movements; Rotation of 360 degrees in one Step on one Foot, in a direction **Outward from that Foot**.

Similar to **Full-Spiral**. (See Spin, Single-Spin, Toe-Spin, and Full-Turn.)

Full-Spiral: Two General Coupledance Movements; Rotation of 360 degrees in one Step on one Foot, in a direction **Inward from that Foot**, whereby one's Figure-Four may form.

Similar to **Full-Spin**. (See Spiral-Hook, Torque-Turn, and Full-Turn.)

Full-Telespin: See Telespin.

Full-Turn or **Full-Rotation:** Two General Coupledance Movements; Rotation of 360 degrees in either direction.

(See Turn, Full-Spin, and Full-Spiral.)

Full-Twist-Turn: See Cross-Wind, Cross-Unwind, Corkscrew, Toe-Spin-Clockwise, and Toe-Spin-Counter-Clockwise.

Full-Wolf-Glide: See Wolf-Glide.

Fully-Extended: A Leadable, General Coupledance Stance. To Rise on one's toes to one's highest limit; or, to Elevate one's Center-of-Balance over the Ball-of-Foot then toes to the extreme. (See Rise.)

Funk: A highly amplified style of **Rhythm-and-Blues** American music. (See Rock, Hard-Rock, Punk-Rock, Pop, Heavy-Metal, Motown-Sound, and Rap.)

Funk-Dance: See Jazz-Dance.

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GLOWING LIGHT

Cabaret Latin Performance
Back-Corte

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Gaby-Glide: A novelty Fad Coupledance popular in Utah, and possibly in the rest of U.S., about 1915.

(See the Boston-Dip, Bunny-Hug, Hug-Me-Close, Lame-Duck, Shiver-Dance, and Turkey-Trot; these were all novelty Fads in vogue in the 1910s.)

Gagliarda: (Italian,) see Galliard.

Gagliardo: (German,) see Galliard.

Gailliard: See Galliard.

Gait: A General Coupledance Term for Moving one's Feet, that includes Walking, Running, Cantering, and Trotting.

Gala-Ball: A most important Ball for Coupledancing. The first official, Presidential Inaugural Ball was in 1808, and there was one held in 1997. In 1808, Dolley Madison, the wife of President James Madison, planned the first official Gala-Ball.

(See Ball, Debutante-Ball, Commencement-Ball, Masquerade-Ball, and Assembly.)

Galliard or **Gailliard** or **Galliarde** or **Gagliarda** or **Gagliardo:** A Traditional **Court-Dance** Genre in favor near the end of the 16th and during the 17th and 18th Centuries. A Lively, Bouncy, spirited Coupledance of the pre-classic, classical and romantic periods. The **Galliard** was in Triple-Meter, was made up of five Figures, and had a sense of strong and stirring gaiety. Elizabeth I (1558-1603) loved to Coupledance the **Galliard**. The **Galliard** was less in favor at the French Court during the middle 1600s, less popular than the Courante and Sarabande.

How to dance the **Galliard** was described by Thoinot-Arbeau in his book, 'Orchesographie', published in 1588, (which was later translated into English by Cyril Beaumont). Many different **Galliard** Routines were Choreographed, each with its own melody. In Pierre Rameau's book, "Maitre a Danser" (Paris 1725), he also describes how to dance the Galliard.

(See Court-Dance, and Sink-a-Pace.)

Galliarde: (French,) see Galliard.

Gallop(1) or **Galop** (*ga-LOH*) or **Galopade:** A Fast, Lively and Leadable, Syncopated Coupledance form of Locomotion, of the late 1830s and popular into the 1840s. The **Gallop** became Traditional and was still in vogue in 1885. It had an effervescent, High-Stepping Rhythm, *ta-ta-tum, ta-ta-tum*, similar to the 1970s Disco Beat. Danced to a Fast Tempo, it literally resembles a horse's **gallop**, since the second Foot never catches up with the first.

The William Tell Overture music is a **Gallop**, and so is the Parisian CanCan music. To a 40-piece orchestra, there was the **Grand-Galop** of Johann Strauss, 1839, with perhaps fifty Couples Galloping Clockwise Semi-Closed in a tight mass-Circle, eventually tripping and trampling some. In the 1800s and earlier, Country-Dances and the Volta were often danced concurrently with the **Gallop**.

Each Couple dances Together, either in Half-open or in Loose-Semi-Closed Positions. **Gallop**ing is a Springy Step with a **Glissade** and a **Chasse**.

For the Basic-Step, Man **Left** and Lady **Right**, Partners Travel **Forward** about the Dancefloor, Stepping with a Heel-Lead and with Floating Action. The Trailing-Foot is Slid Closed, while the same one Foot remains in the Lead. Both Knees Soften upon Closing, especially the Closing Knee.

Rhythm Timing is the same as for **Skip**ping. In 2/4 Time, two Measures would be Counted *1, &2; &3, &4:*

Man **Gallop**s *slow, And slow; And slow, And slow. step, Close step; Close step, Close step. forup, Down forup; Down forup, Down forup. step, Slide step; Slide step, Slide step.*

Lady would correspondingly dance a Right Gallop, Mirror-Image.

Same as **Push-Step**. Similar to **Scooting**, which is danced all *Slow*s. (See Step-Ball-Change, Chasse-Turn, Shuffle, Cross-Shuffle, Pony, and Forward-Twostep.)

Note: Rhythm Timing is the same as for Skating, Scooching, and Skipping.

Gallop(2)**:** See Cross-Shuffle.

Gancho or **Flick** or **Leg-Hook** or **Hook-and-Recover:** A Quick, partially Leadable **Argentine Tango** Coupledance Movement. Ganchos were Flicked in Buenos Aires before 1978. A Gancho is a rather harmful-looking Swipe or Hooking Action by one's Foot, Low, around the Partner's ready Leg. One's Gancho is usually followed by a reciprocating Gancho from the Partner. Both Partners must cooperate in executing Ganchos. There are Inside and Outside Ganchos, either Right or Left-Footed, and around either a Weighted-Foot or a Free-Foot. (See Front-Hook.)

The following are Eight different **Argentine Tango** Gancho Coupledance Figures, with twelve different ways to Flick:

Fig 1-4: Behind-Gancho-to-Weighted-Foot (see Open-Finish-Gancho),
Figure 5: Right-Behind-Ganchos (see Open-Reverse-Double-Gancho),
Figure 6: Left-Behind-Ganchos,
Figure 7: Right-Inside-Ganchos (see Corte-Double-Gancho),
Figure 8: Left-Inside-Ganchos.

Garrotin: A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin, (Valls Gypsies.) Usually danced Singularly by a Lady. Allied to **Cante Chico**.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Gato (*GAH-toe*)**:** (Spanish for *cat.*) A type of Argentine **Folkdance** Amalgamation, each Performed by two or more Couples, and characterized with much finger snapping. Music is a type of very Fast Waltz in steady quarter notes.

Similar to **Chacarera**, and **Jarana**. (See Gato-con-Pelaciones, and Escondido.)

Gato-con-Pelaciones (*GAH-toe-cone-pay-lah-see-OWN-nay-es*): (Spanish for *cat with stories.*) An **Argentine Fast Waltz** Genre of dances, each Performed by two Couples. Their "stories" have a diversified content; either amorous, philosophical, or political.

(See Gato, and Escondido.)

Gauchos or **Gaucho-Turn** (*gcho trn*): A Leadable 2 1/2-Measure, nine-Step Coupledance Pattern, suitable for Argentine and American **Tangos**. In Closed Position throughout, **Gauchos** are Counter-Clockwise Rocking Turns, a Half-Turn total Couple-Rotation. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick, Slow.*

Man dances *rockforturn1/8CCW LatinCrossBehind rockforturn1/8CCW LatinCrossBehind, rockforturn1/8CCW LatinCrossBehind forward Sideward, tangoclose.*

Lady Following, dances *RockBackTurn1/8CCW latincrossinfront RockBackTurn1/8CCW latincrossinfront, RockBackTurn1/8CCW latincrossinfront Backward sideward, TangoClose.*

Gaucho-Turn: See Gauchos.

Gavot: See Gavotte.

Gavotte (*ga-VAWT*) or **Gavot**: The **Gavotte** has a long and varied history. In 4/4 meter, it was a Lively but Graceful French Genre of Coupledances.

The **Gavotte** became a **Court-Dance** after originally being a Peasant-Dance. The Traditional **Gavotte** was a **Branle** of Provence, France. During the 1500s, it was customary for the "Shine" Couple to kiss each other and everyone else in audience at the end of their special **Gavotte** dance Performance. The **Gavotte** was danced at court during the pre-classic, classical and romantic periods, during the reigns of Louis XIV and XV (1638-1774). It later became a stage dance. The charming **Gavotte** music has been used for modern chamber music.

It is believed to have contained Twosteps. How to dance the **Gavotte** was described by Thoinot-Arbeau in his book, `Orchesographie', published in 1588, (which was later translated into English by Cyril Beaumont). In Pierre Rameau's book, "Maitre a Danser" (Paris 1725), he also describes how to dance the **Gavotte**.

(See Show, and Best-Foot-Forward.)

Gay-Gordons: A **Scottish** Traditional **Folk** Coupledance of the **Country-Dance** category, still danced today as a Choreographed Routine. Danced in Varsouvienne, Left-Varsouvienne, Left-Open, and in Loose-Closed Positions. Characterized by its Twostep and Walk. Medium Timing, Rhythm is *And Slow And Slow And Slow And Slow.*

(See Scottish Folkdance.)

Gayumba: An old, lost, Spanish **Folk**dance from **Andalusia**, appearing in the 16th and 17th Centuries. Its origins are still unexplained, but are often attributed to the cultural influences of **Morisca** dances.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

General: Pertaining to all Coupledancing, not special or specific.

General-Dancing or **Open-Dancing**: A General Coupledance Term for dancing by the General public, Skilled or unskilled.

Genre: See Amalgamation.

Gentle: A General Coupledance Term for describing polite, amiable, considerate, kindly, mild, docile dancing or dancer, that is not harsh, severe, rough, or violent.

(See Serene, Sedate, and Basse-Danze.)

German Folkdances: Earlier German Folkdances, the Waltz, Polka and Schottische, gave the 19th Century the Turning Coupledance, the characteristic of Couples-Rotating as they Traveled Counter-Clockwise around the Ballroom.

German Folkdances were lusty with a heavy peasant quality, punctuated by a Stamp or Stomp. Northern German Folkdances were serious, while gaiety accompanied their southern Folkdances with Leaping and Waltzing.

(See Landler, Folkdance, and Country-Dance.)

Get-It-Sharp!: A popular **Formation-Teamdancing** and Coupledance saying by the participants, partially meaning "Quick and Classy".

(See Count-Everything!, Make-It-Clean!, and Don't-Get-Hurt!)

Gig: A General Show-Business and Coupledance Term for a one-time part or job On-Stage.

(See Curtain-Call, Tryouts, In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, Hitting-the-Mat, On-Stage, Perform, Stage-Struck, Theatre-Arts Dancing, Teamdance, and Showdance.)

Giga: (Italian,) see Jig.

Gigg: See Jig.

Gigue: See Jig.

Gitana or **Rumba-Gitana:** (Italian for *Gypsy woman*) A Spanish Traditional **Folk** Coupledance.

(See Flamenco, Flamenco Dancer, and Bailaora.)

Glide or **Glissade** or **Glisse** or **Glisser:** A slick, Striding Coupledance Movement that smoothly Skims the Dancefloor, as one Travels.

(See Dance-Glide, and Movements-in-Dancing.)

Glissade (*glee-SAD*): (French for *glide.*) A Term from **Ballet** for a Slow, Sliding Movement.

(See Glide, Dance-Glide, Gallop, Farandole, Traveling-Splits, and Fit-Splits.)

Glisse (*glee-SAY*): (French for *glided* or *gliding*) A Term from **Ballet**; to Slide, allowing one's Foot to leave the Dancefloor.

(See Glide, and Dance-Glide.)

Glisser (*glee-SAY*): (French for *to glide*) See Glide, and Dance-Glide.

Glitter: See Body-Glitter.

GoGo-Dancer or **GoGo-Girl:** A Coupledance Term of 1960s and 1970s vintage. Referring to a feminine Singular dancer, perhaps wearing a mini-skirt or hot-pants, Spot-Dancing the Pony and the like with her long hair flying.

(See Disco.)

GoGo-Girl: See GoGo-Dancer.

Gold-Level: A General Coupledance classification; referring to the highest Level of Amateur Competitive Coupledancing, International and the like. **Gold-Level** is higher than **Silver-Level**.

(See Dance-School-Dancers, Competition, Competition Levels, Pre-Novice-Level, Novice-Level, Amateur-Level, Easy-Level, Bronze-Level, Pro-Am-Level, Pro-Level, and Difficulty-Levels. Also see Challenge, Challenge Figures, Professional, and Phase.)

Graceful: A General Coupledance Term. Harmony and/or beauty of Motion, Form and/or manner. Elegance-of-Movement, characterized by Grace.

(See Adagio, Free-Hand-Fashioning-Soft, Port-de-Bras, Lithe, Sure-Footed, Style, Bend, Lightly, and Skillful.)

Granaina: A Traditional Spanish **Folk**dance from **Andalusia**. Its origins are still unexplained, but often attributed to the cultural Traditions of the **Moors**.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Grand-Circle: A Leadable, Dramatic **PasoDoble** Coupledance Pattern, with a Man's Twist **Counter-Clockwise** and Ten Steps for the Lady.

Starts in Promenade Position. Man Unwinds a Half-Turn as his Lady Circles around him, in Promenade with small Steps. Total Couple-Rotation is a 3/4-Turn. Ends Facing Closed in the PasoDoble-Hold. Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**.

Consists of 2 1/2 Stepping Measures, Stepped to 4/4 Cadance; Timing for Lady is *quick Quick quick Quick, quick Quick quick Quick, quick Quick*.

Man dances *ForCross* to Promenade, *Counts 2-8 Gradual Twist-Turn 1/2CCW In-Place to end with Left Foot Forward with Weight*, *ForCross1/8CCW* in CBM and Promenade, *close* to Closed Facing.

Lady, Following, dances *forturn1/16CCW* in CBM to Promenade, *7 ForTurn Circling Steps 1/2CCW* total in Promenade, *forturn1/16CCW* in CBM and Promenade, *SpiralClose3/8CCW* to Closed Facing.

(See Cape-Turn, Tether, Promenade-RunAround, and Horse-and-Cart.)

Notes: 1) May be preceded with an **Appel-to-Semi-Closed**, **Promenades**, **Chasses-to-Left** with Promenade Ending, **Ecart**, **Traveling-Spins-from-Promenade**, or **Traveling-Spins-from-Counter-Promenade**.

2) May be followed with **Sur-Place**, or **Basic-Movement**.

3) Steps 7 and 8 may be omitted, leaving eight Steps total.

Grand-Circle-Dancing: See Big-Circle-Dancing.

Grand-Elevation: See Lift.

Grand-Finale: See Finale.

Grand-Gallop: See Gallop.

Grand-Jete-En-Evant: See Traveling-Splits.

Grand-March or **Grand-Promenade:** A General Processional Coupledance Term. The **Grand-March** requires an expansive Dancefloor.

Begins with all Partners at the ready. Traditionally, two selected Couples begin the March, and numbers double until all Couples are Marching enmasse. The first two Couples Promenade the length, where they separate and are joined Arm-in-Arm by two (or four) more Couples. The Marching Pattern separates from down the Center of the hall, each half Marching the edges then rejoining and Promenading the Center length again. Standing Couples usually connect on at ends of the hall.

(See SnowBall, Processional, and Promenade.)

Grand-Promenade: See Grand-March.

Grapevine(1): A Leadable, four-Measure, ten Step, 7/8- to Full-Turn Clockwise, Traveling-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Quick Quick Quick Quick*. Danced with long Strides and with Body-Rise type Floating, primarily in Loose-Closed-Position.

Begin by dancing the first three Measures, the first six Steps, of the Basic **Peabody-Turn**, then the last four Quick Steps are danced with Softened-Knees and on Balls-of-Feet.

Begins in Closed Position #2 or in Feathered Position but Moves to Feathered Position, then to Closed Position #2 after Turn then back to Feathered, then to Left-Feathered after second Turn.

Man dances *forward* Left Shoulder-Lead *ForSwivelCW* 3/8 to 1/2 with CBM, *diagbackward Backward* Right Shoulder-Lead, *backswivelCW* 1/2 with CBM *DiagForward* Right Shoulder-Lead, *crossinfront* Left-Feathered *Sideward* Closed, *crossbehind* Feathered *SideTurnCW* 1/8 Closed.

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backswivelCW* 3/8 to 1/2 with CBM, *Sideward forward* Left Shoulder-Lead, *ForSwivelCW* 1/2 with CBM *diagbackward* Left Shoulder-Lead, *CrossBehind* Left-Feathered *sideward* Closed, *CrossInFront* Feathered *sideturnCW* 1/8 Closed.

Some use Loose-Closed Position, (rather than Closed Position #2,) with Lady's Left Hand Lightly Pressing front of Man's shoulder.

(See Promenade-Grapevine, Fallaway-Grapevine, Grapevine-Outside, Spot-Grapevine, and Quick-Vine-Eight.)

Grapevine(2) or **Vine** or **Weave**: **Vine** is abbreviation for **Grapevine**. These are various Leadable, Continuous and Traveling Sideward, General Coupledance Figures or Patterns, danced Left or Right. Suitable for many dances.

All begin *Sideward*, then a *CrossBehind* or *CrossInFront*, another *Sideward*, then a *CrossInFront* or *CrossBehind* (Opposite prior Stepped), etc.

Some say a **Grapevine** Moves to the Right or Left, having a Sideward Step, one Step Crossing Behind, plus another Sideward Step, then an Ending such as a Kick, Brush or Scoot.

The same people say the Grapevine becomes a **Weave** when there are two or more Sideward Steps plus two or more Crossing Steps, In-Front and Behind alternating, or visa-versa.

(See Weave, Quick-Vine-Eight, Vine-Behind, Front-Vine, Open-Vine, Vine-Apart-and-Together, Vine-Three, Vine-Four, Vine-Six, and Vine-Eight.)

Grapevine(3): Two Leadable Coupledance Figures, Left and Right, suitable for the **Schottische**, **Country-Western** Dancing, and other **Folkdances**. Danced Even-Rhythm in 4/4 or 2/4 Time.

Grapevine-Left is danced *sideward CrossBehind sideward scoot*.

Grapevine-Right is danced Mirror-Image Opposite, *Sideward crossbehind Sideward Scoot*.

To **Scoot**, the Lifted Free-Foot is held Forward and Kicked, to propel one's Body Forward on the Supporting-Foot.

(See **Scoot** for description in detail.)

Grapevine(4): See Quick-Vine-Eight, and Vine-Eight.

TRY Grapevine-Outside: A Leadable two-Measure, eight Step, Traveling-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick*.

May be preceded by first four Steps of Peabody-Turn. The **Grapevine-Outside** is danced with Softened-Knees and on Balls-of-Feet.

Man dances *backward* Feathered *SideTurn1/8CW* Closed *crossinfront* Left-Feathered *Sideward* Closed, *crossbehind* Feathered *SideTurn1/8CW* Closed *forward* Left-Feathered *Close* Closed.

Lady, Following with Head-Closed, dances *Forward* Feathered *sideturn1/8CW* Closed *CrossBehind* Left-Feathered *sideward* Closed, *CrossInFront* Feathered *sideturn1/8CW* Closed *Backward* Left-Feathered *sideward* Closed.

(See Grapevine, Promenade-Grapevine, Fallaway-Grapevine, and Spot-Grapevine.)

Grasp: A General Coupledance Action, where Partners firmly but Lightly take Hand-in-Hand; or, to Grasp in assuming a Position Together.

(See Clasp, Clasp-Hands, and Grip.)

Greek-Dancing: Danced at Greek restaurants and festivals, and identified with specific regions in Greece. Arm-in-Arm, snaking in a line, many people dance Greek Folkdances together.

Modern Folkdancing in Greece can be classified according to their Rhythm: There are the **Syrtos** or **Kalamatianos** in 7/8 Time; the **Tsamiko** in 3/4 Time; and the **Chasapikos** in in 2/4 Time. To these, Men and Ladies dance together without Partners. A Basic Step is repeated over and over. The leader is on the Right-Hand end of the Broken-Circle, who waves a handkerchief to signal variations in Step.

Green-Sleeves: An English Traditional **Folk** Country-Dance with many Skips.

Grinds: An Unleadable, salacious, General Coupledance Movement, usually Performed Singularly by the Lady. With Knees apart and Well Bent-Kneed, the pelvis is rotated seductively, continuously Moving Outward and Up then Rearward and Down.

(See Hip-Bumps, Bumps-and-Grinds, Strip-Tease, Fan-Dance, Sensuous, and Belly-Dance.)

Grind-Walk: See Suzie-Q.

Grip: A General Coupledance Action; to firmly hold Hand-in-Hand; or, to hold tightly to Partner.

(See Clasp, Clasp-Hands, Squeeze, Grasp and Clutch.)

Grip-the-Floor or **Tighten-the-Toes:** An Unleadable, Basic Coupledance Action that is usually one to avoid. Instead, one should Press.

By Spreading-Your-Toes Up and off the Dancefloor, one can feel the Ball-of-Foot Pressing Into-the-Floor. Conversely, the generally bad Action of Gripping-the-Floor by Tightening-the-Toes, Lowers the Heel and Moves one's Center-of-Balance Rearward. This causes Stiffness and late Spinning problems, among others.

(See Press.)

Grizzly-Bear: An infamous, novelty Fad Coupledance, very popular in America, beginning in 1889. About 1913, Vernon and Irene Castle's version of the **Grizzly-Bear** brought them fame. A song called "*Everybody's Doing It*" had a repeated phrase, "*It's a bear*!", where the Coupledancers Lurched like a grizzly during the dance, and the Lady would Leap and wrap herself around her Partner in what, at that time, was a most shocking way.

(See Castle, Vernon and Irene. Also see the Lanciers, Money-Musk, and Washington-Post-Twostep; these were all novelty Fads in vogue in the 1800s.)

Grooving: A Coupledance slang Term for Free-Style dancing.

Ground-Bound: The Term for Coupledance programs or Patterns that limit dancers or Performers to not leaving the Dancefloor, i.e., no Aerials or risky Acrobatic-Maneuvers En-L'Air. There could be Gymnastic-Feats or Acrobatic-Maneuvers Ground-Bound.

Opposite of **Aerials**. (See Drill-Team, Cheer-Pom Coach, Teamdance, Teamdance-Choreography, and Teamdance Positions. Also see Formation, Team, Squad, All-Star-Squad, In-the-Round, Rank, and File. Also see Competition, Competition-Age-Categories, Competition-Categories, Competition-Levels, Competitive-Dancers, Technical-Merit, and Artistic-Presentation. Also see Clean, Sloppy, False-Start, and Error. Also see Tryouts, Coordination, and Locomotor. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see Stepping-On-To-the-Floor, and All-Look-and-Move-As-One. Also see On-Stage, Facials, Body-Glitter, Novelty-Props, and Pom-Pons. Also see Count-Everything!, Get-It-Sharp!, and Make-It-Clean! Also see Drum Corps International, Military-Team, Showdance, Dance-Sneaker, Line, Chorus-Line, Line-Formation, Line-Captain, and Kick-Line.)

Group-Dance or **Old-Tyme-Group-Dances:** A General Coupledance Term for a group of dancers, all Joined and dancing together in Unison, as in certain Traditional **Folkdances**.

Folkdances are Performed mostly by Groups or Couples and are danced by the ordinary people, amateurs, versed in their particular local dances. Groups of people in celebration will sometimes extemporaneously and incoherently dance at once together, out on the Dancefloor. The world over, there have been joyful and excellent **Group-Dances** devised for such occasions. It would be difficult to newly contrive a **Group-Dance** form that has not already been developed centuries ago.

(See Folk-Dancers, Country-Western Dancing, Longway-Set, Country-Dance, Threesome-Dance, Foursome-Dance, Basket, Group-Rotation, and Community-Dance.)

Group-Dancing Genre: See Group-Exhibitions Genre.

Group-Exhibitions Genre or **Group-Dancing Genre:** Looking under **Amalgamation-of-Dances**, the following **Group-Dances** are listed:

See Folk-Dance, Longway-Set, Country-Dance, Threesome-Dance, Foursome-Dance, Basket, Group-Rotation, and Community-Dance. Also see Square Dancing, Roundance, Country-Western Dancing, and Fixed-Pattern-Partner-Dances. Also See CheerLeading, Military-Team, Formation, Drill-Team, Teamdance, Showdance, Chorus-Line, Line-Formation, and Kick-Line.

Group-Rotation: A Generally Leadable Coupledance Action, Movement, or Term. Groups of people Rotating Together in Unison, either Clockwise or Counter-Clockwise, while either retaining or Changing various Positions. **Basket** is one of many forms of **Group-Rotation**. **Group-Rotation** is usually specified **in total**.

(See Amount-of-Turn, Couple-Rotation, Singular-Rotation, and Group-Dance.)

Grunge: A Singular or Coupledance, in vogue with American teenagers in the 1990s.
(See Teen-Dancing, and Open-Step. Also see Ska, Rock, Punk-Rock, Two-Tone, and New-Wave. Also see Urban-Dance, Locking-and-Popping, Hip-Hop, Break-Dancing, MTV-Style Dancing, and Street-Dancer. Also see Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Guaguanco: See Guahuanco.

Guahuanco or **Rumba-Guaguanco** or **Guaguanco:** The Coupledance Term for one of three Traditional Cuban **Rumba** Styles of music and Folkdance, (see **Rumba-Columbia**, and **Yambu**, for the other two Styles.) It's fairly Fast Cadence music is similar to **Sohn** music but it is more funky from African influence. The similar **Yambu** Afro-Cubano Rhythm is Slightly Slower.
The early Southern Spanish **Flamenco** greatly influenced the development of this **Guahuanco** Style. It is danced Traditionally by a male and female, who depict her sexual capture with a Thrust called the **Vacunao**.

Guajira: (Spanish for *peasant*) A Cuban Rhythm; see Clave-Beat.
(See Sohn-Guajira.)

Guajira-Son: See Sohn-Guajira.

Guapacha(1)**:** A novelty Fad, **Latin** Coupledance of the 1950-60's, a Syncopated ChaCha.
Guapacha-Timing is a Hesitation then a catch-up, holding the first half-of-a-Beat with Feet Spread, almost Freezing but drawing towards closing one's Foot, then a quick quarter-Beat second Step. Guapacha-Timing is *Hold And Slow Quick Quick Slow.*
(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Guapacha(2)(*WAH-pah-cha*)**:** Two Leadable Coupledance Patterns, Left and Right, suitable for both **ChaCha**s. See Guapacha-Timing for required Rhythm. Both Patterns begin in Loose-Closed Position. Guapachas are usually danced one each in Sequence.
For **Left-Guapacha**, **Man**, with his Right Toe Pointed far *Sideward*, dances *CrossBehind crossinfront Sideward close SidewardHold.* **Lady**, with her Left Toe Pointed far *sideward*, dances *crossinfront CrossBehind sideward Close sidewardhold.*
For **Right-Guapacha**, **Man**, with his Left Toe Pointed far *sideward*, dances *crossinfront CrossBehind sideward Close sidewardhold.* **Lady**, with her Right Toe Pointed far *Sideward*, dances *CrossBehind crossinfront Sideward close SidewardHold.*

Guapacha-Timing: A partially Leadable Rhythmic Syncopation; an Advanced Variation suitable for both **ChaCha** Coupledances, where it is mainly used during its Basic Step, Turning-Basic, and for **ChaCha** Time-Steps. **Guapacha-Timing** is also suitable by experienced Rhythm dancers, as an accent for other **Clave**-based Coupledances.

The Break is delayed a Half-Beat on the Two-Beat, (and on the six-Beat,) Stepping instead on the *And* before the third, (and seventh,) Beat.

Guapacha-Timing has a half-Beat Hesitation then a catch-up, Holding the first half-of-a-Beat with Feet Spread, almost Freezing but Drawing Towards Closing one's Foot, then a Quick quarter-Beat second Step. Guapacha-Timing is *Hold And Slow Quick Quick Slow.*

For Two-Beat Timing, change from the normal *2,3,4/&,1* to */&,2,3/&,4.*

For OneBeat Timing, change from the normal *1,2,3/&,4* to */&,1,2/&,3.*

Man's Guapacha Lead is by Strongly Side-Stretching his side Opposite his Sideward-Pointed Toe, to Open-Her-Head toward Lady's own Pointed Toe. This Sway will delay her Step.

(See Guapacha for FootWork.)

Guaracha: A lively, intricate, Traditional Cuban song and **Folk** Coupledance of Spanish origin. This early street peasant music had satirical lyrics and was similar to the **Son** Rhythm. This old Spanish **Guaracha** dance was played in two sections, one in Triple-Meter, and the other in Duple-Meter, originally in 4/4 Time.

The **Guaracha**, as danced in Cuba since the 1940s, is modernly a loose Term for a General, possibly medium Tempo or brighter, Son-Montuno Style of dance. The **Guaracha** is a Street-Dance, mostly danced by expert and Agile dancers, as its speed is sometimes imposing. The **Guaracha** is at times a variation of the **ChaCha**, a **Son** with Triples. As a modern Rumba, it has Eight-Count *Quick Quick Slow* in 2/4 Time Mambo Rhythm, usually played very Fast.

Similar to **Sohn-Guajira**, and **Choros**. (See Clave-Beat, Son-Montuno, and Triple-Mambo.)

Guaracha-Box: See Fred Astaire Rumba.

Guide: A General Coupledance Term describing the Action of the Man's Leading without Forcing his Partner. It is for him to steer the way.

(See Escort, Invite, Direct, and Communication.)

Guide-On: Coupledance Term for person on end of a **Rank**, normally on Right, in a Formation Drill-Team or Teamdance.

(See Military-Team.)

Guineo: An old, lost, Spanish **Folk**dance from **Andalusia**, appearing in the 16th and 17th Centuries. Its origins are still unexplained, but are often attributed to the cultural influences of **Morisca** dances.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Gymnast: A General Athletic and Coupledance Term for one Skilled in **Gymnast**ic activities.

(See Acrobat.)

Gymnastic-Feats: A General Coupledance Term for certain Actions, Movements, Figures, or Patterns. Spectacular or daring **Acrobatic-Maneuvers** or Exhibitions, manifesting Agility, Muscular-Control and Coordination.

(See SportAerobics. Also see Enlevement, Elevation, Aerials, Aerobic, Flip, Lift-Throw, Lift, Throw, Loft, Volta, Snake, CartWheel, Detroiter, Poisson, Fish-Dive Position, and Lifts-to-Chest-or-Shoulder. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Dead-Weight, Lift-Bent, and Lift-Straight. Also see Tumbling, Tumbling-Pass, Tuck, Male-Tumbler, Spot, Flyer, Stunt, and Hitting-the-Mat. Also see Tumbling-Error, and Slipped-Out. Also see Alight, and Touchdown.)

Gymnastics-Drill-Teams: See Drill-Team, and CheerLeading.

Gymnastic-Splits: See Aerial-Splits.

Gymnastic-Twist: See Aerial-Swivel.

Gyrating: See Whirling, and Toe-Spin.

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Leg-Crawl
PasoDoble in the International Latin Division

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Habanera or **Havanaise:** The **Habanera** was an outgrowth of **Danza-Habanera**, which had been imported into Cuba from Spain about 1825. From about 1850, the **Habanera** was a Traditional Cuban **Folk** Contra-Dance in 2/4 Time, Duple-Meter. The **Habanera** music theme is Syncopated with a fragile, Swaying Rhythm, and varies greatly.

About 1900, the **Habanera** developed into the Cuban **Habanera-del-Cafe**, which became popular about 1915. The **Habanera-del-Cafe** is thought to have influenced in the evolution of the **Argentine Tango**.

(See Milonga. Also see ContraDanza-Spanish, ContraDanza-French, ContraDanza-Cubano, Danza, and Danzon.)

Habanera-del-Cafe: See Habanera.

Hairpin(1) or **Curving-ThreeStep:** A Leadable, one-Measure Coupledance Figure, suitable for Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Timing is *Slow Quick Quick* for Foxtrot and Quickstep, and *Slow Slow Slow*, or *Slow And Slow* (*Hold*), for Waltz.

Begins in Closed Position #1 with Man Facing Line-of-Direction. Three Steps Curve Clockwise Couple-Rotation toward Reverse Line-of-Direction. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *Forward* Closed starting CW Turn with CBM *forturn3/8CW* Feathered with Left Side-Lead *ForTurn1/8CWCheck* Feathered on Toes in CBMP.

Lady, Following with Head-Closed, dances *backturn1/8CW* with CBM *BackTurn3/8CW* with Right Side-Stretch *backcheck* on Toes in CBMP.

(See Pivot-to-Hairpin.)

Hairpin(2)**:** See Pivot-to-Hairpin, because there is a difference in the above paragraph for the Slow-**Waltz**: Called `Hairpin' for **four** Clockwise Steps in Slow-Foxtrot, but called `Curving-ThreeStep' for **three** Clockwise Steps in Slow-Waltz.

Haitian-Merengue: See Merengue.

Half-a-Basic: See Forward-Basic.

Half-a-Basic-to-a-Fan: See Half-Basic-to-Fan.

Half-a-Viennese: A Leadable one-Measure, three Step Coupledance Figure, suitable for the Medium-**Foxtrot**, and other dances. Timing is *Slow Quick Quick*; *Quick Quick Slow*; or, *Slow Slow Slow*.

Danced in Closed Position #2 or in Butterfly, Varsouvian or Skaters Positions. Couple-Rotation is a Half-Turn Counter-Clockwise total. Both will Lock-In-Front when on Same-Feet.

The Figure is danced *forturn1/8CCW DiagBackSwivel3/8CCW crossinfront*.

(See Viennese-Turn.)

Half-Basic-to-Fan or **Half-a-Basic-to-a-Fan** or **Fan-from-Half-Basic:** A Leadable two-Measure, (no-Hip-Twist) Coupledance Pattern, suitable for all **ChaChas**, **Mambos**, **Rumbas**, and **Boleros**. Six Steps (except 10 for ChaCha), two Measures. Rhythm Timing is *Quick Quick Slow*, *Quick Quick Slow* for Rumba and Mambo; *Slow Quick Quick*, *Slow Quick Quick* for Bolero; and, *Slow Slow Quick Quick Slow*, *Slow Slow Quick Quick Slow* for ChaCha. Begins in Closed Position; Lady Backs-Up into Fan Position.

Man dances *forward Recover sideward, Backward recover Sideward*. Man's Lead upon second Step, is his Left Hand is swung straight Down with his Palm Outward against his hip.

Lady dances *Backward recover Sideward, forturn1/4CCW Backward backward*, leaving her Right Foot Forward, no Weight.

(See Hip-Twist, and Fan-from-Hip-Twist.)

Half-Beat: A Coupledance Term for a Beat of music split in half.

Half-Moon: A Leadable two-Measure Coupledance Pattern, suitable for each **ChaCha**, **Mambo**, **Rumba** and **Bolero**, for most **Waltzes**, and for other dances. Normally six Steps, but eight Steps for ChaCha.

Begins in Loose-Closed, Butterfly or Left-Open-Facing Positions. Man Leads Lady Cross-Body, **Facing her momentarily**, then into **Half-Moon Position**, with Partners Checking Forward then Recovering. Ends Facing Opposite Direction-of-Dance from beginning.

Man dances *BackTurn1/4CCW diagforturn1/4CCW* Whipping her then Changing to Shake-Hands *ForTurn1/4CW* to Left-Skaters Position, *thrulunge RecoverBackTurn1/4CCW sideward* to Shake-Hands Position.

Lady, Following, dances *crossinfrontturn1/4CCW DiagBackTurn1/4CCW sideturn1/4CCW* Change Hands, *ThruLunge recoverbackturn1/4CW Sideward* to Face.

Note: Man may touch Lady's back upon *thrulunge*.

(See Whip, Cross-Body and New-Yorker.)

Half-Moon Position: A Leadable Coupledance Stance, suitable for most **Waltzes** and for all **ChaChas**, **Mambos**, **Rumbas**, and **Boleros**. Partners face same direction, with the Man slightly to her Right and Behind the Lady, Clasping Right Shake-Hands, and with Weight on Outside-Feet. Man touches Lady's back with his Left Palm.

(See Left-Flirt Position, and Left-Skaters Position.)

Half-Natural (Turn): See Natural-Turn-One-Half.

Half-Open Position (*1/2 OP*) or **Semi-Open Position** or **Vee Position** or **Conversation Position** or **Cuddle Position:** A Basic Coupledance Position with Lady on Man's Right. Suitable for both **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, and for Eastern **Swing**, American Medium-**Waltz**, Period Waltzes, American **Twostep** and **Onestep**, **DiscoCha**, and other dances.

Similar to **Semi-Closed Position** but more Opened, with their Weight on Outside Feet, and with Outside-Hands Free and Extended Outside. Partners are ready to Step-Thru with Inside-Feet, **with Inside-Arms Holding Bodies Together in a Vee**, Man's arm at Lady's waist and with her Hand on his shoulder.

(See Left-Half-Open Position, and Semi-Closed Position.)

Half-Points: See Demi-Points.

Half-Sashay: Two Leadable, General Spot-Coupledance Figures, Performed by both Partners simultaneously in either three or four Side-Steps. Rhythm Timing varies. Lady may begin either on Man's Right or Left, (usually on his Right.)

Half-Sashay begins Side-by-Side in Open Position. The Partner on the Right Side-Steps a **Chasse** to the Left, Moving In-Front of the other Partner. The Partner on the Left Side-Steps a **Chasse** to the Right, Moving Behind the other Partner, **Changing-Sides** into Left-Open Position.

Opposite of **ReSashay**. (See Figure 14.) (See RollAcross, and WhirlAway. Also see Bow, and Curtsy.)

Half-Swivel: Two Leadable, Basic Coupledance Movements, Left or Right. With one Foot Forward in Basic Foot Position No. 5, but with Weight on both, Swiveling a Half-Turn on both Balls-of-Feet.

Half-Time-Swing: See Taiwanese-Jitterbug.

1.

2.

3.

4.

Figure 14, **Half-Sashay**

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Half-Timing: A Leadable, Basic Coupledance Action; Coupledancing at half-speed to Fast music; or, Stepping to every other Beat when the music is too Fast for normal dancing; or, could be one Step to several Beats of music.

Half-Toe: A Basic Coupledance Foot Action, in which the Heel is Raised and Weight is Supported by the Ball-of-Foot.

Half-Turn(1) or **Turn-Half** or **Turn-Back** or **Demi-Tour** (*duh-mee-TOOR*): Two probably Leadable Basic Coupledance Movements, 180 degrees total Change-of-Direction, either Right or Left, (Clockwise or Counter-Clockwise,) either Forward or Rearward, either Singular or Couple-Rotating, and either Traveling or Spot.

(See Turn, Turn-Around, Quarter-Turn, Pivot-Half, Reverse-Pivot-Half, Cross-Wind, and Cross-Unwind. Also see Military-Pivot, and About-Face!)

Half-Turn(2) or **Turn-Half:** See **Half-Turn**, both for **Foxtrot** and for **Twostep**, (both Forward and Back; and both Left and Right, or Reverse and Natural.)

Half-Turn, Backward-Left (for **Foxtrot**): See Half-Turn-Reverse-Back.

Half-Turn, Backward-Left (for **Twostep**): See Half-Turn-Reverse-Back.

Half-Turn, Backward-Right (for **Foxtrot**): See Half-Turn-Natural-Back.

Half-Turn, Backward-Right (for **Twostep**): See Half-Turn-Natural-Back.

Half-Turn, Forward-Left (for **Foxtrot**): See Half-Turn-Reverse-Forward.

Half-Turn, Forward-Left (for **Twostep**): See Half-Turn-Reverse-Forward.

Half-Turn, Forward-Right (for **Foxtrot**): See Half-Turn-Natural-Forward.

Half-Turn, Forward-Right (for **Twostep**): See Half-Turn-Natural-Forward.

Half-Turn-Natural-Back (for **Foxtrot**), or **Half-Turn, Backward-Right:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Foxtrots**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Slow Quick Quick*.

Man dances *longbackturn1/8CW* with CBM *DiagBackSwivel3/8CW* Right Side-Stretch *close*.

Lady dances *LongForTurn1/8CW* with CBM *diagforswivel3/8CCW* Left Side-Stretch *Close*.

Often followed by a Half-Turn-Natural-Forward. (Similar to seven other Half-Turns.)

Half-Turn-Natural-Back (for **Twostep**), or **Half-Turn, Backward-Right:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Twosteps**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Quick Quick Slow*.

Man dances *ShortForTurn1/8CW* with CBM *diagforswivel3/8CW* Left Side-Stretch *LongBackward*.

Lady dances *shortbackturn1/8CW* with CBM *DiagBackSwivel3/8CW* Right Side-Stretch *longforward*.

Often preceded by a Half-Turn-Natural-Forward. (Similar to seven other Half-Turns.)

Half-Turn-Natural-Forward (for **Foxtrot**), or **Half-Turn, Forward-Right:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Foxtrots**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Slow Quick Quick.*

Man dances *LongForTurn1/8CW* with CBM *diagforswivel3/8CCW* Left Side-Stretch *Close.*

Lady dances *longbackturn1/8CW* with CBM *DiagBackSwivel3/8CW* Right Side-Stretch *close.*

Often preceded by a Half-Turn-Natural-Back. (Similar to seven other Half-Turns.)

Half-Turn-Natural-Forward (for **Twostep**), or **Half-Turn, Forward-Right:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Twosteps**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Quick Quick Slow.*

Man dances *shortbackturn1/8CW* with CBM *DiagBackSwivel3/8CW* Right Side-Stretch *longforward.*

Lady dances *ShortForTurn1/8CW* with CBM *diagforswivel3/8CW* Left Side-Stretch *LongBackward.*

Often followed by a Half-Turn-Natural-Back. (Similar to seven other Half-Turns.)

Half-Turn-Reverse-Back (for **Foxtrot**), or **Half-Turn, Backward-Left:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Foxtrots**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Slow Quick Quick.*

Man Steps *LongBackTurn1/8CCW* with CBM *diagbackswivel3/8CCW* Left Side-Stretch *Close.*

Lady dances *longforturn1/8CCW* with CBM *DiagForSwivel3/8CCW* Right Side-Stretch *close.*

Often preceded by a Half-Turn-Reverse-Forward. (Similar to seven other Half-Turns.)

Half-Turn-Reverse-Back (for **Twostep**), or **Half-Turn, Backward-Left:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Twosteps**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Quick Quick Slow.*

Man dances *shortforturn1/8CCW* with CBM *DiagForSwivel3/8CCW* Right Side-Stretch *longbackward.*

Lady dances *ShortBackTurn1/8CCW* with CBM *diagbackswivel3/8CCW* Left Side-Stretch *LongForward.*

Often followed by a Half-Turn-Reverse-Forward. (Similar to seven other Half-Turns.)

Half-Turn-Reverse-Forward (for **Foxtrot**), or **Half-Turn, Forward-Left:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Foxtrots**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Slow Quick Quick.*

Man dances *longforturn1/8CCW* with CBM *DiagForSwivel3/8CCW* Right Side-Stretch *close.*

Lady Steps *LongBackTurn1/8CCW* with CBM *diagbackswivel3/8CCW* Left Side-Stretch *Close.*

Often followed by a Half-Turn-Reverse-Back. (Similar to seven other Half-Turns.)

Half-Turn-Reverse-Forward (for **Twostep**), or **Half-Turn, Forward-Left:** A Leadable, three-Step Traveling-Coupledance Figure, suitable for all **Twosteps**, and other dances.

Couple-Rotation is Counter-Clockwise and in a Closed Position. Heads remain Closed. Rhythm Timing is *Quick Quick Slow.*

Man dances *ShortBackTurn1/8CCW* with CBM *diagbackswivel3/8CCW* Left Side-Stretch *LongForward.*

Lady dances *shortforturn1/8CCW* with CBM *DiagForSwivel3/8CCW* Right Side-Stretch *longbackward.*

Often preceded by a Half-Turn-Reverse-Back. (Similar to seven other Half-Turns.)

Half-Twist-Turn: See Unwind, Hook-Wind, Hook-Unwind, Cross-Wind, and Cross-Unwind.

Halo: A Term for a certain Leadable, **Latin** Coupledance Action; usually the Man dances *forward Recover close,* and a Turn, an Alemana, or a Spin, is Led by the Man's Left Hand High and Flat-of-Hand to Flat-of-Hand, which begins this third Step **Halo** signal, as with a **ring surrounding the Head**.

(See Halo-Lead, and Underarm-Single-Turns.)

Halo-Lead: Two Leadable Basic **C**oupledance Actions, Clockwise or Counter-Clockwise Rotation. The Lady Executes Toe-Spins or Pencil-Turns, or the like, according to her Leader's Halo-Lead directly over her Head. Spinning, she Travels minimum or quite a bit, mainly according to her Man's Body-Lead, but also to a lesser degree by the Halo size. The Halo is scribed from a tiny to a large Circular pattern overhead. The Halo-Lead may be stopped or ended by Slowing the Haloing and/or by Lowering the Lead-Hand. Caution: The Lady must not be forcefully Cranked.

(See Cup-and-Pin-Holds, Demi-Points, Underarm-Single-Turns, and Halo.)

Hambo: A current Swedish **Folk** Coupledance; a Polska or Flying-Polka.

(See Snurrbocken, and Swedish Traditional-Folkdances.)

Hammer: See Hammerlock.

Hammerlock or **Hammer** (Verb): Following are the means to achieve two Leadable, Basic Coupledance Patterns, Hammerlock or Left-Hammerlock, either Lady or Man, used mainly in **Country-Western Twostep** and **West Coast Swing**. Only the two Patterns for the Man to achieve the Hammerlock Positions are delt with here:

Begins by **Inside**-Turning the Lady from the following starting Position: Partners are Facing and all Hands are Joined, Left to Left and Right to Right, with Right Hands Joined **underneath**. All Hands are retained throughout. The Man Raises her Left Hand high, whereby she Inside-Turns. Next, he Combs-His-Hair with their Right Hands, which Walks her past his Left Side and around behind him. Next, he Raises their Right Hands high, which Walks her past his Right Side and Turns her to Face him. He is now in **Hammerlock Position**, with his Left arm tightly behind his back.

To achieve **Left-Hammerlock** Position, Perform same only Mirror-Image Opposite.

(See Tunnel, Tunnel-Window, and Tunnel-In.)

Hammerlock Position: Two Basic Man's or Lady's Coupledance Stances, in Right Facing-Offset Position except for Hand hold. Suitable for Country-Western **Twostep**, **West-Coast-Swing**, **Hustles**, and other dances.

Right to Right and **Left to Left** Hands are Joined, usually for Tunnels. All Hands are at Waist-Level. One Partner has their **Left** arm behind their back while their **Right** arm is to their side. The other Partner has both Hands Forward with arms to their side.

Similar to **Pretzel** Position and **Tamara** Position. (See Left-Hammerlock Position, Crossed-Hands, and Tunnel.)

Hand (*hnd* or *H*): Sir Charles Bell, in 1834, said "--- it is in the human Hand that we have the consummation of all perfection." There are Basic Coupledance Terms to precisely describe areas of the Hand, usually referring to an area in contact with one's Partner:

There is the Finger-Tips, Fingers, Thumb, Ball-of-Hand, Flat-of-Hand, Palm, Heel-of-Hand, Wrist, Back-of-Hand, and Edge-of-Hand.

(See Foot.)

Hand-Hold: A General Term or Action for the various ways of Holding-Hands while Coupledancing.

Similar to **Holding-Hands**. (See Shake-Hands, Opposing-Hands, Palm-Front, Hand-in-Hand, Matched-Hands, Clasp-Hands, Grasp, Grip, Waist-Hand-Hold, Pistol-Grip, Thumb-Against-Thumb, Eye-Level, Wrist-Twist, Wrist-Bend, and Clasped-Hands-Height.)

Hand-in-Hand: A General Coupledance Action, where Partners Lightly Clasp only one set of either Opposing or Matched-Hands. (See Clasp-Hands, Grasp and Grip.)

Hand-Shake Position: See Shake-Hands Position.

HandShake-Wheel: A Leadable Coupledance Right HandShake Pattern, suitable for Eastern **Swing** and Jive. Six-Count, 1 1/2-Measures, eight Steps, Timing is *Slow Slow Quick And Slow, Quick And Slow.* First there is the *RockBack* and *Recover*, then Left and Right *Triples*, with Partners Changing-Sides Clockwise.

HandSpring: An Unleadable, General, Singular Man's or Lady's, Athletic, Traveling, Acrobatic-Maneuver En-L'Air. **Hand-Springs** are suitable for use by **Gymnasts** in **CheerLeading**, with Gymnastic **Drill-Teams**, and with **High-Impact-Aerobics**, among other uses.

The Performing Tumbler Flips one's Body Forward, Landing first on the Hands and then on the Feet.

One can **Hand-Spring** then **Dramatic-Land** in Flying-Splits, called a **Flip-Split**.

Similar to **Back-Hand-Spring**. (See Tumbling, Tumbling-Pass, CartWheel, Somersault, Aerials, Coordination, and Locomotor. Also see Flying-Splits, Aerial-Swivel, Aerial-Splits, and Traveling-Splits. Also see Floor-Sweep, CartWheel, and Airplane.)

Hand-to-Hand: Two Leadable, Basic Mirror-Image Coupledance Figures, Right and Left, suitable for all **Swings**, **Discos**, **ChaChas**, **Mambos**, **Rumbas**, **Boleros**, **Twosteps**, and other dances. One Measure long, three Steps, (five for ChaCha,) Rhythm Timing varies. Begins and ends in Butterfly or Loose-Closed Position, and Opens to either Open or Left-Open Position in-between.

Hand-to-Hand is usually danced one in each direction, danced *BehindTurn1/4 RecoverTurn1/4 Sideward.* Lady Follows Opposite Man's Footwork.

Identical to **Back-Break** except, here, one returns to Face Partner on second and third Steps. (See Opening-Out, Side-Balance, Open-Basic, and Crossover-Break.)

Hand-Twist: See Wrist-Twist.

Hanging-On: A derogatory Coupledance Action to avoid; referring to the Lady or Man Weighing Down one's Partner.

Hard-Rock: A type of American music; a highly amplified style of **Rhythm-and-Blues**. Associated with the Hard-Rock Cafe in Alta California, Mexico.
(See Rock, Punk-Rock, Funk, Heavy-Metal, Motown-Sound, Pop, and Rap.)

Hard-Shoes or **Heavy-Shoes:** A General Coupledance Term for low quarter Shoes for Tap-Dancing. The Term is especially for Irish-Dance. These Shoes are with straps for Ladies. This type of Shoe normally has a steel tip on the Toe and Ball, and has a plastic Heel.
(See Soft-Shoes, and Celtic-Storm.)

Haupango (*hah-PAHN-go*): An interesting and Lively Mexican **Folk** Coupledance that was originally derived from the Spanish **Sohn**, yet its Rhythm is definitely New World. By combining 2/4, 3/4 and 6/8 Times, the **Haupango** creates complex cross-Rhythms.
(See Spanish Dance, Jarabe, LaRaspa, Jarana, LaBamba, Quinceanera, Caballito-Blanco, Chiapanecas, Haupango, and Corrido.)

Havanaise: See Habanera.

Head(1): A General Coupledance Term. The most important Body part, with our **Head**, we see, hear, breathe, smell, taste and eat, among other functions.
While one's brain only Weighs some three pounds, one's **Head** Weighs about 22 to 25 pounds. One's Center-of-Balance runs through the crown of the **Head**. With the **Head** off-centered, one easily becomes **Out-of-Balance**.
Spinal column muscles keep one's **Head** erect. The **Head** is attached by a complicated system of muscles and tendons that allow movement in almost every direction. The entire Body reacts to the Head Turning; therefor, **"Where nose goes, Toes goes."**
(See Head Position, Head-Closed, Head-Open, Lady's-Head-Closed, Open-Her-Head, Head-Space, and Ideal-Dance-Position.)

Head(2): See Head-of-Set.

Head-Closed: A Basic Coupledance Position or Term, for use while Coupledancing **Modern and Smooth and International** Traveling Figures and Patterns, such as in the **Slow-Foxtrot** and **Slow-Waltz**. Unleadable to the required Lady's Head Position. Also refers to the Man's Head Position.
Many subject Figures are designed to be only Coupledanced with the Lady's Head-Closed, which helps keep Shoulders-Parallel. Some Figures will not Execute successfully with her Head-Open, since "Her toes goes where her nose goes." For these Figures, the Lady needs to restrict her peering around, to peering over her Left shoulder only.
Lady ideally is viewing High and over her own Left wrist, with at least one Head-Space Apart; this is her **Head-Closed** Position.
Man's ideal **Head-Closed** Position is to view slightly High and look in a range centered over his Lady's Right shoulder. He needs to avoid looking far Right when in Closed Position #1.
(See Lady's-Head-Closed, Ideal-Dance-Position, Open-Her-Head, Head, Head-Open, Head-Position, Closed Position #1, and Closed Position #1 International Tango.)

Head-Couple: A Term associated with **Court-Dancing**; a Coupledance Position which was, in times past, reserved for the elite.

Head-Couples: A **Longway-Set** or **Contra-Set** Coupledance Term. The first two Couples at the end of the set closest to the caller or musicians.

(See Head-of-Set.)

Head-Couple(s): See Active-Couple(s).

Head-Flick: A Leadable **International Tango** Coupledance Half-Measure Action. In Promenade Position with Lady's Head Open, both abruptly look at each other, or even more of a Head Turn, then Heads Turn Quickly back to Open-Her-Head. Timing is *And Quick*.

Man may Flick his Lady's Head by a Lead from his Knee, by a Light, Quick Motion then releasing. He Flicks the inner side of his Left Knee to his Right against the outside of her Right Knee, which in turn Flicks her Head. In combination with his Knee-Lead, the Man also Torques his Upper-Body Clockwise and glances Clockwise. Or the Lady may do her own **Head-Flick**.

Similar to **Abrupt**, and **Tick**. (See Salute, Knee-Lead, and Head-Flick-Link.)

Head-Flick-Link: A Leadable, crisp and Dramatic Coupledance Figure, suitable only for the **International Tango**. Timing is *Quick Quick and Quick*, one-Measure, two Steps.

Changes from Closed Position (#1 for International Tango) to Promenade Position. The first Step for both is with CBMP.

Second Step places both their Weights on Inner-Edges of Inside-Feet. Each Outside-Foot is Slightly DiagForward and parallel with one's Inside-Foot, and with Inner-Edge Touching, but with Heel Slightly off the Dancefloor, and with Outside Knees veering Inwards. Their Stance is Low. Lady is **Tango-Saluting** and riding Man's hip, and their Knees are intertwined.

Head-Four: A **Longway-Set** or **Contra-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Refers to the first two Couples at the end of the Set **nearest** the Caller or music.

(See Foot-Four, Top-Couple, Above, Up, and Head-of-Set.)

Head-Long-Slide: Entertaining Partners Perform this Figure or Pattern, perhaps in a **Cabaret**-Style Coupledance or while **CheerLeading**.

With the Man holding his side Straight and firmly Stretched with Toe Pointed, and with his Lady upon his shoulders, the **Lady Slides Down her Man's side, Head first**.

Similar to **Snake**. (See Cabaret Performers.)

Head-Loop or **Comb-Your-Hair** or **One-Arm-Slide** or **Shoulder-Drape** or **Shoulder-Drape-Single** or **Face-Loop** or **Wolf-Glide-One-Arm:** Two Leadable, General Spot-Coupledance Movements, Left or Right, Mirror-Image Opposite. Mainly used in **West-Coast-Swing**, **Country-Twostep**, **Polka, Hustles,** and **Onestep**, but suitable for all Swings and some other dances.

Movement begins Facing in Shake-Hands Position, Left-Shake-Hands, or Double-Hold Position. Raising and retaining Lady's Hand, Man slips his own arm over his own Head, as if Combing-his-Hair. Action brings Lady Face-to-Face with him. A great means for surprising his Lady with a kiss!

Movement ends with the Man holding his opposite arm Forward, straight and level with floor, Palm-Up under Lady's armpit, causing her to slide her Hand along his arm until she Grasps his Hand as she Moves Away.

Head-Loop is rarely Performed by the Lady.

(See Continuous-Head-Loop, Duck, Continuous-Duck, Wolf-Glide, Caress, and Tunnel.)

Head-of-Set or **Head** or **Top:** A **Longway-Set** or **Contra-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Refers to the dancer(s) at the end of the Set **nearest** the Caller or music. "Head" is U.S. Term while "Top" is British. The Musicians' Gallery, and the-Presence were located at the **Head-of-Set**.

Also, **Head** is a Western Square Dance Call, (see Square Dancing.)

(See Head-Four, Top-Couple, Above, Up, and Foot-of-Set.)

Head-Open: A Basic Coupledance Position or Term, for use while Coupledancing **Modern Smooth and International** Traveling Figures. Leadable by the Man to his desired or required Lady's Head Position.

Lady: Certain Figures or Patterns have sections usually Coupledanced with the Lady's **Head-Open**, but almost always only momentarily. Never-the-less, her Man may rightfully decide to leave her Head Closed. **The Man decides where and when her Head should Open**, not her. Man Opens-Her-Head by Stretching his Right side and bending his Right wrist fingers-Down, which Raises his Right elbow Slightly, which in turn Opens-Her-Head. The Lady should always keep her Head Closed when in doubt about this signal. When he Opens-Her-Head, the Lady Turns her Head only Slightly to her Right, and retains at least one Head-Space Apart. Her shoulders remain Parallel to the Man's while her Head is Open. Quickly, her Head returns Closed as if spring-loaded.

Man: Rarely does the Man look Right, past his Lady's Head, only in an emergency to miss other Couples. Normally, he keeps to his Ideal-Dance-Position.

(See Head-Position, Head-Closed, Lady's-Head-Closed, Open-Her-Head, and Head-Space.)

Note: **Head-Open** sometimes also refers to the Man's Head Position, temporarily to his Right.

Head Position or **Normal-Head Position:** A General Coupledance Term. **Head Positioning** is important for both Partners. The rule for most dancing is to keep the Head comfortably Balanced. One's Head weighs perhaps 25 pounds. This much Weight looking Down, leaning Backwards, or with Head to the side, can throw a dancer Off-Balance.

For most dances, especially informal ones, it is best to keep the Head Up, the chin naturally in, and eyes front at one's natural level. A Lady viewing Man's Feet is no help in Following; she would Follow better by viewing his eyes. Turning the Head a bit while Turning the Body is normal, since "the toes goes where the nose goes."

Head Position is mentioned often with **International, Modern and Smooth** Traveling-Coupledancing, dealing mainly with whether the Lady's Head is to be Closed or Open, but also addresses the Man's Head-Closed and Head-Open Stances. Rarely does a Couple look into each other's eyes while dancing the Slow-Foxtrot or Slow-Waltz.

(See Ballet Head Positions, Ideal-Dance-Position, Closed Position #1, Argentine Tango, Cheek-to-Cheek Position, Contrabody, Head, Head-Closed, Head-Open, Lady's-Head-Closed, Open-Her-Head, and Head-Space.)

Head-Snap: See Snap-Turn.

Head-Space or **Space:** A Term for a Basic Stance used in **International, Modern and Smooth** Traveling-Coupledancing. Heads remain at least one Head-Space Apart, and possibly two Head-Spaces Apart, as the Couple retains Shoulders-Parallel and while retaining their Patch. Slow-Foxtrot, Slow-Waltz, both Viennese, both Quicksteps, the Peabody, and International Tango, require at least one Head-Space. Such Head-Space is unnecessary and ill-advised for most American, non-traveling Coupledances.

One dance studio describes how to assume the **Ideal-Dance-Position** thusly: Picture an empty refrigerator shipping carton, and picture both Partners inside it. Retaining their Patch and with mutually Softened Knees Slightly enmeshed Together, each has their Head-Closed and **jammed into a diagonally opposite top corner**. Their Heads would certainly be as much as two Head-Spaces Apart, to which another dance studio claims to be slightly too much for the Man's Stance, but agrees for the Lady's Stance. All agree that somewhat more than one Head-Space needs retaining, and that two Head-Spaces is needed to win Competitions or for to appear Professional.

With Practice and training, Head-Space becomes quite comfortable.

(See Frame, Poise, Posture, Track, Lower, Head Position, Softened-Knees, Shoulders-Rolled-Back, Feet-Between-Feet, Body-Tone, Relaxed-Coupledancing, and Closed Position #1.)

Head-to-Head Position or **Forehead-to-Forehead Position:** An American informal, sometimes comical and perhaps romantic Coupledancing Stance. Leadable, Facing Partners touch foreheads Eye-to-Eye, mostly during dancing **Onestep**, but also **Medium-Foxtrot** and **Argentine-Tango**.

The Couple is spaced Apart some two or four inches at their waists. They dance with Softened-Knees, and his Left Hand Lightly holds her Right fingertips Low below their waists. The Man's Right Hand holds his Lady at her side. Often this Pose is Travel-Coupledanced with extreme alternate Shoulder-Lead by both Partners.

(See Cheek-to-Cheek Position.)

Head-Whip: See Rag-Doll.

Heat: One of a series of efforts. In sports, a **Heat** is one trial in an event; such as, Pro-Am-Level Coupledancers competing Gold-Level in the International Latin Division at a Formal-Ball.

Heavy: A General Coupledance Term. One applies additional Body Weight, concerted, Intense and/or sustained; possibly rough and/or Clumsy. Not Nimble, Lightly nor Quickly.

(See Lazy, Force, Spring-Action, Yank, and Pulse.)

Heavy-Footed: See Flat-Step.

Heavy-Metal: A type of American music; a highly amplified style of **Rock** music, popular from the late 1960s through the 1980s.

(See Hard-Rock, Punk-Rock, Pop, Rhythm-and-Blues, Motown-Sound, and Rap.)

Heavy-Shoes: See Hard-Shoes.

Heel or **Heel-of-Foot:** A General Coupledance Term, referring to the rounded posterior part of the Foot, behind and under the ankle.

Or, a Basic Coupledance Action, referring to the placement of the Forward portion of the Heel to the Dancefloor, not the Rearward Heel-Tip, which would inhibit Forward Body-Flow. Or, of Stepping Heel first; or, Stepping Heel on to Flat-of-Foot as in a Forward Walk.

(See Foot, and Heel-of-Hand.)

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Heel(*H*) or **HeelTouch:** Basic Coupledance Action of Touching one Heel to the Dancefloor.

Heel-and-Foot-Stamping: See Zapateado.

Heel-and-Toe Footwork: See Floating, and SugarFoot.

Heel-and-Toe-Polka: Two Leadable, two-Measure **Polka** Folkdance Patterns, Left and Right, Mirror-Image Opposite. Coupledanced on Same-Foot in Varsouvienne Position. Timing is *Quick Quick Quick Quick, Quick Quick Slow.*

To the Left is danced *Hop heeltoInstep Hop toetoInstep, sideward Close sideward.*
To the Right is danced *hop HeelToinstep hop ToeToinstep, Sideward close Sideward.*
(See Heel-and-Toe-Schottische, and Hungarian-Break-Step.)

Heel-and-Toe-Schottische: Two Leadable, two-Measure **Schottische** Folkdance Patterns, Left and Right, Mirror-Image Opposite. Coupledanced on Same-Foot in Varsouvienne Position. Timing is *Slow Slow, Quick Quick Quick Quick.*

To the Left is danced *heeltoInstep toetoInstep, sideward Close sideward hop.*
To the Right is danced *HeelToinstep ToeToinstep, Sideward close Sideward hop.*
(See Heel-and-Toe-Polka, and Hungarian-Break-Step.)

Heel-at-Arch or **Heel-to-Instep** or **Instep-to-Heel:** Two Basic Coupledancing Stances, Mirror-Image, Left or Right. See third of Five Basic Foot Positions.

Heel-at-Toe or **Toe-to-Heel:** Two Basic Coupledancing Stances, Mirror-Image, Left or Right. See fifth of Five Basic Foot Positions.

Heel-Ball-Change: Two Unleadable, Mirror-Image Opposite, Spot-Coupledance Movements, each two Beats long. Suitable for **Country-Twostep** and other dances. Performed In-Place by either Partner, Rhythm Timing is *And Slow And Slow.*

With one Heel Touching Forward, Step Ball with the same Foot and Touch Opposite Heel Forward; Step this Opposite Ball and Touch the original Heel Forward.
(See Heel-Ball-Flat.)

Heel-Ball-Flat: Two Unleadable, Mirror-Image Opposite Movements; two Beats long, suitable for most **Country-Twostep** and other Coupledances. Performed by either or both Partners, Timing is *Quick Quick Slow.* Danced In-Place or with a Slight Forward Movement.

A *HeelTouch* then a *Ball*-of-Foot Step with same Foot, then Change *Flat* to the other Foot. Danced either Left or Right, *heeltouch ball Flat* or *HeelTouch Ball flat.*
(See Kick-Step, Heel-Ball-Change, Kick-Ball-Change, and Ball-Change.)

Heel-Ball-Twist-Turn: See Corkscrew.

Heel-Beats: See Taconeo.

Heel-Bounce or **Heel-Raise:** An Unleadable, General Spot-Coupledance Action, usually Performed at least twice in a row. Rhythm Timing for two **Heel-Bounces** is usually *And Quick And Quick.*

With Weight Flat-of-Foot on both Feet, and with Heels Together or Slightly Apart, both Heels are Raised from the Dancefloor simultaneously and In-Place, then Lowered to Flat-of-Foot again. Knees Flex and shoulders Lower by this Action.

Similar to **Heels-Stomp**, and to **Knees-Pop**. (See Chug.)

HeelBrush: Two General, Unleadable Spot-Coupledance Movements, Left or Right, Mirror-Image Opposites.

The **Right-HeelBrush** is danced by first Smartly Brushing **Rearward**, one's Right Heel against the Dancefloor, immediately followed by one's Right Toe Brushing and a Slightly Raised Right Knee. All is Performed next to one's Left, Supporting-Foot.

The **Left-HeelBrush** is danced Mirror-Image Opposite.

(See Well, and Clean. Also see Mulekick, and Swing-Time.)

Heel-Check: A Leadable Coupledance Movement; a characteristic **BossaNova** Step. In Semi-Closed Position, both Checking their Forward Motion by their Outside Heels Pressing into the Dancefloor.

(See Heel-Touch, Heel-Switches, Heel-Twist, Heel-Strike, Heel-Bounce, Heel-Lead, Heel-Turn, Heel-Pull, Heels-Stomp, Heel-Ball-Change, Heel-Ball-Flat, Heel-Tapping, Heel-Beats, Heel-and-Foot-Stamping, Heel-and-Toe-Polka, and Heel-and-Toe-Schottische.)

Heel-Clicks: See Heel-Splits.

Heel-Fan: Two Unleadable, General Coupledance Figures, Left or Right, Mirror-Image Opposite, most suitable for **Country-Western** dancing. Timing is either *Slow Slow* or *And Quick*. Beginning with Feet Together, Heel of one Foot is Rotated Outward then returned to Close.

(See Toe-In, Heel-Splits, Heels-Out, Toe-Fan, SugarFoot, Sand-Step, and Ramble.)

Heel-First: See Heel-Lead.

Heel-Flat: See Heel-Lead.

Heel-Floor-Strike: See Heel-Strike.

Heel-In: See Toe-Out.

Heel-Inside-Edge: See Inner-Heel.

Heel-Inwards: See Toe-Out.

Heel-Lead or **Heel-First** or **Heel-Flat**(*HF*): A partially Leadable, Basic Modern and Smooth Coupledance Action; a Heel-First Step, Stepping Forward with a Slight Heel-touching-the-Dancefloor-first, creating a Lowering of one's Torso. In Performing a Heel-Leading Forward Step, use care not to have the Toe so High as to show the Shoe sole. That is, place the Forward portion of the Heel to the Dancefloor, not the Rearward Heel-Tip, which would inhibit Forward Body-Flow.

Opposite of **Ball-Step**. (See Flat-Step, and Flat-of-Foot. Also see Heel-Marching-Step, and Heel-Strike.)

Heel-Marching-Step: A General Singular or Coupledance Traveling Movement, particularly for the **PasoDoble**.

The **Heel-Marching-Step** is taken by Pushing from the Rearward Foot onto the Leading Foot Heel, while always keeping the Forward leg Straight. A definite **Heel-Strike** sounds as one's Foot hits the Dancefloor. As one dances Forward, High on the Ball, the next Step is initiated from Bending the ankle, not the Knee; then one digs one's Toes into the Dancefloor.

But the last Step is taken Ball-Flat, smoothly into the next Movement.

(See Spread-Your-Toes, Taconeo, and Zapateado. Also see Ordinary-Steps, Heel-Lead, Step, Forward, Forward-March!, Forward-Walk, Forward-Run, Stride, Push-Off, Single-Step, and Kiki-Walks.)

Heel-of-Foot: See Heel.

Heel-of-Hand: A General Coupledance Term, referring to the convex rounded part of the Palm nearest the wrist.
(See Hand, and Heel.)

Heel-of-Hand-Block: A Basic Coupledance Action for Leading; one of the Man's means of Checking his Lady's Forward Motion and Initiating her Rearward or Turning Movements. A Man's Lead or Block can be Performed using the Heel either on both of his Hands or on one of his Hands. His Lady may **Palm-of-Hand-Follow** against this Block. (See Knuckle-Block, Palm-of-Hand-Follow, Spring-Action, Block-and-Catch, Palm-to-Palm, and PattyCake.)

Heel-of-Hand-Lead: A Basic Coupledance Action for Leading the Lady's Sideward Movements and Spins and Turns, when only **Single-Hands** are in contact. With her Palm Down and purposely Resisting his Lead, the Man's finger Pressure against the Heel of her Left Hand Leads her to her Right. His finger Pressure against the Heel of her Right Hand Leads her to her Left.
(See Index-Knuckle-Lead, Spring-Action, and Equal-and-Opposite.)

Heel-of-Shoe: See Heel-Tip.

Heel-Out: See Toe-In.

Heel-Outside-Edge: See Outer-Heel.

Heel-Outwards: See Toe-In.

Heel-Pivot: See Heel-Turn.

Heel-Pull: A Leadable one-Measure, three-Step Coupledance Figure suitable for the Slow-**Foxtrot** and Slow-**Waltz**. A Heel-Turn, a Clockwise Quarter-Turn in Closed Position #1. The Man Pulls his Right Free-Foot Back and to the side of his Supporting-Foot, Heel-First. Foxtrot Timing is *slow Slow* for Man and *Slow quick Quick* for Lady; Waltz Timing is *Slow Slow Slow*.
Man dances *backturn* with Right Side-Stretch *HeelPull* Slowly Drawing Right Heel to almost *Close* on Inner-Edge of Foot, then Change Weight to Flat-of-Foot.
Lady, Following, dances *ForTurn sideturn* with Left Side-Stretch *Draw* to near Closed no Weight. Opening-Her-Head is Optional.
(See Hover-Feather.)

Heel-Raise: See Heel-Bounce.

Heel-Rapping: See Flamenco Heel-Rapping.

Heel-Shifts-Double or **Heel-Swivels-Double:** Two Unleadable, Mirror-Image Opposite Movements; usually two Beats long, suitable for most **Country-Twostep** and other In-Place-Coupledances. Performed by either or both Partners, Timing is *And Quick Quick Slow*. Movement is Performed either Left then Right, or Right then Left. The Upper-Body Faces no Change-of-Direction.
Both begin with Feet Together and with Weight on both Balls. For Left then Right Heel-Shifts-Double, both Heels are shifted and Touched to one's Left, then quickly shifted and Touched to one's Right, then quickly returned Home to Neutral Position.
(See Heel-Shifts-Left, Heel-Shifts-Right, Twisted-Feet, Swivet, Swivels-Left, Swivels-Right, and Ramble.)

Heel-Shifts-Left or **Heel-Swivels-Left:** An Unleadable Movement, one or two Beats long, suitable for most **Country-Twostep** and other In-Place-Coupledances. Performed by either or both Partners, Timing is either *And Quick Quick* or *And Quick Slow*. The Upper-Body Faces no Change-of-Direction.

Begins with Feet Together and with Weight on both Balls. Both Heels are shifted and Touched to one's Left then quickly returned Home to Neutral Position.

(See Heel-Shifts-Right, Heel-Shifts-Double, Twisted-Feet, Swivet, Swivels-Left, and Swivels-Right.)

Heel-Shifts-Right or **Heel-Swivels-Right:** An Unleadable Movement, one or two Beats long, suitable for most **Country-Twostep** and other In-Place-Coupledances. Performed by either or both Partners, Timing is either *And Quick Quick* or *And Quick Slow*. The Upper-Body Faces no Change-of-Direction.

Begins with Feet Together and with Weight on both Balls. Both Heels are shifted and Touched to one's Right then quickly returned Home to Neutral Position.

(See Heel-Shifts-Left, Heel-Shifts-Double, Twisted-Feet, Swivet, Swivels-Left, and Swivels-Right.)

Heels-In: See Toes-Out.

Heels-Inward: See Toes-Out.

Heels-Out or **Heels-Outward** or **Pigeon-Toes:** An Unleadable, General In-Place-Coupledance Action of Turning both Toes Inward, Pigeon-Toed. With Feet Together and Weight on both Balls, both Heels are Rotated Outward.

Opposite of **Toes-Out**. (See Toe-Movements, Heel-Splits, Heel-Out, Toe-Tap, Swivet, SugarFoot, Sand-Step, and Ramble.)

Heels-Outward: See Heels-Out.

Heel-Splits or **Click-Heels** or **Heel-Clicks** or **Heel-Spreads** or **Splits** or **Scissors** or **Butterflies** or **Texas-Spread:** An Unleadable, General In-Place-Coupledance Figure, most suitable for **Country-Western** dancing. Timing is either *Slow Slow* or *And Quick*.

Begins with Feet Together and Weight on both Balls, both Heels are Rotated Outward then returned to Close.

(See Flicker, Heels-Out, Heel-Fan, Toe-Splits, Swivet, Toe-In, Ramble, SugarFoot, Sand-Step, and Celtic-Storm.)

Heel-Spreads: See Heel-Splits.

Heels-Stomp: An Unleadable, General In-Place-Coupledance Movement, suitable for most all **Country-Western, Swings** and **Discos**, in **Polka** and other dances. If one Count, Timing is *And Slow*; if two Counts, Timing is *Slow Slow*.

No change in one's Center-of-Balance. Begins in Feet-Apart Position, with Weight on both Feet and with Knees-Back. Both Heels are Lifted then Lowered with a Stomp, by Knee-Popping both Knees simultaneously.

Similar to **Knees-Pop**, and to **Heel-Bounce**.

Heel-Strike or **Heel-Floor-Strike:** A General Singular or Coupledance Movement, particularly for the **PasoDoble** and **Flamenco**.

With Feet Together, as in the **Tangos**, one may also **Heel-Strike** one Heel once while Standing, preperatory to immediately Stepping-Out with the same Foot.

Similar to **Stamp**. (See Heel-Raps, Heel-Marching-Step, Marcando, Taconeo, and Zapateado. Also see Heel-Lead, Step, and Stomp.)

Heel-Switches: Two Unleadable In-Place-Coupledance Movements, Right and Left, mostly for **Country-Western** dancing. Usually danced in multiples, **Heel-Switches** shift Weight from one Foot to the other then back. These are Syncopated Movements Touching Heels to Dancefloor, where the Supporting-Foot and the Free-Foot Switch places, from **HeelTouch** to **Home**.

Heel-Switches Right then Left are danced *Slow Andslow and*:
Starting with Feet Together, dance *ForTouch Homefortouch home*.
Similar to **Switch**, and **And-Change-And-Change-And**. (See Change-Feet, and Recover.)

Heel-Swivels-Double: See Heel-Shifts-Double.

Heel-Swivels-Left: See Heel-Shifts-Left.

Heel-Swivels-Right: See Heel-Shifts-Right.

Heel-Tapping: See Taconeo.

Heel-Tip or **Heel-of-Shoe:** A General Coupledance Term, referring to the Rearward tip of the dance Shoe at the Heel.
(See Foot, and Compression.)

Heel-to-Instep: See Heel-at-Arch.

HeelTouch: A series of Basic Coupledance Actions In-Place, possibly Leadable. Free-Foot **Heel** Touches the Dancefloor in a given direction **without Weight** applied.
More explicit than **Touch**. (See Heel-Switches, ToeTouch, TouchHold, CloseTouch, Pat, and Tap.)

Heel-Turn or **Heel-Pivot:** Two Leadable Basic Spot-Coupledance Movements, Left or Right, suitable for use by either Lady or Man in the Slow-**Foxtrot**, Slow-**Waltz**, **Quickstep**, and in other dances.
The **Heel-Turn**ing Hub-Partner Rotates without Travel, and remains Facing, as the Rim-Partner Circles. The Rim-Partner begins by Rising, in order to put the Hub-Partner on one's Heels, then dances past the Heel-Turned one.
A **Heel-Turn** begins with Weight over one's Supporting-Heel, as one Toe-Heel Back-Steps with the Free-Foot. The Turn begins, Toward the Free-Foot, as one's Free-Foot Closes against the Supporting-Foot. Feet remain parallel Together, (Toes and Knees Together,) throughout one's **Heel-Turn**. One Turns on one Heel with Weight gradually Transferred to the other Heel by Turn ending.
Opposite of **Ball-Turn**.

Heel-Twist: See Suzie-Q.

He-Goes, She-Goes with Time-Steps: See Spot-and-Time.

He-Go-She-Go or **He-Go-She-Go-Tunnels** or **Trading-Places:** A Leadable two-Measure, ten Steps, Eight-Count-Triple-Timing, Coupledance Pattern, suitable for Eastern **Swing** and Jive. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Slow Slow Quick And Slow.*

Begins and ends in Butterfly Position. The Man Tunnels thru on his Lady's Right side, then she Tunnels thru on his Right side. The Man Half-Turns Counter-Clockwise then Half-Turns total Clockwise. The Lady Half-Turns total Clockwise then Half-Turns Counter-Clockwise. Each Tunneler crosses their Right elbow across their chest then Ducks their Head into the Open-Arm-Space. All Hands are retained throughout.

Man Steps *forward ForSpiral1/2CCW backward Flat flat*; as Lady Steps *CrossInFrontTurn1/4CW sideturn1/4CW Ball flat Flat*. Then Man Steps *CrossInFrontTurn1/4CW sideturn1/4CW Ball flat Flat*; as Lady Steps *forward ForSpiral1/2CCW backward Flat flat.*

(See She-Go-He-Go, and Underarm-Single-Turns.)

He-Go-She-Go-Tunnels: See He-Go-She-Go.

Height (*ht* or *hgt*)**:** A Basic Coupledance Term; the distance from the Dancefloor to some appendage, or to the top of one's Head, while taking a dance Step.

(See Stand, Standing Stance, Neutral Position, Higher, Lower, Down, and Up. Also see Eye-Level, Shoulder-Level, Waist-Level, and Hip-Level. Also see PasoDoble, and Body-Heights.)

He-Locks-Then-She-Locks: See Viennese-Turn.

Her-Head-Closed: See Open-Her-Head.

Hesitation (*hest* or *hes*) or **Balance:** A possibly Leadable, General Coupledance Term for a Balancing, Suspended or Hovering in-Action within a Movement, Figure, or Pattern.

Hesitation is a momentary wait, Hold or Pause in Progression. Weight is Suspended upon one's Supporting-Foot for one or more Beats in a Measure.

At times, **Hesitation** is used interchangeably with **Hold**, such as when **Freezing** for one Beat, or even Freezing for a full Waltz Measure. Other times, **Hesitation** is a Touch for one Beat, followed by either a Step or a Hold for one Beat.

Examples are; Side-Hesitation, and Side-Cross-, Forward-, Backward-, Progressive-, Curtsey-, and Drag-Hesitations.

(See Collect, Check, and Balance.)

Hesitation-Change: A Leadable, one or 1 1/2-Measure, three Step Coupledance Figure suitable for all **Waltzes**, and for both **Quicksteps**. All Rhythm Timing is *Slow Slow Slow.*

Begins Feathered or in Closed Position #1 or #2, and Couple-Rotates a 1/4- to 3/8-Turn Clockwise in Closed Position #1. The *Sideward* Step is widest, and there is a Brush for the Waltz after *DrawClose.*

Man dances *backturn1/4CW* with CBM *Sideward drawclose.*

Lady, Following with Head-Closed, dances *ForTurn1/4CW* with CBM (Outside Partner if Feathered) *sideward DrawClose* Head-Opens optional.

(See Pivot-to-Hesitation, Drag-Hesitation, and Hesitation.)

Hesitation-Forward-Waltz: See Hesitation Waltz.

Hesitation-Left-Turn: A Leadable, four-Measure, six-Step Coupledance Pattern, suitable for the **Hesitation Waltz**, and the **American Viennese Waltz**. Danced either in Closed or in Butterfly Positions. Rhythm Timing is *1 2 3, Hold Hold Hold; 1 2 3, Hold Hold Hold.*

Mini-Turning Counter-Clockwise, total Couple-Rotation is a Half-Turn. Free-Toes Point either Rearwards or Forwards, without Closing, during *Hold*s. Danced with Heads-Closed.

Man dances *forturn1/8CCW Close forturn1/8CCW, Hold Hold Hold, BackTurn1/8CCW close BackTurn1/8CCW, hold hold hold.*

Lady, Following, dances *BackTurn1/8CCW close BackTurn1/8CCW, hold hold hold, forturn1/8CCW Close forturn1/8CCW, Hold Hold Hold.*

Opposite of **Hesitation-Right-Turn**. (See Left-Hesitation-Turn.)

Hesitation-Right-Turn: A Leadable, four-Measure, six-Step Coupledance Pattern, suitable for the **Hesitation Waltz**, and the **American Viennese Waltz**. Danced either in Closed or in Butterfly Positions. Rhythm Timing is *1 2 3, Hold Hold Hold; 1 2 3, Hold Hold Hold.*

Mini-Turning Clockwise, total Couple-Rotation is a Half-Turn. Free-Toes Point either Forwards or Rearwards, without Closing, during *Hold*s. Danced with Heads-Closed.

Man dances *BackTurn1/8CW close BackTurn1/8CW, hold hold hold, forturn1/8CW Close forturn1/8CW, Hold Hold Hold.*

Lady, Following, dances *forturn1/8CW Close forturn1/8CW, Hold Hold Hold, BackTurn1/8CW close BackTurn1/8CW, hold hold hold.*

Opposite of **Hesitation-Left-Turn**. (See Right-Hesitation-Turn.)

Hesitation Waltz: There was an ancient form, a Traditional, Period-**Waltz** with Hesitations, believed to be of Bohemian origin. A simple, more restrained version is reputed to have been developed in Boston before 1912, when **Vernon and Irene Castle** are known to have introduced their modern, fancy version still in vogue today, to New York society.

The **Hesitation-Waltz** is a Traveling-Coupledance that was at its peak of popularity world-wide in the period from 1912 to 1916. Still danced today in Exhibitions, at schools, studios and in Roundancing. Danced at 33 to 40 Bars per minute (MPM) Tempo, and characterized mainly by the **Hesitation-Forward-Waltz** Pattern:

The Hesitation-Forward-Waltz is danced either entirely in Closed Position, or danced Changing from Feathered-Left Position to Feathered Position and back, etc.

Man dances *forward Forward forward, Hold Hold Hold, Forward forward Forward, hold hold hold,* etc. Man views his own Dragged Foot as he Drags a Foot Behind on the *Hold*s.

Lady, Following, dances *Backward backward Backward, hold hold hold, backward Backward backward, Hold Hold Hold,* etc. Lady Points her Free-Toe, without Closing, during *Hold*s.

(See Figure 15.) (See Forward-Hesitation, Backward-Hesitation, Hesitation-Left-Turn, Left-Hesitation-Turn, Hesitation-Right-Turn, Right-Hesitation-Turn, Side-Cross-Hesitation, Cross-Hesitation, Curtsey-Hesitation, Drag-Hesitation, Hesitation-Change, Waltz-Balances-Forward-and-Backward, and Progressive-Hesitation. Also see Hesitation, Side-Draw, Butterfly-Breaks, Period Waltzes, and Waltz.)

He-Spins, She-Spins: An Unleadable, No-Contact, six-Steps in two-Measures, Coupledance Pattern, suitable for both **Mambo**s, both **ChaCha**s, both **Rumba**s and both **Bolero**s. Beginning and ending Facing, the Man Steps *forturn CrossWind, Backward recover Sideward*; while his Lady Steps *Backward recover Sideward, inplace CrossUnwind* to Face.

Hey: See Reel-of-Three, and Reel-of-Four.

Figure 15, **Hesitation Waltz**

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High-Dance or **Alta-Danza:** In various European courts before 1400, these ancient and Traditional Folkdances or Country-Dances were almost always the beginnings of the polished **Court-Dance**s. Leaps, Hops and Kicks were incorporated into what were, before 1400, called High-Dances, (see Low-Dances). Undoubtably originating with their peasantry, different High-Dances were excitingly Performed to lively Tempos in these courts, before AD 1400. Men were allowed greater leeway than the ladies in these Coupledances, their ladies danced them more sedately.

(See Saltarello, Song-Dance, Volta, and Capriole. Also see Basse-Danze, Folkdance, and Country-Dance.)

Higher: A Leadable, Basic Coupledance Action or Movement, to a Higher Body Height or Level. Dancing with too much Heightening by the Couple in Closed Position can result in shortened Stride, tiny Steps.

Except for Steps such as Triples and Chasses, rarely does one dance at Standing-Height. Don't just Walk; see **Compression** for the more usual Coupledance Height. Generally, dance *Slow* Strides **Down**, maybe as much Down as the Walk of Groucho Marx.

Opposite of **Lower**. (See Hight, Standing Stance, Down, and Up.)

High-Heels: About 1710, heels were added to the formerly flat, Traditional dancing Shoes of the **Court-Dancer**s in Versailles, both for the courtiers and their Ladies. Heels facilitated the small, measured Steps of the Minuet. Shoes remained made of soft leather. Buckles and bows were added, then even higher heels. Soon all of Europe followed suit.

High-Impact-Aerobics: See Aerobic.

High-Kick: Two Unleadable, General, Spot, **SportAerobics**, **CheerLeading**, **Drill-Team**, **Teamdance**, **Showdance**, **Cabaret**, and Coupledance Actions, Left or Right leg, Mirror-Image Opposite.

Describing **High-Kick**, with a Softened Supporting-Knee, one flexibly Kicks the Free-Leg **as High as possible**, while keeping a Straight Free-Knee and a Pointed Toe. This is followed by a Softened Touchdown. A prime example is how the famous Rockettes, the Ladys' Line-Formation of New York, **High-Kick**.

(See Leg-Hold, and Kick-Line. Also see Chorus-Line, Line-Formation, Line-Captain, Military-Team, CanCan, Jazz-Dance, and On-Stage. Also see Clean, Sloppy, Get-It-Sharp!, and Make-It-Clean!)

High-Kicks: See Kick-Line.

Highland-Dance or **Highland-Fling:** A singular, Traditional Scottish **Folkdance**, done to the music of the bagpipes, and still danced today. Carriage was erect with the Supporting-Leg straight. Their Steps were precise, Light and Quick, with zest. Toes Pointed at all times. Hand and arm Positions were exact, fists at hips or arms curved overhead with Thumb and third finger touching.

(See Scottish Folkdance.)

Highland-Fling: See Highland-Dance.

Highland-Schottische: A **Scottish** Traditional **Folk** Coupledance of the **Country-Dance** category, still danced today as a Choreographed Routine. Danced with much Bobbing, in Loose-Closed Position. Characterized by its Side-Steps then Turning. Medium Timing, Rhythm is Schottische, *Step Hop Step Hop Step Hop Step Hop*.

(See Scottish Folkdance.)

Highland-Swing: A Term for two Leadable Figures or Patterns, Right or Left, used mostly in Traditional **Folkdance** and **Country-Dance**.

Right-Highland-Swing is **C**oupledanced in Hip-to-Hip Position, with Left arms Up overhead, Palms-Inward. Both Partners Shuffle or Scoot on Same-Feet. Forward Clockwise Couple-Rotation is a Half-Turn, Full-Turn, or 1 1/2-Turns. Inside-Foot Steps almost In-Place.

Left-Highland-Swing is **C**oupledanced Mirror-Image Opposite in Left-Hip-to-Hip Position.

Similar to **Waist-Swing**. (See Wagon-Wheel, Swing, Allemande, Elbow-Swing, Reeling-Action, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, Spanish-Arms, Windmill, and Buzz-Step, Partners.)

High-Line Position: A General **C**oupledance Stance where one or both Partners are in a Raised Position; a high Picture-Poise.

(See Promenade-Sway.)

Hi-Lo-Sweetheart: Two Leadable, Right and Left, Mirror-Image **C**oupledance Figures used in **Onestep**, in both **ChaChas**, both **Rumbas** and in both **Boleros**. Amount of Steps are same as for Sweetheart, except the two Figures are danced with the Inside Hands held High and the Outside Hands held Low, and the Man dances about the Lady, who dances In-Place. Partners look at each other.

(See Extended-Sweetheart, and Maxixe.)

Hinge: A Leadable **C**oupledance Picture-Figure, at least one-Measure long, suitable for the Slow- and Medium-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and other dances. Timing varies.

Man, if from Closed position, first Steps *Backward* a Quarter-Turn Counter-Clockwise; but if from Semi-Closed position, the Man first Steps *Crossward* Thru. His second Step is wide *sideward*, then he Softens his Left Knee. Man partially Supports Lady with his Left Knee. Next, he eases his hips Contrabody into his Lady, viewing her face. His Right Knee remains Stretched Sideward and unBent.

Lady first Steps either *forward* or *crossward* Thru. Her second Step is a wide *SideTurn1/4CCW*; her third is a *crossbehind* as she continues Turning. Her Right Toe Points with no Weight at his Right Foot Instep. Her Head is Closed with chin Up, and her hips are Well Up.

Similar to **Drop-Hinge**. (See Hinge-Line, Hinge Position, Hinge-with-Shape, Sentado-Line, and Sentado-Hinge Position.)

Hinge-Line: A Leadable Movement into the **C**oupledance Position for the **Hinge**. Suitable for the Slow- and Medium-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and other dances. Rhythm Timing is usually *Slow Slow*.

Man, from Closed, Steps widely *sideward* and applies a Softened Left Knee. Man partially Supports Lady with his Left Knee. His hips are then eased Contrabody into his Lady as he views her face. His Right Knee remains Stretched Sideward and unBent.

Lady, Following, Steps widely *Sideward* to Face him; then she Steps *crossbehind* in CBM, well under her Body with her Left Knee Bent to Support her Weight. Her Right Toe Points with no Weight at his Right Foot Instep. Her Head is Closed with chin Up, and her hips are Well Up.

Similar to **Sentado-Line**. (See Hinge, Hinge-with-Shape, Line, Sit-Line, Attitude-Line, Eros-Line, Press-Line, Lunge-Line, Drop-Hinge, and Sentado-Hinge Position.)

Hinge Position: Two Leadable, Lady's Coupledance Positions, Left and Right; suitable for American and Argentine **Tango**s, for Slow **Waltz**, for both **Rumba**s and both **Bolero**s, among other dances.

For **Left Position**, Lady is on Man's Left with both Facing the same direction; Man partially Supports Lady with his Left Knee. His hips are eased Contrabody into his Lady and he is viewing her face. His Right Knee is Stretched Sideward and unBent. Lady's Right Toe Points with no Weight at his Right Foot Instep. Her Closed Head has chin Up, and her hips are Well Up.

Right Position (rare) is Mirror-Image Opposite.

Similar to **Sentado-Hinge Position**. (See Hinge, Hinge-Line, Drop-Hinge, Sentado-Line, and Hinge-with-Shape.)

Hinge-with-Shape: An Unleadable Coupledance Position **identical** to the **Hinge-Line**, with **additional Shaping**; (1) Man Extends his Left arm Out. (2) Lady Extends her Left arm Out. (3) Lady Flicks her Right Foot Backward and Low Across her Left leg.

(See Sentado-Hinge Position, Sentado-Line, Hinge, Drop-Hinge, Hinge Position, Cross-Foot-Across-Knee, and Cross-Foot-Across-Ankle.)

Hip-Action: See Cuban-Motion.

Hip-Bump: An Unleadable Coupledance Movement or Action, suitable for all **Swing**s, Jive, and other dances.

In Open or in Left-Open Position, with Partners Facing same direction Side-by-Side and slightly Back-to-Back, Bump-Hips Together, Man's Left is Pressed against Lady's Right, or visa-versa, then Partners Break-Apart.

Similar to **Hip-Lead**. (See Bump, Shoulder-Shove, Sole-Tap, Break-Back, Both-Free-Spin, Push-Off.)

Hip-Bumps: An Unleadable, salacious, General Coupledance Movement, usually Performed Singularly by the Lady. With Knees apart and Well Bent-Kneed, her pelvis is continuously Moved, abruptly being Thrusted Outward and Up then returned Rearward.

(See Grinds, Bumps-and-Grinds, Strip-Tease, Fan-Dance, Sensuous, and Belly-Dance.)

Hip-Height: See Hip-Level.

Hip-Hop or **Urban-Street-Dancing:** Lively **Singles'** dance Steps and Routines from the 1980s-1990s. A split-off from **Rock**. Most popular with teen-agers in 1981; danced with contortions. Innocent and fun 'battles' in youth clubs, Competing against other dancers, in which teen-age boys could Spin on their Head for what seemed hours.

(See Teen-Dancing, and Open-Step. Also see Ska, Punk-Rock, Grunge, and New-Wave. Also see MTV-Style Dancing, Break-Dancing, Street-Dancer, Lyrical-Dancer, Jazz-Dance, and Urban-Dance. Also see Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Hip-Lead or **Camel-Hip:** Two **Swing** and **Latin** Coupledancing Movements for Leading his Lady, Right or Left, although rarely to the Man's Left, and then only in Latin Coupledancing. The Man's hip is projected from the same side as his Supporting-Foot. The Man uses his Right hip during his Leading of different **Swing**s, mainly for her Throw-Out in West-Coast-Swing, NewYorker, Shag, Lindy, Jive, Four-Count and New-York-Hustle. The Man's Right-side Hip-Leads are always at some ninety degrees angle to the Lady, not Facing her, then he Recovers into his Press-Line for her Throw-Out. He Hip-Leads with care, aiming for her Left pelvis and not into her stomach. If the Man is skilled, he may Double-Bump her for her Hip-Lead. Only soft items such as handkerchiefs should be in his right front pants pocket for this.

Similar to **Hip-Bump**. (See Throw-Out, Bump, and Bump-Hips.)

Hip-Level or **Hip-Height** (*hip ht*): A General Coupledance Term for Height from the Dancefloor to one's hips.

(See Height, Eye-Level, Shoulder-Level, Chest-Level, and Waist-Level.)

Hip-Lift: Two Unleadable, General Coupledancing Movements or Figures, Left or Right, Mirror-Image Opposite, used in **Swing** and **Latin**, among others.

Weight is Balanced over a Side-Step on the first Beat, then while Side-Stretching hip of Supporting-Leg, Height is increased by Rising onto Ball-of-Foot; finally, Height is Lowered by Recovering Flat-Footed with Softened-Knee.

(See Side-Lift, Hip-Rocks, Sway, Metronomic-Motion, Pendulum-Motion, Broken-Sways, Hula-Dance, Hip-Waves, Side-Rise, Body-Lift, Cuban-Hip, Figure-Eight, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Check, and Promenade-Sway.)

Hip-Motion: See Cuban-Motion.

Hip-Rocks: An Unleadable set of Coupledancing Movements, suitable for all **Swings** and **Latins**, certain **Country-Western** dances, and other dances.

Hip-Rocks are accentuated pendulum Swaying Movements, Sweeping side-to-side, Left and Right; a constant Motion of the hips, with Feet Flat and Spread and with Softened-Knees.

Similar to **Broken-Sways**. (See Hip-Lift, Side-Lift, Side-Rise, Body-Lift, Hula-Dance, Sway, Metronomic-Motion, Pendulum-Motion, Swoop, Cuban-Hip, Cuban-Motion, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Figure-Eight, and Hip-Waves.)

Hip-Roll: See Hip-Waves.

Hip-to-Hip Position or **Sombrero Position** (*smbr*) or **Waist-Swing Position**: A Leadable, Basic Coupledancing Stance, suitable for American **Tango**, **Rumba** and **Bolero**, and other dances. Same as **Facing-Offset Position except Right hips are touching** and Right arms are around Partner's waist. Left arms are Up above their Heads for Tango and Rumba, but Spread horizontal for Bolero.

Similar to **Star Position**. Mirror-Image Opposite to **Left-Hip-to-Hip Position**. (See Facing-Offset Position, Shoulder-to-Shoulder Position, and Loose-Hug Position.)

Hip-Twist(1): A possibly Leadable, General Coupledance Movement. Footwork for a **Hip-Twist** is a Sharp Swivel with Cuban-Motion, followed by a Change-of-Weight or a Touch.

(See Closed-Hip-Twist, Open-Hip-Twist, Advanced-Hip-Twist, Advanced-Open-Out, and Crossed-Hands-Hip-Twist.)

Hip-Twist(2): A Leadable Latin Coupledance Movement that begins Facing Partner. Lady's Right Braced-Arm and Hand is Joined by Man's (either) Hand with a Braced-Arm. On her Right Foot, Lady is Hip-Twisted by being Quarter-Turned Sharply Clockwise from Facing, on *And* Count, where she Swings her Left hip Forward, and usually *touches*. Thus, Lady ends in "L" Position.

Movement is normally followed by a **Fan-from-Hip-Twist**. (See Closed-Hip-Twist, Open-Hip-Twist, Advanced-Hip-Twist, Advanced-Open-Out, and Crossed-Hands-Hip-Twist.)

Hip-Waves or **Hip-Roll:** Two Unleadable, Mirror-Image Opposite **C**oupledance Movements, suitable for all **Swing**s and **Latin**s, certain **Country-Western** dances, and other dances.

Left and Right Side-to-Side hip Sweeps, usually Performed by the Lady. Hip-Waves either **Forward-Roll** or **Rearward-Roll**, forming Figure-Eights and Rising at the outer extremes.

(See Hip-Rocks, Sway, Metronomic-Motion, Pendulum-Motion, Sway-To-and-Fro, Broken-Sways, Hula-Dance, Side-Lift, Side-Rise, Body-Lift, Cuban-Hip, Cuban-Motion, Hip-Lift, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, and Figure-Eight.)

Hitch (*htch*)**:** Two partially Leadable, General, Left or Right **C**oupledance Actions, In-Place, Mirror-Image Opposite. One's Free-Leg is Lifted with a Slight Bob, but without Executing a Scoot.

Hitch: See Brush, Forward-Hitch, and Backward-Hitch.

Hitch-Apart or **Accordioning-Apart:** Two Leadable Basic **C**oupledance Figures, suitable for American Medium, Country-Western and Period **Waltz**es; for American **Twostep**, and for other dances. Left or Right. Waltz Rhythm is *Slow Slow Slow*; Twostep Timing is *Quick Quick Slow*.

Man dances in three Steps from any Position, usually Loose-Closed, Stepping *Backward close Forward*; or, *backward Close forward*.

Lady Follows Mirror-Image Opposite, Stepping *backward Close forward*; or, *Backward close Forward*.

Opposite of **Hitch-Together**. Similar to **Backward-Hitch**. (See Away-and-Together, Apart-and-Together, Reverse-Minuet, Balance-Back, Ecarte, Backward-Balance, Coaster-Step, Backward-Hitch-Four, Hitch-Backward-and-Forward, Balance-Backward-and-Forward, Away-Step-Step, Hitch-Scissors, and Waltz-Balances-Together-and-Apart.)

Hitch-Backward-and-Forward: Two Leadable, General **C**oupledance Patterns, Left or Right, Performed by either or both Partners. Suitable for American Medium, Country-Western and Period **Waltz**es; and for American **Twostep** and **Onestep**; and for other dances. Waltz Rhythm is *Slow Slow Slow, Slow Slow Slow*. Twostep Rhythm is *Quick Quick Slow, Quick Quick Slow*. Onestep Rhythm is *Slow Slow Slow Slow, Slow Slow*.

Man dances in six Steps from any Position, usually Loose-Closed, Stepping *Backward close Forward, forward Close backward*; or, *backward Close forward, Forward close Backward*.

Lady Follows Mirror-Image Opposite, Stepping *forward Close backward, Backward close Forward*; or, *Forward close Backward, backward Close forward*.

Opposite of **Hitch-Forward-and-Back**. Same as **Balance-Backward-and-Forward**, except these third and sixth Steps *Travel*. (See Minuet, Backward-Hitch, Hitch-Apart, Forward-Hitch, Backward-Hitch-Four, Backward-Balance, Balance-Forward, Hitch-Scissors, Away-and-Together, and Waltz-Balances-Forward-and-Backward.)

Hitch-Forward: See Forward-Hitch.

Hitch-Forward-and-Back or **Double-Hitch:** Two Leadable, General Coupledance Patterns, Left or Right, Performed by either or both Partners. Suitable for American Medium, Country-Western and Period **Waltzes**; and for American **Twostep** and **Onestep**; and for other dances. Waltz Rhythm is *Slow Slow Slow, Slow Slow Slow.* Twostep Rhythm is *Quick Quick Slow, Quick Quick Slow.* Onestep Rhythm is *Slow Slow Slow Slow, Slow Slow.*

Man dances in six Steps from any Position, usually Loose-Closed, Stepping *forward Close backward, Backward close Forward*; or, *Forward close Backward, backward Close forward.*

Lady Follows Mirror-Image Opposite, Stepping *Backward close Forward, forward Close backward*; or, *backward Close forward, Forward close Backward.*

Opposite of **Hitch-Backward-and-Forward**. Same as **Balance-Forward-and-Back**, except these third and sixth Steps *Travel*. (See Forward-Hitch, Backward-Hitch, Hitch-Together, Hitch-Four, Minuet, Balance-Forward, Backward-Balance, Hitch-Scissors, and Waltz-Balances-Forward-and-Backward.)

Hitch-Four: Two Leadable, one-Measure, Coupledance Figures, Left or Right, Performed by either or both Partners; suitable for the various **Twosteps**. Four Steps, usually in Loose-Closed Position. Rhythm Timing is *Quick Quick Quick Quick.*

Man dances *forward Close backward Close*; or, *Forward close Backward close.*

Lady Follows Mirror-Image Opposite, Stepping *Backward close Forward close*; or, *backward Close forward Close.*

Opposite of **Backward-Hitch-Four**. (See Forward-Hitch, Backward-Hitch, Hitch-Together, Hitch-Forward-and-Back, Minuet, and Hitch-Scissors.)

Hitch-Hike: An Unleadable, Singular, Upper-Body Movement, one Beat long, suitable mostly for **Country-Western** Line-Dancing, and Performed by either or both Partners. One or both Thumbs point Rearwards over shoulder(s), usually as one Steps Rearwards.

(Not subject of this book.)

Hitch-Kick(1): Four partially Leadable, Basic Coupledance Movements or Figures, Left or Right, and Forward or Backward, Performed by either or both Partners. Timing is usually *Quick Quick Quick.*

Three Steps, *forward Close kick*, or *Forward close Kick*; or *Backward close Kick*, or *backward Close kick.*

Differs from another Hitch-Kick. (See Forward-Hitch-Kick-Step, Backward-Hitch-Kick-Step, and Kick-Ball-Change.)

Hitch-Kick(2): See Kick-Ball-Change.

Hitch-Scissors: Two different Leadable, one-Measure Coupledance Figures, each Performed in three Steps, suitable for the various **Twosteps**, Medium-**Foxtrot**, and other dances. Twostep Timing is *Quick Quick Slow*; Foxtrot Timing is *Slow Quick Quick.*

(1) From Semi-Closed Position, the Man Forward-Hitches as his Lady is Turned Counter-Clockwise to Feathered Position; the Man Steps *forward Close backward*, and his Lady Steps *ForSwivel1/2CCW close DiagCrossInFront.*

(2) If from Feathered Position, the Man Backward-Hitches as his Lady is Turned Clockwise to Semi-Closed Position; the Man Steps *backward Close forward*, and his Lady Steps *ForTurn3/8CW close Forward.*

(See Scissors-Hitch, Backward-Hitch, Hitch-Four, Hitch-Together, Hitch, and Hitch-Apart.)

Hitch-Together or **Accordioning-Together:** Two Leadable Basic **C**oupledance Figures, suitable for American Medium, Country-Western and Period **Waltzes**; for American **Twostep**, and for other dances. Left or Right. Waltz Rhythm is *Slow Slow Slow*; Twostep Timing is *Quick Quick Slow.*

Man dances in three Steps from any Position, usually Loose-Closed, Stepping *forward Close backward*; or, *Forward close Backward.*

Lady Follows Mirror-Image Opposite, Stepping *Forward close Backward*; or, *forward Close backward.*

Opposite of **Hitch-Apart**. Similar to **Forward-Hitch**. (See Minuet, Balance-Forward, Hitch-Four, Hitch-Forward-and-Back, Balance-Forward-and-Back, Together-Step-Step, Hitch-Scissors, and Waltz-Balances-Together-and-Apart.)

Hitting-the-Mat: A General **C**oupledance Term, Action, or Movement, suitable in describing certain **CheerLeading** acts, among other subjects. Slang for one to **Land**, **Alight**, or **Touchdown** on a **Mat**. Or, slang for one simply Stepping onto the **Mat**.

(See Splits, and Dramatic-Landing. Alse see Springing, Ballon, and Dissolve. Also see Stage-Struck, Tryouts, Gig, Curtain-Call, In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, and On-Stage.)

HockeyStick (*hky stk*)**:** A Leadable, two-Measure **C**oupledance Pattern, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**. Rhythm Timing varies.

Begins in Fan Position and ends in Left-Open-Facing Position. Lady 1/8-Turns then Half-Turns, both Counter-Clockwise, under Joined Lead-Hands, in the shape of a HockeyStick. Joined Hands are Raised and passed in-between them, forming a Window as Lady passes Man. Lady Half-Turns near ending.

Man dances *forward Recover close, Backward recoverturn1/8CW Forward* to Follow Lady.

Lady, beginning with Right Free-Foot Forward, dances *BackClose forward Forward* Window, *forturn1/8CCW* Lady Lowers Man's Hand to her Left collarbone, by which the Man is able to Swivel her *Swivel1/2CCW backward.*

(See Interrupted-HockeyStick, and Stop-and-Go-HockeyStick. Also see Alemana-from-a-Fan, Pass, and PullThru.)

Hokey-Pokey: An American novelty Fad 'foot-in-and-out' **C**oupledance concocted in 1949 and copyrighted in 1950, although it may have been danced earlier in England in 1944. **Hokey-Pokey** has its own accompanying song; *"Put your left foot in, put your left foot out; do the Hokey-Pokey and then turn yourself about. Etc."*

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Hold(1)**:** A possibly Leadable, Basic **C**oupledance in-Action. A momentary Pause. A dance Beat where no Step or Action is taken; or, where a Position is maintained for one Beat or longer.

Synonymous with **Pause** and **Freeze**. (See Collect, Hover, Foot-Pressure, Press-Line, and Hesitation.)

Hold(2)(*Ho*)**:** A Leadable, Dynamic, General **C**oupledance Gripping Action. A **Hold** may vary from a **Position** in that a **Hold** could **Move** to include many Positions. For instance, Partners with a Butterfly **Hold** may have Torsos Twisting and Feet flying, but they retain their Four-Hand-**Hold**, while a Butterfly **Position** would be more static.

(See Basic-Hold.)

Hollywood-Hustle: See Couple-Hustle.

Home: A General Coupledance Term for the original Starting place or area. Or, when Spot-Dancing In-Place, the location of one's Feet when in Balance, directly under the Body.

(See Neutral Position, Close, Together, Center, Recover, RecoverTurn, Center-of-Balance, Change-Feet, Switch, and Heel-Switches.)

Honky-Tonk: A type of American music; a loud, tinny style of Ragtime piano playing, beginning from the 1910s.

(See Dixieland, Jazz, Blues, and Jam Session.)

Honor: See Honors.

Honors or **Honor-Your-Partner** or **Honor:** Associated with Traditional **Folk** and **Country-Dancing**. Formality or lack thereof depends heavily on context. From Open Position, Partners Swivel to Open-Facing Position, with Man's Right and Lady's Left Feet close Together.

Man Steps short *backward*, Softening and taking Weight on Left Foot, then Touching Right Toe Forward and bending Slightly from his waist toward Lady in a **Bow**.

Lady, to **Curtsy**, Steps *Backward*, Softening and taking Weight on Right then Touching Left Toe Toward Man. The Man Bows but the Lady always remains upright from her waist, Bending only at her Right Knee, and spreading her skirt with her Right Hand.

This is a pale reflection of the hat-sweeping Reverence, or even the Bow, of yesteryears.

(See Figure 16.) (See Reverence, Bow, Curtsy, Introduction, and Acknowledge.)

Honor-Your-Partner: See Honors.

Hoochy-Koochy: An American novelty Fad Coupledance in vogue, at least at the Saltair Pavilion in Utah in 1899. This dance may have been the same dance as the **Hootchie-Kootchie**.

(See the **Belly-Dance**. Also see the Cake-Walk, Kickapoo, Rag-Time, and Tiger-Rag; which were all novelty Fads in vogue in the 1900 to 1910 era.)

Hoofer: A General slang Term used by and/or about dancers; derived from animals hoofs and is usually referring to a Tap dancer.

Hoof-It-Up: A General slang Term used by and/or about dancers; usually refers to dancing for an extended period; or, to vigorous, athletic dancing.

Hook(1)(*hk*) or **Hookward:** Two partially Leadable, General Spot-Coupledance Actions, Left or Right, Mirror-Image Opposite, suitable for many dances. Free-Foot is Crossed close to and **Behind** Supporting-Foot, and Touches.

(See Hook-Unwind, Hook-Wind, Hookward-and-Angular, Hookward-and-Sideward, Hookward-and-Square, Cross-Unwind, Cross-Wind, Corkscrew, Diagonal-Hookward, Lock, Cut, and Cross. Also see different **Hook**.)

Hook(2) or **Hookward:** Four Unleadable, General **C**oupledance Movements, danced Apart by either or both Partners. Suitable for all **Swings**, **Country-Western** Line-Dancing, most **Hustles**, both **ChaChas**, both **Mambos**, and other dances.

Usually begins Facing. Differs from another Hook, in that one's Free-Foot is swung as a pendulum, Crossing the Supporting-Foot and kept off the Dancefloor, either In-Front of or Behind, Spinning one's Body Clockwise or Counter-Clockwise, a Half-, 3/4-, or a Full-Turn.

Hook-and-Angular: See Hookward-and-Angular.

Hook-and-Perpendicular: See Hookward-and-Square.

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Figure 16, **Honors**

Hook-and-Recover: See Ganchos.

Hook-and-Sideward: See Hookward-and-Sideward.

Hook-Combination: Two Unleadable, Singular Figures, Left or Right, Mirror-Image Opposite. Suitable mostly for **Country-Western** Line-Dancing, and Performed by either or both Partners.

Danced in four *Slow* Beats, all with one Foot; *TouchHeel* Forwards *CrossInFrontTouchToe* past Supporting-Knee *TouchHeel* Forwards *Close*.

(Not subject of this Glossary.)

Hook-Overspin-Left: An Unleadable, General, Singular or Coupledance Figure, of **Spinning on one Ball**-of-Foot. Suitable for many different dances. Danced Apart by either or both Partners. Can be danced to any *Slow Slow Slow*, or *Slow Slow*, or *Slow Quick Quick*, or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow*.

To Drive a **minimum of one Full-Spin** Counter-Clockwise in one Spot, in CBMP, Hook Left Outer-Ball Behind and beyond Right (Supporting) Heel, then Spin by Pressing both Feet. Feet re-Cross Opposite with CBM upon Spin completion.

Hook-Overspin-Left is a more explicit version of **Toe-Spin-Counter-Clockwise**. **Hook-Overspin-Left** is the same as **Hook-Unwind**, except with more Rotation. **Hook-Overspin-Left** is a more explicit version of the **Corkscrew** Figure, with more Rotation. Similar to the General **Unwind** Figure, which Rotates only a **Half-Turn maximum**. Similar to **Toe-Spin-Clockwise**, **Hook-Overspin-Right**, and **Cross-Overspin-Right**. (See Cross, Hook, FrontLock, LockBehind, and Toe-Spin.)

Hook-Overspin-Right: An Unleadable, General, Singular or Coupledance Figure, of **Spinning on one Ball**-of-Foot. Suitable for many different dances. Danced Apart by either or both Partners. Can be danced to any *Slow Slow Slow*, or *Slow Slow*, or *Slow Quick Quick*, or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow*.

To Drive a **minimum of one Full-Spin** Clockwise in one Spot, in CBMP, Hook Right Toe Behind and beyond Left (Supporting) Heel, then Spin by Pressing both Feet. Feet re-Cross Opposite with CBM upon Spin completion.

Hook-Overspin-Right is a more explicit version of **Toe-Spin-Clockwise**. **Hook-Overspin-Right** is the same as **Hook-Wind**, except with more Rotation. **Hook-Overspin-Right** is a more explicit version of the **Corkscrew** Figure, with more Rotation. Similar to the General **Unwind** Figure, which Rotates only a **Half-Turn maximum**. Similar to **Toe-Spin-Counter-Clockwise**, and **Cross-Overspin-Right**. (See Cross, Hook, FrontLock, LockBehind, and Toe-Spin.)

Hook Position: See Steeple Position.

HookSpin-Left: See Hook-Unwind.

HookSpin-Right: See Hook-Wind.

HookSwivel-Left: See Hook-Unwind.

HookSwivel-Right: See Hook-Wind.

HookTurn-Clockwise: See Hook-Wind.

HookTurn-Counter-Clockwise: See Hook-Unwind.

Hook-Unwind or **HookTurn-Counter-Clockwise** or **HookSwivel-Left** or **HookSpin-Left** or **Backward-Twist-Turn** or **Half-Twist-Turn:** An Unleadable, General, Counter-Clockwise Coupledance Figure, suitable for many different dances. Danced Apart, by either or both Partners. Can be danced to any *Slow Slow Slow*, or *Slow Slow*, or *Slow Quick Quick*, or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *slow Slow*. Hook-Unwind makes a **Half- to Full-Turn** in one Spot.

One's Left Outer-Ball is Crossed Behind the Supporting-Foot and beyond in CBMP, then one Rotates on the Heel of the Supporting-Foot, ending with Weight on the Left Foot. In other words, one's Left Toe is tucked around and past one's Right Heel, then one Swivels on the Right Heel and Left Ball. Feet re-Cross Opposite with CBM, if upon Full-Turn completion.

Hook-Unwind is a more explicit version of **Corkscrew**. Similar to the General **Unwind** Figure, which Rotates a **Half-Turn maximum**. Similar to **Hook-Overspin-Left**, **Hook-Overspin-Right**, **Cross-Overspin-Left**, **Cross-Overspin-Right**, **Toe-Spin-Clockwise**, and **Toe-Spin-Counter-Clockwise**, which Rotate a **Full-Turn minimum**. (See Hook-Wind, Cross-Unwind, Cross-Wind, Hook, and Cross.)

Hookward: See Hook.

Hookward-and-Angular or **Hook-and-Angular:** Four Unleadable, General Spot-Coupledance Figures, suitable for many dances. Normally begins Facing Partner, but Apart. Rhythm Timing varies, may be *Quick Quick Slow*.

Toe of Free-Foot is tucked close to and Behind Heel of Supporting-Foot, and beyond. Then the Body is Spun on the Heel of the originally Supporting-Foot, Clockwise or Counter-Clockwise by Ball and Heel Pressure. Spin is followed by a Step Diagonally Forward or Rearward by the originally Free-Foot.

(See Hook, Hook-Unwind, Hook-Wind, Hookward-and-Sideward, Hookward-and-Square, Cross-Unwind, Cross-Wind, and Crossward-and-Angular.)

Hookward-and-Sideward or **Hook-and-Sideward:** Two Unleadable, General Spot-Coupledance Figures, suitable for many dances. Normally begins Facing Partner, but Apart. Rhythm Timing varies, may be *Quick Quick Slow*.

Toe of Free-Foot is tucked close to and Behind Heel of Supporting-Foot, and beyond. Then the Body is Spun on the Heel of the originally Supporting-Foot, Clockwise or Counter-Clockwise by Ball and Heel Pressure, followed by a Sideward Step by the originally Free-Foot.

(See Hook, Hook-Unwind, Hook-Wind, Hookward-and-Angular, Hookward-and-Square, Cross-Unwind, Cross-Wind, and Crossward-and-Sideward.)

Hookward-and-Square or **Hook-and-Perpendicular:** Four Unleadable, General Spot-Coupledance Figures, suitable for many dances. Normally begins Facing Partner, but Apart. Rhythm Timing varies, may be *Quick Quick Slow*.

Toe of Free-Foot is tucked close to and Behind Heel of Supporting-Foot, and beyond. Then the Body is Turned or Spun on the Heel of the originally Supporting-Foot, Clockwise or Counter-Clockwise by Ball and Heel Pressure. Spin may be followed by a Sideward Step that Blends one to Align perpendicular with one's previous Direction-of-Dance.

(See Hook, Hook-Unwind, Hook-Wind, Hookward-and-Sideward, Hookward-and-Angular, Cross-Unwind, Cross-Wind, and Crossward-and-Square.)

Hook-Wind or **HookTurn-Clockwise** or **HookSwivel-Right** or **HookSpin-Right** or **Backward-Twist-Turn** or **Half-Twist-Turn:** An Unleadable, General, Clockwise Coupledance Figure, suitable for many different dances. Danced Apart, by either or both Partners. Can be danced to any *Slow Slow Slow*, or *Slow Slow*, or *Slow Quick Quick*, or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow*. Hook-Wind makes a **Half- to Full-Turn** in one Spot.

One's Right Outer-Ball is Crossed Behind the Supporting-Foot and beyond in CBMP, then one Rotates on the Heel of the Supporting-Foot, ending with Weight on the Right Foot. In other words, one's Right Toe is tucked around and past one's Left Heel, then one Swivels on the Left Heel and Right Ball. Feet re-Cross Opposite with CBM, if upon Full-Turn completion.

Hook-Wind is a more explicit version of **Corkscrew**. Similar to the General **Unwind** Figure, which Rotates a **Half-Turn maximum**. Similar to **Hook-Overspin-Left**, **Hook-Overspin-Right**, **Cross-Overspin-Left**, **Cross-Overspin-Right**, **Toe-Spin-Clockwise**, and **Toe-Spin-Counter-Clockwise**, which Rotate a **Full-Turn minimum**. Generally similar to the **About-Face!** military command. (See Hook-Unwind, Cross-Wind, Cross-Unwind, Hook, Cross, and Military-Team.)

Hootchie-Kootchie: See Belly-Dance, and Hoochy-Koochy.

Hop: Two partially Leadable, General Coupledance Movements, Left or Right, suitable for Traditional **Folkdancing**, **Country-Western** Fixed-Pattern and Line-Dancing, certain **Twosteps**, and other dances. **Hops** are a succession of Springing on the same Foot. Rhythm Timing is *And Slow*.

Hopped In-Place, begins and ends Balanced on one Foot. More than **Bobbing**. To **Hop** is to Push-Off Aerially from the Dancefloor, driven by the Ball of one Supporting-Foot, i.e. Jump, then land on the same one Foot.

Similar to **Displace-Hop** and **Scoot**. (See Springing, Step-Hop, Skip, Leap, Step, Jump, Mazurka, and Schottische.)

Hop: A slang Term for Coupledance occasions in vogue in years past. There was the commencement Hop at Louisiana State University in 1882; there were cadet Hops at West Point in the 1890s, (Coupledancing became an official course at Wast Point in 1823.) Also, there were the informal sock Hops, without shoes, in the 1950s.

Hop-Taps: See Woodpecker-Taps.

Hora: The national **Folkdance** of Israel, danced by many of all ages in a Broken-Circle. Recognized by its own special music, The Hora is still current and has become Traditional.

Horizontal Rhythm: A General Coupledance Term; Flat Movement Coupledancing in time with the music.

(See Flat Dancing, and Vertical Rhythm.)

Hornpipe: An old English and Irish Spot-**Folkdance** Genre in Moderate-Timing, in vogue from the Sixteenth through the Nineteenth Centuries. Hornpipe Routines follow Traditional Formations of Solos, Coupledancers, and groups; in Round, Square or Longway-Sets. There was the old English `Sailor's Hornpipe'. The `Durang's Hornpipe' and `Young America Hornpipe' were American Country-Dances.

The Hornpipe is similar to Jigs, in that both are characterized by Clog and Tap Steps. The range of Movement is minimal, but is danced with a carelessness and Galloping excitement. Footwork is intricate and exact. The variety of sounds produced by a profusion of Taps of Heels and soles on the Dancefloor, and one's Feet against each other is and was important.

Others say that the Hornpipe tunes are in fairly Slow 4/4 Time with a dotted Rhythm, Slower than a Reel and even Slower than a Rant. They say that Hornpipes are danced in Step-Hops and Slow Polka Steps, similar to the Schottische.

(See Jig, Clogging, Rant-Step, and Reel.)

Horse-and-Cart: A Coupledance Pattern suitable for both **Rumba**s, and both **Bolero**s. Three or Four Measures long, more or less in Skirt-Skaters Position throughout. Coordination with Partner is crucial for Execution. Man is Hub-Partner and Lady is Rim-Partner; the Man is the Cart.

Man Tucks then Hooks to Swivel a 3/8-Turn Counter-Clockwise, to start his Lady Running an odd number of Steps for up to two revolutions **Counter-Clockwise**, as he Fans the Dancefloor with his Right Toe.

Man, with his Right Hand at Lady's Right hip, dances *forturncheck* slightly Clockwise then *Recover* then *hookbehindSwivel* on both Feet; he Flares his Right leg straight and Skims Toe as he is Rotated on Left Ball.

Lady dances *BackTurnCheck* Slightly Clockwise then *recover* then normally 11 short *ForTurnCCW* Steps, ending on her Right Foot.

(See Promenade-RunAround, Syncopated-Separation, Grand-Circle, Windmill, and Tether. Also see Wagon-Wheel, Swing, Allemande-Left, Arm-Left, Left-Reel, Left-Waist-Swing, Left-Highland-Swing, Paddle-Turn-Left, Reverse-Fleckerl, and Buzz-Step-Left.)

Horseshoe Position: See Varsouvienne Position.

Hot-Pants: A Lady's General dance garment of Spandex stretch material. There are colorful form-fitting **Hot-Pants** to build one's Team uniform around. Leg lengths are Slightly shorter than for **Bike-Pants**, ending at the upper thigh.

(See Leotard, Jazz-Pants, Bike-Pants, and Trunk. Also see Dance-Sneaker, Split-Sole, and Novelty-Props. Also see Costume- Competitive, Jazz and Funk, Lady. Also see Ballet, Jazz-Dance, Lyrical-Dancer, and Funk.)

Hover(1)(*hvr*): A Leadable, General Coupledance Term for a Hesitating or Suspended in-Action in a Movement, Figure, or Pattern. A **Hover** is the **Checking** of one's Body from Turning or Moving, while one's Feet remain nearly Stationary.

Examples are; Running-Hover, Hover-Corte, HoverCross, Hover-Fallaway, Hover-Feather, and Hover-Telemark.

(See Hesitation, Collect, and Balance.)

Hover(2): A Leadable, one- or 1 1/2-Measure, three-Step, Checked-Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and for other dances. Timing for Foxtrot is *Slow Quick Quick*; for Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Slow, Slow*, or *Slow Quick Quick*.

The **Hover** begins in Feathered or in Closed Position #1. First Step Moves to Closed Position #1, then the second Step Hovers to tight Semi-Closed Position. The second Step is taken High on Balls-of-Feet, where the Free-Foot Brushes Toward or against one's Supporting-Foot.

Man dances *forward DiagForwardRisebrush* in Closed *diagrecoverforward* on Toes to tight Semi-Closed.

Lady dances *Backward diagbackturnriseBrush DiagRecoverForward.*

Comparing with the **Forward-Hover**, in which neither Partner Brushes, and which ends Feathered. Comparing with the **Hover-Telemark**, which Turns Clockwise 1/8 to 1/4, where only the Lady Brushes, and which ends in Semi-Closed Position. (See Whisk.)

Hover-Corte: A Leadable, one-Measure, three Step Coupledance Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quickstep**s. Rhythm Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.

Begins in Closed Position #1 and ends in Feathered Position. Total Couple-Rotation is a Half-Turn Counter-Clockwise.

Man dances *BackTurn3/8CCW sidecheckturn1/8CCW BackRecover.*

Lady, Following with Head-Closed, dances *forturn3/8CCW DiagForCheckTurn1/8CCW recoverforward.*

HoverCross: See Natural-HoverCross.

HoverCross-Check-to-Continuous-HoverCross: A Leadable **11-Step**, 3-Measure Coupledance Pattern suitable for the Slow-**Foxtrot**. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick, Quick Quick Quick Quick.*

A total Couple-Rotation of 1 1/4- to 1 3/8-Turns Clockwise is made, followed by a 1/8-Turn Counter-Clockwise Couple-Rotation. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Feathered Position (to pass Closed upon first Step) or in Closed Position #1; alternates Left-Feathered then Loose-Closed, Feathered then Loose-Closed, ending Feathered.

Man dances *LongForTurn1/4CW* with CBM *sideswivel5/8CW* with Left Side-Stretch *DiagForward* with Right Shoulder-Lead, *crossinfrontturn1/4CW* Left-Feathered in CBMP and Right Side-Stretch *RecoverBackward crossinfront* again Left-Feathered in CBMP and Right Side-Stretch *CloseTurn1/8CW, diagbackturn1/8CW* Feathered in CBMP *DiagBackTurn1/8CCW sideward* with Left Side-Stretch and Left Shoulder-Lead *Forward* Feathered in CBMP.

Lady, Following Head-Closed, Steps *shortbackturn1/4CW* with CBM *CloseheelTurn5/8CWRise* with Right Side-Stretch *diagbackward* with Left Shoulder-Lead, *BackTurn1/8CW* Left-Feathered in CBMP and Left Side-Stretch *recoverforward Backward* again Left-Feathered in CBMP and Left Side-Stretch *sideturn1/8CW, ForTurn1/8CW* Feathered in CBMP *forturn1/8CCW Sideward* with Right Side-Stretch and Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to **Continuous-Natural-HoverCross**, except two (Rocking) Steps are added between Steps 4 and 5. Identical to **HoverCross-Check-to-Continuous-HoverCross-from-Semi-Closed** except for first two Steps. Similar to **Traveling-HoverCross**. (See Natural-HoverCross, HoverCross-Ending, Syncopated-HoverCross, and Syncopated-HoverCross-Ending.)

HoverCross-Check-to-Continuous-HoverCross-from-Semi-Closed: A Leadable, **11-Step**, 3-Measure Coupledance Pattern suitable for the Slow-**Foxtrot**. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick, Quick Quick Quick Quick.*

Total Rotation for Man is 1 3/8-Turns Clockwise; total Rotation for Lady is a 3/4-Turn Clockwise. A 1/8-Turn Counter-Clockwise Couple-Rotation follows. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Semi-Closed Position then to Closed Position upon second Step; alternates Left-Feathered then Loose-Closed, Feathered then Loose-Closed, ending in Feathered Position.

Man dances *LongStepThruTurn1/8CW* with CBM *sideswivel3/4CW* with Left Side-Stretch *DiagForward* with Right Shoulder-Lead, *crossinfrontturn1/4CW* Left-Feathered in CBMP and Right Side-Stretch *RecoverBackward crossinfront* again Left-Feathered in CBMP and Right Side-Stretch *CloseTurn1/8CW, diagbackturn1/8CW* Feathered in CBMP *DiagBackTurn1/8CCW sideward* with Left Side-Stretch and Left Shoulder-Lead *Forward* Feathered in CBMP.

Lady, Following, dances *shortstepthru* with CBM *inplaceTurn3/8CW* with Right Side-Stretch *diagbackward* with Left Shoulder-Lead, *BackTurn1/8CW* Left-Feathered in CBMP and Left Side-Stretch *recoverforward Backward* again Left-Feathered in CBMP and Left Side-Stretch *sideturn1/8CW, ForTurn1/8CW* Feathered in CBMP *forturn1/8CCW Sideward* with Right Side-Stretch and Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to **Continuous-Natural-HoverCross-from-Semi-Closed**, except two (Rocking) Steps are added between Steps 4 and 5. Identical to **HoverCross-Check-to-Continuous-HoverCross** except for first two Steps. Similar to **Traveling-HoverCross-from-Semi-Closed**. (See Natural-HoverCross-from-Semi-Closed, HoverCross-Ending, Syncopated-HoverCross, and Syncopated-HoverCross-Ending.)

HoverCross-Ending: A Leadable one-Measure, **four-Step**, Spot-Coupledance Figure suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Quick Quick Quick Quick* for Foxtrot, and *Quick Quick Slow Slow* for Waltz.

There is slight Couple-Rotation. Man is Rim-Partner and Lady is Hub-Partner. Begins in Closed Position #1, to Left-Feather Position, passes Closed, and ends in Feathered Position upon the last Step.

Man dances *shortcrossinfrontturn1/8CWcheck* in CBMP with Head left and Right Side-Stretch *RecoverBackward* with CBM *shortdiagforturn1/8CCW* with Left Shoulder-Lead *Forward* Feathered Head Right in CBMP.

Lady, Following, dances *CrossBehindTurn1/8CWCheck* in CBMP with Head Right and Left Side-Stretch *recoverforward* with CBM *ShortDiagBackTurn1/4CCW* with Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to last four Steps, (last Measure,) of the **Natural-HoverCross**. Identical to **Syncopated-HoverCross-Ending** except for Rhythm Timing. (See Syncopated-HoverCross. Also see Continuous-Natural-HoverCross, HoverCross-Check-to-Continuous-HoverCross, Traveling-HoverCross, and Traveling-HoverCross-to-Semi-Closed.)

Hover-Fallaway: A Leadable, one-Measure, no-Turn, three Step Coupledance Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Rhythm Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.

In Semi-Closed Position throughout, both *StepThru* in CBM *ForwardRiseCheck* with Inside- then Outside-Feet, then *RecoverBack* on Inside-Feet, on Toes. The Lady dances Mirror-Image Opposite the Man.

(See Natural-Hover-Fallaway.)

Hover-Feather: A Leadable, 1 1/2-Measure Coupledance Pattern, suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is either *Slow, Quick Quick Slow* or *Quick Quick, Quick Quick Slow.*

Begins and ends in Closed Position #1.

Man dances *SideTurn1/4CW* with Right Side-Stretch *heelpull* slowly Draws Left Heel to near Closed no Weight; *diagforward* Feather with Left-Side-Lead *Forward* Feathered in CBMP *forward* with CBM to Closed.

Lady, Following with Head-Closed, dances *sideturn1/4CW* with Left Side-Stretch *Draw* to near Closed no Weight; *DiagRearward* Feather with Right-Side-Lead *rearward* Feathered in CBMP *Rearward* with CBM to Closed.

(See Heel-Pull.)

Hover-Roll: A Leadable one-Measure Coupledance Figure suitable for the Slow- and Medium-**Foxtrots**. Timing 4/4 Rhythm is *Slow Quick Quick.*

Begins Closed in a Right-Lunge Position, with both Heads looking Reverse-Line-of-Dance. Only Upper-Bodies Turn. Partners glance at each other as they *Close*. Ends in Semi-Closed Position.

Man dances *Turn1/8CWinplace* with CBM *Close diagforward.*

Lady dances *turn1/8CWInPlace* Left Shoulder-Lead *close DiagForward.*

May be preceded by a Side-Lunge-Right. (See Link-to-Promenade. For Tango, see Promenade-Link, and Progressive-Link.)

Hover-Telemark or **Hover-Telemark-to-Semi-Closed:** A Leadable, one or 1 1/2-Measure, three-Step, Checked Coupledance Figure.

Suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and both **Quicksteps**. Timing for Slow-Foxtrot is *Slow Quick Quick*; for Slow-Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Slow, Slow*, or *Slow Quick Quick.*

Begins in Feathered or in Closed Position #1. First Step Moves to Closed Position #1, Hovers and Slightly Couple-Rotates Clockwise, then Recovers to Semi-Closed Position.

Man dances *forward DiagForwardTurnRisebrush* 1/8 to 1/4 CW in Closed with Right Side-Stretch *recoverdiagforward* Toe-Heel to Semi-Closed.

Lady dances *Backward diagbackturnriseBrush* 1/8 to 1/4 CW with Left Side-Stretch *RecoverDiagForward* Toe-Heel.

Similar to the **Forward-Hover**, in which neither Partner Brushes and ends Feathered. Also similar to the **Hover**, in which both Partners Brush and ends in tight Semi-Closed Position. (See Whisk, and Natural-Telemark.)

Hover-Telemark-to-Semi-Closed: See Hover-Telemark.

Hub-Partner or **Center-Person:** A General Coupledance Term. As a Couple, the Hub-Partner is momentarily the Center-Person of a Wheel-Like Movement or Figure; **the one who must take tiny Steps**, and the one that momentarily Follows.

Opposite of **Rim-Partner**. (See Floor-Sweep, and Airplane.)

Huckle-Buck: An American novelty Fad Coupledance.

Hug: See Bundle, and Enfold.

HugMe-Apache-then-Continuous-Whip: A **West-Coast-Swing** Coupledance Pattern, identical to HugMe-then-Apache-Whip; then, changing Hands, ends with a Continuous-Whip.

HugMe-Apache-Whip-then-Double-Rollout: A **West-Coast-Swing** Coupledance Pattern, identical to HugMe-then-Apache-Whip, then ends with Lady again Spun Full-Turn Clockwise twice with Shake-Hands, instead of her Anchor-Step.

HugMe-Apache-Whip-then-Freeze: A **West-Coast-Swing** Coupledance Pattern, identical to HugMe-then-Apache-Whip, then ending with both in Freeze Position.

HugMe-Apache-Whip-then-Rollout: A **West-Coast-Swing** Coupledance Pattern, identical to HugMe-then-Apache-Whip, then ending with a second Outside-Full-Turning Lady with Shake-Hands, instead of her Anchor-Step.

Hug-Me-Close: A novelty Fad Coupledance popular in America from about 1912.

(See the Boston-Dip, Bunny-Hug, Gaby-Glide, Lame-Duck, Shiver-Dance, and Turkey-Trot; which were all novelty Fads in vogue in the 1910s.)

HugMe-Return: See HugMe Whip.

HugMe-then-Apache-Whip: A Basic **West-Coast-Swing** Coupledance Pattern with various endings. Differs from the HugMe Whip by placing Lady's Right arm behind her back at Coaster-Step, then Outside-Full-Turning her with Shake-Hands.

(See Apache-Whip-from-Shake-Hands.)

HugMe-then-Double-Outside-then-Lindy: A Ten-Count **West-Coast-Swing** Coupledance Pattern, that begins and ends in same direction with Lady keeping to her Slot. Begins and ends Left-Open-Facing. After her Coaster-Stepping in HugMe Position, Lady is Spun Full-Turn Clockwise twice. Man then Rotates them by Locking Behind on Right, and both Anchor-Step.

HugMe Whip or **Basic HugMe Whip** or **HugMe-Return:** A Basic **West-Coast-Swing** Coupledance Pattern; Eight-Count, *Slow Slow Quick And Slow, Slow Slow Quick And Slow*, with Lady keeping to her Slot. Begins and ends Left-Open-Facing in same direction:

Man Faces same direction throughout; Man dances Backward on Left then Crosses-Right, Eighth-Turning Clockwise then Side-Touches with Left; short Left Step to Diagonal-Right; Right In-Place, Left In-Place then he Anchor-Steps.

Lady, as with the Straight-Whip, dances Forward Right into Man; Inside-Half-Turns then Backward to Coaster-Step, Inside-Half-Turns then Backward to Anchor-Step. Lady's Left arm is Up vertical from Step two through her Coaster-Step.

HugMe-Whip-with-Lindy-Return: An Eight-Count Basic **West-Coast-Swing** Coupledance Pattern with various endings. Begins and ends in same direction with Lady keeping to her Slot. Begins Left-Open-Facing. Differs from the HugMe Whip in that the Man Rotates doing his Straight-Whip Steps except, after his first Swiveling Clockwise on Left, he Locks Behind on Right. Ends Shake-Hands-Open-Facing.

Huit (French for *eight*) or **The Huit** or **The Cape:** A Leadable, complex and Dramatic **PasoDoble** Coupledance Pattern consisting of eight Steps, no Rise. The Lady is his Cape.

The **Huit** Begins from Facing Closed in PasoDoble-Hold into Promenade Position. Man Leads Lady Back-and-Forth Across In-Front of the Man. The Lady Steps on every music Beat. Pattern Ends Facing Closed in PasoDoble-Hold.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick*, for eight Steps total for the Lady.

Man dances *ForCrossThru* in CBMP Promenade *closeturn1/8CW* InPlace inplace, InPlace** inplace InPlace*** inplace* on Balls in Closed.

Lady, Following, dances *forcrossthru* in CBMP Promenade *SideTurn1/8CCW* on Ball *recoverturn1/8CCW* into Reverse-Promenade *ForCross* in CBMP, *sideturn1/8CW* on Ball *RecoverTurn1/8CW* in Promenade *forward* Toward Man *CloseTurn1/8CCW* on Balls in Closed.

Similar to **LaPasse**, and **Caping-Action**. (See Sixteen, Fregolina, Farol, Chasse-Cape, and The Twists.)

Notes: 1) Man may Hold instead of Stepping In-Place, Counts 3-8.
2) * Man Leads Lady on 2 with a Slight Body Turn CCW, Passing her to Left side.
3) ** Man Leads Lady on 5 with a Slight Body Turn CW, Passing her to Right side.
4) *** Lead Lady to Left and Toward Man.
5) Lady retains Tension in her arms to accept Man's Lead.
6) May be preceded with **Sur-Place** then *sideward*, **Chasses-to-Left**, **Promenades**, **Ecart**, or **Traveling-Spins-from-Promenade**.
7) May be followed with **Sur-Place**, or **Basic-Movement**.

Hula: See Hula-Dance.

Hula-Dance or **Hula:** The Unleadable, popular State Dance of the Hawaiian Islands, in 4/4 Time.

There is a yarn that originally the **Hula** was a sacred dance, supposedly created by the volcano Kala to please his sister-volcano Pele. The **Hula** and grass skirts were banned by the missionaries in the 1800s.

The **Hula** is Spot-Danced Singularly to ukukele music by bare Footed Hawaiian Ladies, with a soft Swaying of their hips and **Hula** skirts. For their Basic-Step, Ladies Chasse while they Undulate their hips. The Ladies tell stories with their Hands, arms, and Facials. Hawaiian Men dance more violently, with grunts. Tahitian Ladies dance a Faster **Hula**.

(See Broken-Sways, Hip-Rocks, Hip-Lift, Side-Lift, Hip-Waves, Side-Rise, Cuban-Hip, Cuban-Motion, Body-Lift, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Figure-Eight, and Side-Stretch.)

Hullie-Gullie: An American novelty Fad **C**oupledance in vogue about 1967-68. The Ladies shake their bosums Back-and-Forth.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Hunched-Over: The Man's Stance when **C**oupledancing Lay-Back **Swing** and perhaps the **Argentine-Tango**; and when **C**oupledancing Cheek-to-Cheek, unless she's tall. Otherwise, Hunched-Over is a no-no. Besides being an ugly look, Man Hunching-Over can hurt the Lady's back.

(See Hulking.)

Hulking: A frowned-upon Coupledance Stance. A tall Man dancing close with a Patch, **but bent over** his Partner, bending her Backwards, so much so that her back aches. Fix is:

(1) for him to dance with Softened-Knees, shoulders back,
(2) for him to dance with his chin protruding Up, and
(3) for both to dance with their Heads Closed.
Practice with a balloon between faces plus holding their Patch.
(See Hunched-Over.)

Hungarian-Break-Step: Two two-Measure, Traditional **Folkdance** Patterns, Left and Right, Mirror-Image Opposite, Coupledanced in Open Position on Opposing Feet. Rhythm Timing is *Quick Quick Quick Quick, Slow Slow.*

To the Left is danced *hop CrossToetotoe hop TouchSideward, DrawCloseClick hold.*
To the Right is danced *Hop crosstoetoToe Hop touchsideward, drawcloseclick Hold.*
(See Heel-and-Toe-Polka, and Heel-and-Toe-Schottische.)

Hurtle: The General Coupledance Action of Moving with Forceful speed.

Hustle or **The Hustle:** The Hustle is actually an Amalgamation of **Disco** dances. There are Hustles that are Leadable Coupledances and there are Hustles that are Singular and Line-Dances. This book deals only with Hustles that are Smooth and Moving Coupledances, with Fast, elaborate Lady's Turns and Spins.

There are two Genres of Coupledance **Hustles**, the **Street-Genre** and the **Tap-Genre**, that have evolved over the years. Both Genres have Six-Count Patterns, 1 1/2 Measures long. Therefore, both Genres have **Split-Measures**, because all Hustles of both Genres are danced to music with 4/4 Timing:

1) Step-Sequence for **Hustles-of-Street-Genre**: -----*Step A'Step Step Step A'Step Step Step A'Step Step Step A'Step Step Step A'Step Step*-----

2) Step-Sequence for **Hustles-of-Tap-Genre**: -----*Step Step Tap Step StepAnd Step Step Step Tap Step StepAnd Step Step Step Tap Step StepAnd Step*-----

How the Man begins their Stepping at the first DownBeat that Starts their dance, i.e., at which place is their dance begun in either Step-Sequence, defines which particular Hustle is Started to be Coupledanced.

Each *A'Step*, or *StepAnd*, or *Tap*, Changes-Feet.

Hustles were most popular in the 1970s. In addition to a famous line dance, there were also some 1970s odd Hustles, such as the **American-Hustle**, and **Tango-Hustle**. The hypnotic, booming, Disco-Beat Tempo for all these Hustles ranges from 27 to 36 MPM in 4/4 Time, and is played at 108 to 144 BPM. All Hustles are danced on the One-Beat Rhythm-Station.

Hustles other than those of the Hustles-of-Street-Genre, (New-York-Hustle, Couple-Hustle, Latin-Hustle, Same-Foot-Hustle, American-Hustle, Tango-Hustle, and others,) that had been so popular in the 1970s, seem to have remained dormant.

(See A', And ---, **Hustles-of-Street-Genre**, and **Hustles-of-Tap-Genre**.)

Hustle (New): See Hustle-Nouveau.

Hustle-Nouveau or **Hustle (New):** This Leadable, Six-Count Coupledance of the 1990s is almost identical to the 1990s **California-Hustle**, and is similar to the Six-Count 1970s **Street-Hustle**. For instance, the California Hustle differs slightly in that for each Six-Count Sequence, the Lady usually dances two Coaster-Steps for the Hustle-Nouveau, while instead, the Lady dances two Check-Steps for the California-Hustle.

Tempo Generally ranges from 27 to 36 MPM in 4/4 Time, and is usually played at 108 to 144 BPM. Some say that both newer Hustles are now danced to music with a slightly different, softer Beat than to the heavy, pounding, Disco Beat of all the 1970s Hustles.

Danced on Opposing-Feet, Rhythm Timing is *Step Step A'Step Step, Step A'Step*; or, *1 2 &3 4, 5 &6*; this Rhythm is kept throughout the dance.

The Hustle-Nouveau has eight Basic Patterns, among them, see **Hustle-Nouveau Basic-Pattern #1**. (See Hustles-of-Street-Genre, and Hustle.)

Hustle-Nouveau Basic-Pattern #1: The Lady Coupledances in a Slot on Opposing Feet as in the West-Coast-Swing. Eight Steps in 1 1/2 Measures, Timing for both Partners is *Step Step A'Step Step, Step A'Step*; or, *1 2 &3 4, 5 &6*.

Man might think to himself as he dances, "*Walk Walk Push Step*," while the Lady might think to herself, "*Swivel Backward Together Forward*." Pattern Begins and Ends in Left-Open Facing Position, with both Facing in a direction of the Slot.

Man dances beside his Lady's Slot, Turning to Face Sideways her Slot; their Tracking passes each other twice. Lightly Leading her on Steps *One* and *Four*, the Man Leads Lady to Loose-Closed Position, taking her over to his Right side, then Catching her at her Left Wing with his Right Hand on Step *Two* for her Step *Four* Pulse.

Man dances *sideward DiagCrossTurn1/4CW sideball* Spread *RecoverSide crossinfront* looking at Lady, *SidewardTurn1/4CCW backball ForRecover*.

Lady first Half-Turns Clockwise before her first Coaster-Step, then she Half-Turns Counter-Clockwise before her second Coaster-Step. Each Swivel is toward her Man.

Lady dances her Slot *ForSwivel1/2CW backward Together forward ForSwivel1/2CCW, backward Together forward*.

Lady's Styling is to spread her Free-Arm Away (Open-Out) on Steps *Three* and *Six*.

(See Hustle-Nouveau, Hustles-of-Street-Genre, and Hustle.)

Hustles-of-Street-Genre: These Leadable Hustles consist of the **Street-Hustle**, the **California-Hustle**, and the **Hustle-Nouveau**, which are the surviving Hustles danced in the 1990s.

Hustles-of-Street-Genre consist of eight Steps that include two Triples.

Hustles-of-Street-Genre Rhythm Timing use two of three possible different beginnings, depending upon the dance: (1) *&1 2 3 &4, 5 6*, or (2) *1 2 &3 4, 5 &6*. Note that the Rhythm is identical for both, (-----*Step A'Step Step Step A'Step Step Step A'Step Step Step A'Step Step Step A'Step Step*-----.)

Timing *&1 2 3 &4 5 6* begins the **Street-Hustle**.

Timing *1 2 &3 4 5 &6* begins the **California-Hustle**, and the **Hustle-Nouveau**, two 1990s dances that are almost identical, except that for each Six-Count Sequence, the Lady dances two Check-Steps for the California-Hustle, while instead, the Lady dances two Coaster-Steps for the Hustle-Nouveau.

(See Hustle, and Hustles-of-Tap-Genre.)

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Hustles-of-Tap-Genre: These Leadable Hustles consist of the **Latin-Hustle**, the **Same-Foot-Hustle**, the **NewYork-Hustle**, and the **Couple-Hustle** or Broadway-Hustle or Hollywood-Hustle. The **West-Coast-Swing** SugarPush is related to the Hustles-of-Tap-Genre.

Hustles-of-Tap-Genre consist of six Steps plus a Tap; the Tap is DiagForward, Sideward, or Backward; the Triple is a Back-Hitch, separated from the Tap by one of the Steps.

Hustles-of-Tap-Genre Rhythm Timing use three of six possible different beginnings, depending upon the dance: (1) *Tap 2 3& 4, 5 6*, or (2) *1 2& 3 4, 5 Tap*, or (3) *1 2 Tap 4, 5& 6*. Note that the Rhythm is identical for all three, (-----*Step Step Tap Step StepAnd Step Step Step Tap Step StepAnd Step Step Step Tap Step StepAnd Step*-----.) Their differences are in relation to the DownBeat that Starts the particular Coupledance:

Timing *Tap 2 3& 4 5 6* begins the **Latin-Hustle**, and the **Same-Foot-Hustle**.

Timing *1 2& 3 4 5 Tap* begins the **Couple-Hustle**.

Timing *1 2 Tap 4 5& 6* begins the **NewYork-Hustle**, and the **West-Coast-Swing** SugarPush.

(See Hustle, and Hustles-of-Street-Genre.)

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DRAGON WINGS

Dramatic-Floored Ending
Rumba in the International Latin Division

Painting by Nancy Raquel Flores
5 LaCanada, St Helena, CA 94574
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Ibo: A Fast **Merengue** Coupledanced in Haiti. Colorful and native in Style, some classify **Ibo** as "Caribbean dancing." The dance has a pronounced Hip-Motion and often a Turning of the Head.
(See Cuban-Motion.)

Ice Dancing: A General Coupledance Term for **dancing on ice**. One of the three categories for **Ice-Figure-Skating-Competitions**. Based on Traditional Ballroom Dancing in these events, Couples dance Basic skating Figures that are Choreographed to a particular music piece. Skating close together, Partners are not allowed to separate for long.

Similar to **Pairs Skating**, but **Ice Dancing** is danced without dangerous Throws, Lifts, or other strength Moves. **Ice Dancing** Competitions consist of three parts: (1) Prescribed Pattern dances; (2) An original set Pattern dance; and (3) A free dance that allows great freedom of Expression. **Ice Dancing** as a sport came into vogue in the 1930s. The first world Championships occurred in 1950, and the first Olympic **Ice Dancing** Competition was held in 1976.
(See Roller-Disco.)

X **Ice-Figure-Skating-Competition** or **Figure-Skating:** (A subject really not of this book.) Skaters skate to music, doing compulsory and Freestyle Routines. Beginners Practice their lay-backs, one-foot spins, and scratch spins.

Men's and Women's **Ice-Figure-Skating-Competition** is composed of three categories: (1) **Ice Dancing**, (2) **Pairs Skating**, and (3) **Singles Skating**.

Each competition category has a Short Program and a Long Program. **Short Programs** last two minutes or two minutes 40 seconds, and count 1/3 of score. **Long Programs** last four minutes or four minutes 30 seconds, and count 2/3 of score. Judges award points based on the following scale: (1) Bad, very poor, (2) Poor, (3) Average, (4) Good, (5) Excellent, and (6) Perfect. Each performance gets two scores: (1) Technical-Merit, and (2) Artistic-Presentation.

(1) **Ice Dancing:** See separate writeup on **Ice Dancing**.

(2) **Pairs Skating:** Partners perform many Jumps Together with same Footwork and Movements. Many of their Throws and Lifts are dangerous.

(3) **Singles Skating:** Short Program must include eight moves; three Jumps, three Spins, and two fast step moves. Long Program is Freestyle, showing tricks and Skills.

Jumps and Spins are the Lutz, Axel, ToeLoop, and Salchow. In the **Lutz**, the skater skates Backward, Curving, Jumps then Spins in Opposite direction, and Lands upon Opposite Foot skating Backward. The **Axel**, the most difficult Jump, is the only Jump from skating Forward. Skater Jumps from one Foot, Spins, then Lands upon Opposite Foot skating Backward. In the **ToeLoop**, XX In the **Salchow**, XX

Ideal-Dance-Position: A General Coupledance Term, referring to the Couple's Basic Posture **for Modern Smooth and International Traveling Dancing**:

Pertains principally to the International Slow-Foxtrot, (see Closed Position #1,) but this Position also pertains to the International Slow-Waltz, and to a lesser degree to both Quicksteps, to both Viennese Waltzes, and to the Peabody, (see Closed Position #2).

Partners are Facing and both Heads are Closed. Their Head-Space and their Patch are attained and retained, with their Shoulders-Parallel and with Feet-Between-Feet. Positioning is Offset to Partner's Right, and all elbows curve away from their Bodies with no Chicken-Wings.

Both Partners have their Softened-Knees barely intertwined, but both are on their own Weight with neither Supporting the other, except the Lady's Right arm is Slightly Supported. Their arms and Upper-Bodies have Body-Tone.

Man's Right wrist, with fingers Together, placed under and past his Lady's Left armpit, is adjusted per Wrist-Position. She Lightly rests her Left elbow upon his Right arm. Lady's Left fingertips are at his shoulder seam, with her Left elbow Slightly protruding past his Right elbow.

Lady's Right and Man's Left Hands are Joined Palm-Front and held at her Eye-Level, (Thumb-Against-Thumb is optional.) Wrist-Bend is held equal for both Partners.

Lady's Ideal-Dance-Position is attained after the following Preparation: Lady's-Head-Closed has her looking over her own Left wrist, which is some 45 degrees Left; viewing High with a Proud-Chin; with her Weight on her Left Foot; with her Shoulders-Rolled-Back, and with all of her fingers interlaced behind her back. She Softens her Left Knee and arches her back just enough to slip her interlaced fingers under her tush. With this, and with their Patch intact, she has achieved her Ideal-Dance-Position, except for the placing of her arms and the Positioning of her body to her Man.

Lady cooperates as they dance; she keeps their Patch and their Head-Space, she remains far into the crook of his Right elbow, and she keeps her Head Closed.

Man's Ideal-Dance-Position: Man cooperates as they dance, retaining their Patch and with mutually Softened Knees Slightly enmeshed Together. The Man's ideal Head-Closed Position is to view slightly High and in a range centered over his Lady's Right shoulder. He needs to avoid looking far Right as they dance in Closed Position #1, an awkward condition.

(See Posture, Traditional-Closed Positions, Poise, Frame, Stance, Self-Discipline, Back-Line, Aiming, Lower, Track, Head Position, Standing-Straight Position, Basic-Hold, and Closed Position.)

Identical-Footwork: See Same-Feet.

Il-Codiglioni: An Italian Traditional **Folk** Coupledance in a Circle, characterized by its Walk and Pas-de-Basques.

Illusion or **All-Hands-Spin** or **Four-Hands-Spin:** A Coupledance Term for Leadable, multiple Clockwise Spinning of the Lady. Fingers of all four Hands are loosely Clasped, Crossed over the Lady's Head with Shake-Hands on top. Fingers of Right Hands remain in contact throughout. The Illusion is the quick release and regrasping of the fingers of the Left Hands, as his Lady rapidly Spins. As she Turns, her Left fingers are momentarily blocked by her Right wrist. She Quickly releases to allow Man to recontact their Left fingers as she continues Spinning. For instance, three Full-Spins with Timing of *Quick And Quick And Quick*, Illusion occurs on the *And*s.

(See Pencil-Turn, Demi-Points, and Toe-Spin.)

ILOD: See Inside-Line-of-Dance.

Imperial Dancing Academy: See Ballet, Italian School.

Imperial Society of Teachers of Dancing: See Ballet, Cecchetti Method.

Imperial Swing: See Eastern Swing.

Impetus: A General Coupledance Term or Action, for a Leadable, Vigorous Force Driving-Her in a Movement or Rotation, usually followed by the Man having a Heel-Turn.

Or, **Impetus** is an impelling Force or Impulse or Energy, associated with a Moving Body. Or, a brief exertion tending to produce Motion. Or, the Motion produced.

(See Open-Impetus, Closed-Impetus, Impetus-to-Semi-Closed, Reverse-Impetus, and Outside-Spin. Also see Impulse, Pulse, Pull, Push, Spring-Action, Vigorous, Yank, and Counter-Balance. Also see Aerial-Swivel, and Back-Flip.)

Impetus-to-Semi-Closed: A Leadable, one- or 1 1/2-Measure Coupledance Figure, Suitable for Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Also used at times in American Medium-Foxtrot and Medium-Waltz. Three Steps, Rhythm Timing is *Slow Quick Quick* for Foxtrot, *Slow Slow Slow* for Waltz, and *Slow Slow, Slow* for Quickstep.

Begins in Closed-Position #1 and **ends in Semi-Closed** Position. A Clockwise 3/8 Turn for Man, 7/8 Turn for his Lady. Man is Hub-Partner; Lady is Rim-Partner.

Man dances *shortbackturn1/8CW* with CBM *BrushheelTurn1/4CW* with Right Side-Stretch *diagforward*.

Lady, **stepping between the Man's feet**, dances *ForPivot1/2CW* on Ball in CBMP *diagforturn3/8CW* with Left Side-Stretch *BrushDiagForward*.

Note: An Impetus-to-Semi-Closed is **identical to an Open-Impetus begun from a Closed Position**. An Open-Impetus is normally begun from either Facing-Offset or Feathered Positions, but may begin from a Closed Position, while an Impetus-to-Semi-Closed is always begun from a Closed Position.

(See Closed-Impetus, Reverse-Impetus, and Outside-Spin.)

Impetus-Turn: See Closed-Impetus.

Improper: A General Coupledance Term of English origin, for Positioning of Couples. Used mostly in Traditional **Folkdance**, **Country-Dance**, and **Square Dance**. **Improper** is with the Man (or Men) on the Caller's, (Cuer's or music's,) Left, and with the Lady on the Caller's Right, (as in a Longway-Set.)

(See Proper.)

Improvise: A Coupledancer's Term. Extemperaneous Execution of Coupledance Steps, Figures and Patterns; Winging-It, offhand without Preparation; or, spontaneous, impromptu Coupledance Composition; or, to add Variations to a set Choreography.

(See Freewheeling, Free-Expression, and Jam Session.)

Impulse: A General Coupledance Term for the Action of inducing a sudden impelling Force that produces Movement.

(See Pulse, Pull, Push, and Spring-Action.)

In: A Basic Coupledance Term, Action or Movement, meaning Toward the Inside or Center; or, Moving Inbound or Inward.

Opposite of **Out**.

In-and-Out: See Accordion.

In-and-Out Runs: A Leadable two-Measure, six-Step Traveling-Coupledance Pattern, suitable for both **Foxtrots**, both **Quicksteps**, for all **Waltzes** but Viennese, and for other dances. Timing for Foxtrot and Quickstep is *Slow Quick Quick, Slow Quick Quick*; Timing for Waltz is *Slow Slow Slow, Slow Slow Slow.*

Begins and ends in Semi-Closed Position. After both Stepping-Thru, then in turn, each Rolls-Across In-Front of Partner, the Man first. Rotation is Clockwise in Half-Turns.

Man dances *ForSwivel1/2CW diagback* to Closed *Backward* to Feathered, *backturn1/4CW DiagForTurn1/4CW* between her feet *forward* to Semi-Closed.

Lady, Following, dances *forward Forward* between his feet *forward* to Feathered, *ForSwivel1/2CW* Outside *forswivel3/8CW* Closed *Forturn1/8CW* to Semi-Closed.

(See Rolling-Turn; and Man-Across, Lady-Across.)

In-Back: See Behind.

Inbound: A Basic Coupledance Term. Inward bound, Stepping heading Inward, Toward one's Partner or one's Body.

Opposite of **Outbound**. (See In, ZigZag, CrossInFront, DiagCross-In-Front, DiagCross, CrossBehind, and DiagCross-Behind.)

Inbound-Diagonal: See CrossInFront, and CrossBehind.

Incline or **Penche** or **Penchee** (*pahn-SHAY*): Various possibly Leadable, General, Coupledance Actions. To **Lean** or slant **Out-of-Balance**, usually on one leg with one's other leg Raised, possibly Performed by one Partner. Or, to **Bend** one's Head or Body as in a Nod or Bow.

(See Tilt, Tips, AnkleTrip, Sway, Sway-To-and-Fro, and Totter.)

Index-Knuckle-Lead: A Basic Coupledance Action for Leading the Lady's Sideward Movements and Spins and Turns, when only **Single-Hands** are in contact. With her Palm Down and purposely Resisting his Lead, the Man's finger Pressure against her Palm area between Thumb and index finger Leads her Sidewards. Pressure against her Right Hand Leads her to her Right, and Pressure against her Left Hand Leads her to her Left.

(See Heel-of-Hand-Lead, Spring-Action, and Equal-and-Opposite.)

Indian Position: Two Leadable Coupledance Positions, with Lady In-Front, or with Man In-Front as in **Tandem-Hold**. Suitable for the **Texas-Twostep**, and other dances.

Partners are in Trail, Indian-Style, with either the Lady or Man In-Front, and with Matching-Hands Joined. Each Hand of the one Behind has been placed **on each shoulder** of the one In-Front.

(See Dance Positions, Reverse-Indian Position, Bicycle, and Tandem-Flying-Lindy.)

Indian-Style: See Trail.

Individual Position: See Facing Position.

Inertia: A Basic Coupledance Term; the tendency of the body to Resist acceleration; or, Resistance to Movement, Action or Change.

(See Biomechanics.)

In-Front(1): With Coupledancing in General, **In-Front** defines as one Partner Crossing or Standing **In-Front** of the other Partner.
(See Looking-Circle.)

In-Front(2): A Coupledance Term, or two Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.
Free-Foot is Moved In-Front or ahead of one's Supporting-Foot, with or without a Change-of-Weight. Or, one Body part is In-Front of its other.
Opposite of **Behind**. (See Foot-Movements, Cross-In-Front, and Tandem.)

Initial-Step(1): A Basic Coupledance Movement; the first Step of a Figure or Pattern.

Initial-Step(2): A Coupledance Movement in Modern and Smooth Coupledancing. A Driving Forward Step; the Man's Preparatory Left Heel Lift and Forward Roll onto the Ball-of-Foot.
(See Preparatory-Step, and Push-Off.)

Initiate-Strongly: A General Coupledance Term; the Man's energetic Driving to Execute a Figure; Initiating a Movement with much energy.
(See Sharply, and Firm.)

InLine(1) or **Slot** or **Aligned**: A Coupledance Term used for **West-Coast-Swing**, NewYork **Hustle**, American **ChaCha** and others. Referring to the length of floor space, the Slot, needed to Coupledance the above-named dances.
A long thin floor area is danced by the Lady, Traveling back and forth like a duck in a shooting gallery. Or the Couple may dance Aligned in Tandem Position. The Alignment and length of the Slot has a claim upon it by the Couple having just danced its length, preparing to dance its length again and again. If the Dancefloor is Crowded, other dancing Couples need to cooperate and establish **their own Slot in parallel**.
(See In-Line.)

In-Line(2) or **Aligned**: A General Coupledance Term. Describing parts of one's Body positioned in a straight Line; or, Partners or dancers arranged in a Line; or, describing dancer's Alignment in various Patterns.
(See Tandem Position, Staggered, and InLine.)

In-Lock-Step: A General Term, meaning Coupledancers precisely complying with dictated dogma without any expression of individuality.

Inner-Ball or **Ball-Inside-Edge**: A General Coupledance Term, referring to the Inner-Edge along the Ball, on the Instep side of the Foot.
(See Foot.)

Inner-Edge or **Inside-Edge**: A General Coupledance Term, referring to the Instep side of the Foot, the Inner-Edge along almost its entire length.
(See Foot.)

Inner-Heel or **Heel-Inside-Edge**: A General Coupledance Term, referring to the Inner or Inside Heel edge, the edge closest to the Opposing Heel.
(See Foot.)

Inner-Toe or **Toe-Inside-Edge**: A General Coupledance Term, referring to the Inner-Edge along the big Toe, on the Instep side of the Foot.
(See Foot.)

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In-Place (*Ip*) or **Sur-Place** (*sewr-plahss*): Two Leadable, General Coupledance Movements, Mirror-Image, Left or Right; without Traveling, returning Weight to the Foot previously Lifted.

In-Place is a Weight shift from one Foot to the other, with no Directional or Rotational Movement. Or, Spot-Danced in one spot.

(See Stationary, Home, and Step.)

In-Place, March!: Two Leadable, one-Measure, four-Step, General Singular or Spot-Coupledance Figures, Left or Right. Timing is usually *Slow Slow Slow Slow*.

Dance Positions vary. Stepping, all Feet are Raised alternately but remain in the center (Home) point, **In-Place**.

Left-In-Place, March! is danced *inplace InPlace inplace InPlace*.

Right-In-Place, March! is danced *InPlace inplace InPlace inplace*.

(See Military-Team and Mark-Time, March! Also see Marcando.)

Inside (*insd* or *ins*): A General Term in Coupledancing, the Side nearest Partner.

(See Inward, Inside-Turn, and Inside-Spin.)

Inside-Edge: See Inner-Edge.

Inside-Foot or **Near-Foot**: A General Term in Coupledancing; the Foot nearest Partner, when in Semi-Closed, Promenade, Outside, or Side-by-Side, etc., Positions.

Opposite of **Outside-Foot**. (See Inside-Hand.)

Inside-Hand or **Near-Hand**: A General Term in Coupledancing; the Hand nearest Partner, when in Positions such as Side-by-Side.

Opposite of **Outside-Hand**. (See Inside-Foot.)

Inside-Hands-Joined Position: See Open Position.

Inside-Line-of-Dance or **ILOD**: A General Coupledance Term. Inside of an imaginary line around the perimeter of the room which dancers follow.

(See Outside-Line-of-Dance, Center-of-Hall, Wall, Line-of-Dance, and Reverse-Line-of-Dance.)

Inside-Roll: See Inside-Turn, Lady's.

Inside-Spin (*in spn*) or **Inside-Twirl**: Various usually Leadable, General, Coupledance Movements or Figures, suitable for most dances. A **Spin made by either Partner** from a Facing Position, usually for a Full-Turn, CW or CCW. An **Inside-Spin Turns towards Partner**.

Hands pass IN-between them if Joined while Spinning. For a Lady's Underarm **Inside-Spin**, the Lady Rotates **Counter-Clockwise** under her Man's Left or Right Hand holding **her Right** Hand; or rarely done, **Clockwise** under her Man's Left or Right Hand holding **her Left** Hand.

There is initial CBM for the Partner Spinning, i.e., the shoulder Opposite the Spinning direction Starts Forward. Dancer Spins Clockwise on the Right Ball-of-Foot or Counter-Clockwise on the Left Ball-of-Foot, (Spirals are opposite this.)

If both **Inside-Spin**, Partners would begin by Turning-In to each other, in Opposite-Rotations.

Opposite of **Push-Spin**. (See Inside-Spin, Lady's; Free-Spin; Man's-Free-Spin; Both-Free-Spin; Turn; Arch-Turn; Inside-Turn; and Underarm-Single-Turns.)

Inside-Spin, Lady's (*in spn*): Two Leadable, General Coupledance Movements or Figures, mostly used in **Latin** dances and in Eastern **Swing**, West-Coast-Swing or Jive. Turning-Away from Partner from a Facing Position, the **Lady is Spun Counter-Clockwise** on her Left Ball-of-Foot, usually for a Full-Turn. Rarely is the **Lady Spun Clockwise** (on her Right Ball.) The Lady is either Free-Spun off by the Man, or she is Led overhead.

The Man Leads her Hand Diagonally Up Across her face. For a Lady's Underarm **Inside-Spin**, the Lady Rotates **Counter-Clockwise** under her Man's Left or Right Hand holding **her Right** Hand; or rarely done, **Clockwise** under her Man's Left or Right Hand holding **her Left** Hand.

Opposite of **Outside-Spin, Lady's**. (See Inside-Spin, Push-Spin, Turn, Underarm-Single-Turns, and Inside-Turn.)

Inside-then-Outside-Whip: A Leadable **West-Coast-Swing** Coupledance Pattern, identical to the Straight-Whip, except it ends with Lady Spun a Full-Turn Counter-Clockwise then a Full-Turn Clockwise, instead of with her Anchor-Step.

Inside-Turn (*in trn*) or **Arch-In** or **Loop**: Various usually Leadable, Basic, Coupledance Movements or Figures, suitable for most dances. A **Turn made by either Partner** under Raised arms, usually for a Full-Turn.

Turning towards Partner from a Facing Position, a Right or Left Turn is made by one Partner, CW or CCW. Only one set of Hands are Joined, which pass IN-between them. For a Lady's Underarm **Inside-Turn**, the Lady Rotates **Counter-Clockwise** under her Man's Left or Right Hand holding **her Right** Hand; or rarely done, **Clockwise** under her Man's Left or Right Hand holding **her Left** Hand.

There is initial CBM for the Partner Turning, i.e., the shoulder Opposite the Turning direction Starts Forward. The Turn is roughly oval, closed, or nearly closed.

If both **Inside-Turn**, Partners would begin by Turning-In to each other, in Opposite-Rotations.

Opposite of **Outside-Turn**. (See Turn, Arch-Turn, Underarm-Single-Turns, Chopper, and Inside-Spin.)

Inside-Turn, Lady's (*in trn*) or **Reverse-Turn** or **Woman's-Left-Turn** or **Lady's-Left-Underarm-Turn** or **Wipe-Her-Nose-Turn** or **Inside-Roll**: A Leadable, Basic Coupledance Movement or Figure, suitable for most dances. Turning Towards Man from a Facing Position, **Turning the Lady Counter-Clockwise**, to her Left, usually for a Full-Turn.

The Partner's Joined Hands, her Right Hand and either his Left or Right Hand, pass IN-between them. There is initial CBM for the Lady, i.e., her shoulder Opposite the Turning direction Starts Forward. A roughly oval, closed, or nearly closed Turn is made.

Opposite of **Outside-Turn, Lady's**. Similar to **Box-the-Gnat**. (See Inside-Turn, Turn, Underarm-Single-Turns, Lady's-Left-Turn-with-Her-Left, Lady's-Left-Underarm-Turn, Curlique, Inside-Waltz-Turn, Inside-Spin, Chopper, and Left-Alemana.)

Inside-Waltz-Turn: A Leadable, two-Measure, six Step Coupledance Pattern, suitable for the Medium-**Waltz**. Together, the Couple makes from a 1/4- to 3/4-Turn Counter-Clockwise. Waltz Timing is *1 2 3, 1 2 3*.

Begins and ends in Closed Position #2 or #3. The Man Full-Turns the Lady Counter-Clockwise during their Left-Face-Waltz-Turn Pattern.

Man dances *forturn1/8CCW DiagSideTurn1/8CCW close, BackTurn1/8CCW diagsideturn1/8CCW Close*. Man Leads mainly on second and fifth Steps.

Lady, Following, dances *BackTurn1/8CCW forswivel5/8CCW ForTurn1/8CCW, forswivel1/2CCW ForTurn1/8CCW close*.

(See Inside-Turn.)

Inside-Whip or **Whip-Inside-Turn:** A Leadable, Basic Eight-Count **West-Coast-Swing** Coupledance Pattern, identical to the Straight-Whip, except it ends with Lady Full-Turned Counter-Clockwise instead of with her Anchor-Step. Inside-Whip is indicated by her Right Hand passing her eyes.

In-Step(1): A Basic Coupledance Term, referring to being in the correct Step with relation to Partner.

In-Step(2): See Same-Feet.

Instep: A General Coupledance Term, referring to the area on the Inner-Edge of the Foot located mid-length at the Arch of the Foot.
(See Foot.)

Instep-to-Heel: See Heel-at-Arch.

Instepward: Two General Coupledance Actions, Mirror-Image, Left or Right; toward the Supporting-Foot Instep.

Instepward-and-InLine: Two Coupledance Movements, Left or Right, suitable for **West-Coast-Swing** and other Slot dances; Stepping Heel-to-Instep with Body in Alignment with reserved Slot to be danced.
(See Forward-and-InLine, and Backward-and-InLine.)

Intensity: A General Coupledance Term; the depth of feeling of an Action or Movement; or, the relative degree of Force or strength.
(See Pulse, Heavy, and Lightly.)

Interlude or **Break-Sequence:** A General Coupledance Term; a Routine-Section of the Coupledance, at least two Measures long, that connects major portions of the Routine.
(See Bridge, and Wedging.)

Intermediate (*int*): A General Coupledance classification. Intermediate dancers have learned and understand the Coupledance Basics, and are sufficiently Skilled with the ability to Perform comfortably, most moderately intricate Steps and Patterns, together.

An **Intermediate** is a Coupledancer considered to have an **Intermediate-Skill-Level**, at **Bronze-Level**, beginning to feel comfortable with **Basic Figures**, one who has some working knowledge and musical Rhythm experience, but perhaps is weak on Improvisation; or, a Coupledance Choreographed to an Intermediate-Skill-Level; or, a class in which Coupledancers with Intermediate Skills are taught; or, Roundance Phases III and IV.

Often, there are also **Beginner-Intermediate**, and **Intermediate-Advanced** classifications.

(See Difficulty-Levels, Beginner, Advanced, Challenge, Phase, and Competition-Levels. Also see Amateur, Amateur-Level, Intermediate Figures, and Dance-School-Dancers.)

Intermediate-Class: See Intermediate Figures.

Intermediate Figures or **Intermediate-Footwork** or **Intermediate-Class:** A General Coupledance Term. **Intermediate Figures** are more difficult to Master than are **Basic Figures**, but are easier to Master than are **Advanced** and **Challenge Figures**. **Intermediate Figures** are taught and danced in the **Intermediate-Skill-Level** of Coupledances. They are included in the **Bronze-Level** of Ballroom Dancing, and in Phases III and IV of Roundancing, (Intermediate Rounds,) among other places.

(See Difficulty-Levels, Intermediate, and Phase.)

Intermediate-Footwork: See Intermediate Figures.

Intermediate-Skill-Level or **Semi-Skilled-Level:** A General Coupledance Term. **Intermediate-Skill-Level** refers to Coupledances that are Choreographed to an **Intermediate**'s Level of Skill; or, refers to a Coupledancer considered to have an **Intermediate**'s Level of Skill; or, to a class in which Coupledancers with **Intermediate** Skills are taught.

(See Dance-School-Dancers, Intermediate Figures, Easy-Level, Advanced-Level, Challenge-Level, Difficulty-Levels, Bronze-Level, Amateur-Level, Amateur, and Phase.)

International Bolero: A Latin Rhythm Coupledance, danced on the One-Beat, that Travels at times or is danced in one Spot. This soft and gentle Bolero has no abrupt Moves, and arms are rarely Raised above Shoulder-Level. Its Figures and Patterns are simple and superbly Graceful, although this dance requires great Bodily Control.

In 4/4 Time with Cuban-Motion, the International Bolero is danced *Sloww And Quick Sloww And Quick*. The *Sideward* Steps are Low with wide Sweeps to use up extra-Slow Timing, ideally at 27 Bars per minute (MPM) Tempo, (22 to 34). Usually, there is a Side-Rise at ending of each *Sideward* Step.

(See Bolero, International Rumba, American Bolero, and Side-and-Back.)

International Ballroom Division: See International Standard Division.

International ChaCha: A Latin Rhythm Traveling-Coupledance; for Competition, Exhibition, Team-Dancing, and the like. Danced differently from American ChaCha in that it requires formal Basic Figures. International ChaCha is always danced on the Two-Beat Rhythm-Station, which means the Basic-Step starts on the second Beat, *2 3 4& 1*, and with Cuban-Motion. Also, there is a Side-Jog instead of just Forward-and-Back as in American ChaCha. Timing is 4/4 or 2/4, and is danced ideally at 34 Bars per minute (MPM) with 4/4 Tempo, (30 to 38, ideally at 136 BPM.)

Man's International ChaCha Basic Pattern is *forcheck Recover sideward Close sideward, BackCheck recover Sideward close Sideward*. Lady Follows.

(See ChaCha.)

International Dance: An Amalgamation, consisting of the International Modern Smooth Coupledancing, and the International Latin and Rhythm Coupledancing Genres.

(See International Style, International Standard Division, International Latin Division, English-Style, Costume, and Blackpool.)

International Foxtrot: See Foxtrot.

International Jive: Originating in England, a Bobbing and Bouncing, Agile and Lively **Swing** Traveling-Coupledance. This dance has been lumped together with all the International **Latin Rhythm** Coupledances at Competitions. **Jive** is a spinoff from the **Lindy-Hop** and American **Eastern Swing**. American soldiers introduced Swing in the forms of the Jitterbug, Shag, NewYorker, and Lindy, to the British women during World War II. British Dancing-Masters then remodeled these dances into one standard form in the late 1940s, for including and Adjudicating in their Competitions. These British love to Lag-the-Beat, so they added Bobbing and called their dance "**Jive**". With this energetic Bobbing, **International Jive** Style more resembles the original **Jitterbug** than any of the American Swing dances.

In Syncopated 4/4 Time, 35 to 50 Bars per minute Tempo. Danced ideally at 45 Bars; 45 MPM x 4 = 180 BPM. Danced on the One-Beat Rhythm-Station, **International Jive** is danced both Six- and Eight-Count. This dance has Clockwise-Turning Patterns that cover Circular spaces over an extensive Dancefloor area.

(See Jive, American Jive, and Jive-Float.)

International Latin and Rhythm Coupledancing: Encompassing the five (and sometimes six) Competition dances; ChaCha, Samba, Rumba, (sometimes Bolero,) PasoDoble and ending with Jive. When Competing, Men wear jumpsuits and Ladies wear sexy ruffled outfits with slits.

(See Costume.)

International Latin Dances: See lengthy listing under **Latins and Rhythm Genre**.

International Latin Division: A Competition Coupledance classification. Dances include (1) International Rumba, (at times International Bolero,) (2) International ChaCha, (3) International Samba, (4) International PasoDoble, and (5) International Jive. These dances require different skills than those in the International Standard Division.

(See American Smooth Division.)

International Latin-Style: See Competition-Categories.

International Mambo: An agile, Latin Rhythm, Spot-Coupledance with Delayed-Weight-Shift and with Mambo-Twist. At times, danced in Closed-Rumba-Hold Position, but Mambo is a No-Contact Coupledance in its authentic form; his Lady Follows by watching his Movements. In Shine, elbows are bent and arms move with shoulders, Palms Down.

Timing is 4/4 and is danced ideally at 40 Bars per minute (MPM) Tempo, (30 to 50, ideally played at 160 BPM.) It is a similar but more difficult dance than the ChaCha. Breaking-On-Two, (meaning Coupledanced on the Two-Beat,) starting on the second Beat, *2& 3, 4& 1*, with Cuban-Motion. Danced *Quick Quick Slow, Quick Quick Slow.*

Man dances the **International Mambo Basic** Pattern *forturn1/8CCWcheck Recover closerise, BackTurn1/8CCWCheck recover CloseRise.*

Lady Follows with *BackTurn1/8CCWCheck recover CloseRise, forturn1/8CCWcheck Recover closerise.*

(See Salsa, and American Mambo.)

International Modern Smooth Coupledancing: Sometimes called International Modern, International Smooth or International Standard dancing. Highly stylized, Figures and Patterns are sacrosanct with no deviation allowed. Wearing tails and gown, it encompasses the five Competition Traveling-Coupledances; Slow-Waltz, Viennese Waltz, Slow-Foxtrot, Quickstep and International Tango.

(See Structured.)

International PasoDoble or **PasoDoble-Flamenco:** A Staccato Rhythm, One-Step Marching, Traveling-Coupledance that has been lumped together with the **Latin Rhythm** Traveling-Coupledances at **Competitions**. Danced on the One-Beat Rhythm-Station. Timing is 2/4, danced ideally at 62 Bars per minute Tempo, (58 to 66.) See **PasoDoble** for additional data.

The **PasoDoble-Flamenco** is purely **Exhibition** dancing; at times, Castanets or Flamenco arm Movements are incorporated.

(See PasoDoble-Hold; Basic-Movement; Banderillas; Left-Foot-Variation; Appel; Attack; Chasse-Cape; Chasses-to-Right; Chasses-to-Left; Deplacement; Coup-de-Pique; Ecart; Elevations; Fallaway-Ending-to-Separation; Fallaway-Reverse; Grand-Circle; Twists; Open-Telemark; Fregolina; Fregolina-and-Farol; Farol; LaPasse; Promenade-Link; Promenades; Separation; Syncopated-Separation; Sixteen; Huit; Sur-Place; Traveling-Spins-from-Counter-Promenade; and Traveling-Spins-from-Promenade.)

International Quickstep or **English-Quickstep:** A Modern Smooth Traveling-Coupledance; Formal and Smooth, at once Half-Timed with controlled and Gliding Strides, followed and punctuated by flying Quicksteps to the Beat. Timing is 4/4 and its Rhythms vary. Danced with Split-Measures, ideally at 50 to 52 Bars per minute Tempo, (38 to 54,) on the One-Beat Rhythm-Station.

(See Quickstep.)

International Rumba or **Cuban-Rumba:** A Latin Rhythm Spot-Coupledance, first danced socially in vogue in the West about 1936 as the **NightClub-Rumba**, on the One-Beat. The **Cuban-Rumba** was and is danced on the Two-Beat Rhythm-Station in a 'Side-Rock-Forward' Basic Figure, (instead of on the One-Beat in a Left-Turning-Box manner as in the **American Box-Rhumba**.) Danced *Quick Quick Slow, Quick Quick Slow*, with Cuban-Motion. In 4/4 Time, *2& 3, 4& 1*; the *Sideward* Steps are Low with wide Sweeps using extra-Slow Tempo, ideally at 27 to 29 Bars per minute Tempo, (MPM, 24 to 44.)

Man dances his Basic Figure *sideward ForBall recover, Sideward backball Recover*. Lady Follows.

(See Rumba, Clave-Beat, Salsa-Suave, and International Bolero.)

International Samba: A Latin Rhythm Traveling-Coupledance; for Competition, Exhibition, Team-Dancing, and the like. Danced differently from American Samba in that it requires formal Basic Figures. In addition, this Samba is Coupledanced with Cuban-Motion, and a larger, less populated Dancefloor is needed for its flying Steps. Danced on the One-Beat Rhythm-Station, its Rhythms vary. Timing is 2/4 or 4/4, and is danced ideally at 56 Bars per minute Tempo, (45 to 65 MPM at 2/4 Time.) The Basic International Samba Body-Rhythm is *Slow Quick Quick, Slow Quick Quick*, with four *Down Lilt Down Lilt Down Lilt Down Lilt* Knee-Motions in its six Steps. Optional, interspaced, Body-Rhythms are (1) *Slow Slow*; (2) *Slow And Slow*; and (3) *Quick Quick Quick Quick*.

(See Samba.)

International Slow-Foxtrot or **Slow-Foxtrot** or **English-Slow-Foxtrot:** This famous International, Modern Smooth Traveling-Coupledance is ideal for Competitions and Exhibitions. Music is in 4/4 Time. This dance differs greatly from the American Medium-Foxtrot. The British borrowed and enlarged upon the early 1900s U.S. Foxtrot and came up with this dance. Formal, Smooth, Graceful and disciplined, it is characterized by long, controlled and Gliding Strides, danced ideally at 28 to 33 Bars per minute Tempo, (25 to 35, some say even to 40). Rhythm Timing varies between *Slow Quick Quick* for a half-Measure, and *Slow Slow Quick Quick*, splitting Measures. It also has *Quick Quick Quick Quick* and sometimes other Rhythms, such as (rarely) *Quick Quick Slow*. These Rhythm variances permit more flexibility and dancing pleasure than most other Coupledances. Some say this is the most difficult dance to learn. The Slow-Foxtrot can become a Dirge without taking the necessarily long Strides, to use up the Slow Timing.

(See Foxtrot.)

International Slow-Waltz or **Slow-Waltz** or **English-Waltz:** The famous International, Modern Smooth Traveling-Coupledance, ideal for Competitions and Exhibitions. In the past, the English had called it the German Waltz, while the Germans had called it the English Waltz.

This dance differs greatly from the American Medium-Waltz. This one is formal, Graceful and disciplined, characterized by long, controlled Glides and Rotations to 3/4 Time, and danced ideally at 28 to 32 Bars per minute (MPM) Tempo, (28 to 34). Normally, but not always, there is one Step per Beat. There are Chasses, Holds and Picture-Figures that vary the Rhythm. The Slow-Waltz can become a Dirge without taking the necessarily long Strides, especially the long **side**-Strides, to use up the Slow Timing.

(See Waltz.)

International Sport Aerobics Competition or **ISAC:** A **World Aerobic Championship** Competition, Sponsored by Bally Total Fitness Health Clubs.

(See SportAerobics. Also see National Cheerleading Association, and Drum Corps International.)

International Standard Division or **International Ballroom Division:** A Competition Coupledance classification. Dances include (1) International Slow-Waltz, (2) International Slow-Foxtrot, (3) International Viennese Waltz, (4) International Tango, and (5) International Quickstep. These dances require different Skills than those in the International Latin Division.

Similar to American Smooth Division except Partners must remain Closed.

(See Disciplined.)

International Standard-Style: See Competition-Categories.

International Style: A Coupledancing Term. Beginning in England about 1924, dance teachers there and on the continent began to prescribe exact ways of Coupledancing that could be judged right or wrong. The *Imperial Society of Teachers of Dancing* began standardizing Steps into three categories, according to the required student Level of Skill. Bronze was, and still is, Beginner or social Level. Silver was (is) Intermediate, and Gold was (is) Advanced or Exhibition Level.

Each of their then-and-now Coupledances at every Llevel had its own set of highly Disciplined, fastidiously detailed rules. Adjudicators referred to their texts by Alex Moore when evaluating participants in Competitions. Continually updated, these books still are today "the Bible". "Purist" instructors and others all over the world use them to teach and dance the "International Style".

(*See books by Alex Moore, "Ballroom Dancing", "The Revised Technique" and "Popular Variations".*)

International System: A Competitive Coupledance Term. The **International System** consists of the following complete Levels: (1) Amateur; (2) Professional; (3) Member; and (4) Fellow.

International Tango or **Tango International** or **English-Tango:** A highly Disciplined, Rhythm Traveling-Coupledance, that has been lumped together with the Modern Smooth Traveling-Coupledances at Competitions. This Formal, Competitive, distinctively structured, **International Tango** differs greatly from any other Tango. Danced at DanceSport events, it includes Slow-Foxtrot and Slow-Waltz Figures, with pronounced CBM but with no Body-Flight. This Tango is certainly NOT the *dance of love*. Brittle and unsmiling, this one is characterized by precise, Staccato Head and Body Movements, which are then contrasted with very Slow, Stiff Movements. In 2/4 or 4/4, or sometimes 4/8 Time, its Rhythms vary. Danced with sometimes Split-Measures, ideally at 32 Bars per minute Tempo, (28 to 34). Most every one of its Patterns or Figures Curves Counter-Clockwise.

(See Tango, American Competition Tango, and Argentine Tango.)

International-Tango-Hold: See Closed Position #1 for International Tango.

International Viennese Waltz or **Quick-Waltz:** A Modern Smooth, Traveling-Coupledance, danced ideally at 60 Bars per minute (MPM) Tempo, (54 to 64), and played at 162 to 186 BPM. In 3/4 Time, there is normally one Step per Beat, other than for Chasses or Holds. Formal, its Figures and Patterns are restricted to Basic Turns, the Changes, and Fleckerls in Competitions. The Fleckerls are the most difficult:

1) **Natural-Right-Turn** (for Viennese)
2) **Viennese-Turn**
3) **Forward-Change-Natural-to-Reverse**
4) **Forward-Change-Reverse-to-Natural**
5) **Natural-Fleckerl**
6) **Reverse-Fleckerl**

(See Viennese Waltz, American Viennese Waltz, and Waltz.)

Interrupted-HockeyStick: A four-Measure Coupledance Pattern, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**. Identical to **HockeyStick** except two Measures are added in-between. At their Window, with no Foot Movement and with Man's Right Hand at Lady's Right hip, Man Sways both he and his Lady to his *Right left Right,* then *left Right left*.

(See Stop-and-Go-HockeyStick.)

Interrupted-Lindy-Wrap: See Spanish-Arms.

Interrupted-PullThru: See PullThru-Interrupted.

Interrupted-Whip or **Reversing-Whip** or **Fake-Whip** or **Surprise-Whip:** A **West-Coast-Swing** Coupledance Pattern. Eight-Count Rhythm Timing is *Slow Slow Quick And Slow, Slow Slow Quick And Slow*. Begins Left-Open-Facing, Ends Left-Open-Facing in **Opposite** direction:

Man dances Backward on Left then Cross-Right to Banjo, Quarter-Turning Clockwise then Touches Left; takes Weight on Left then **Steps-Thru** with Right to Underarm-Turn her; Forward on Left with Half-Turn Clockwise then Anchor-Steps or Half-Sailor-Shuffles.

Lady dances Forward Right into Man; Inside-Half-Turns then Backward to Coaster-Step, **Outside**-Half-Turns then Backward to Anchor-Step.

In-the-Round: A General Coupledance Term for a **Circular or oval Line** of persons, players or dancers, organized for a specific function on the Dancefloor, or on some area.

(See Rank, File, Roundance, Round, Circle, Center, and Circle-Dancing.)

In-the-Wings: A General Show-Business and Coupledance Term for being at the sides of a stage, behind the curtains.

(See Waiting-To-Go-On, Stepping-On-To-the-Floor, Hitting-the-Mat, On-Stage, Stage-Struck, Tryouts, Gig, Curtain-Call, Theatre-Arts Dancing, and Show-Business.)

Into: A General Coupledance Movement of Turning or Stepping Toward each other.

(See Away.)

Into-the-Floor: See Press.

Into-the-Knees: See Softened-Knees.

Into-TurkishTowel: A Leadable, two-Measure, six-Step (plus any ChaCha Triples) Coupledance Pattern used in all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**, and in **Onestep** and Country-Western **Waltz**. Timing varies.

Beginning with Shake-Hands, Facing, the Lady is Rotated 1 1/2-Turns Clockwise total. Ends with Man in the Lady's Sweetheart Position.

Man dances ***forward Recover diagforward*** as he Spirals his Lady a Half-Turn Clockwise, then he Steps *Sideward shortbackrecover Sideward* to TurkishTowel, stopping her with the back of his Left wrist to her front waist.

Lady, Following, dances *BackTurn1/4CW inplacespiral3/4CW ForSwivel1/2CW, sideward Forward recover.*

(See Varsouvienne-to-TurkishTowel.)

Intro: See Introduction.

Introduction or **Intro** or **Intro-Segment** or **Entrance:** A General Coupledance Term; a Figure or Pattern preceding the first major music Phrase; or, Choreography for the first two or four Bars of music before the actual Coupledance Routine; or, Partner Acknowledgement.

(See Acknowledge, Honors, Bow, Curtsy, Start, Preparation, Preparatory-Step, Starter-Step, and Starting-Figure.)

Introductory-Stage: A General Coupledance classification for raw Beginners in Coupledancing. For those at the hesitant stage, new Coupledancers with little or no experience, and considered to have only a beginning Level of Skill.

(See Competition, Difficulty-Levels, Competition-Levels, and Phase. Also see Basic Figures, Amateur, Amateur-Level, Easy-Level, And Pre-Novice-Level.)

Intro-Segment: See Introduction.

Invite: A General Coupledance Term for the Action describing the Man's Leading of his Partner. To lure and entice her, Rhythmically Leading without Forcing. To Communicate enough for her to recognize the Lead successfully, but not so much Lead that she has no choice but to Follow.

(See Pulse, Guide, Escort, and Direct.)

Inward: A General Coupledance Action or Term; Positioned, directed or Moving Toward one's Supporting-Leg; or, Toward another part of one's own Body; or, Toward Partner; or, Toward Pattern Center.

Opposite of **Outward**. (See Rond-de-Jambe, and Inside.)

Inward: See Palm-Inward.

Inward-Ronde: See Ronde, Forward.

Inwards-and-Downwards-Style: A General Coupledance Term. Here, the essence of one's Movement is introvert and inward-looking, where one's Relaxed Weight remains Down and Low, and covering only a small space. One's arm Movements are Closed and Curved Inwards around one's Body. Ballet Training is helpful here but not necessarily required for satisfactory Performance.

Dance Style examples are: Spot-Dancing, Flamenco, Swings, Balboa, Hustles, Slow-Twostep, Salsa, Mambo, ChaCha, and Argentine Tango.

Opposite of **Outwards-and-Upwards-Style**. (See Spanish Dance, Spot, and Spot-Dancing.)

Irish-Dance: See Traditional-Irish-Dance.

Irish-Lilt: See Irish-WasherWoman.

Irish-Step-Dancing: See Traditional-Irish-Dance.

Irish-WasherWoman or **Irish-Lilt:** An American Traditional **Folk** Country-Dance, inherited from Ireland where it was known as the '**Irish-Lilt**'. The dance is characterized by Cuts and Hops.

ISAC: See International Sport Aerobics Competition.

Israeli Folkdancing: Traditional Jewish Dancing reflects many divergent cultures. Their most important dances follow the **Hora** Style, similar to Greek-Dancing. Later dances encompass accents and Rhythms of the Orient. Also, Yeminite Jews imported a new Basic Step to Israel.

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SAMBA ROLLS

Samba in the International Latin Division

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Jack-and-Jill or **Jack-'n-Jill:** A Competition or Exhibition Coupledance custom, that has been derived and developed mostly by **West-Coast-Swing** activities. Each Couple to dance is chosen by a drawing, one Couple at a time, dancing probably for their first time Together while all others watch. Drawings normally include only those who are agreeable to such dancing, who consider themselves Top-Dancers, and who have put their own names in the "hat" for the event. Normally several Couples are chosen. Their individual names are drawn in Sequence after each Couple finishes their dance and after their applause. Usually the audience votes the winners.

Jaleo: A type of Spanish **Classical** dance.
(See Spanish Dance, Classical-Espanol, Escuela Bolero, and Slipper-Dances.)

Jamm: A type of dance convention with competition, that include Funky Jazz, Hip-Hop, Street, Urban-Dance, Tap, and modern Ballet.
(See Reggae, Ska, Two-Tone, Grunge, and New-Wave. Also see Rock, Hard-Rock, Punk-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Jamming: See Jam Session.

Jam Session or **Jamming:** An informal get-together by musicians, where, in no particular order, each takes their turn **Jamming**. Jamming means being the principal extemperaneous player for awhile. The musicians most often play Jazz but sometimes they play Swing or Ragtime. Originating in the 1920s, Jam Sessions were still occurring in the 1990s. Jam Sessions are mostly for listening but Coupledancers sometimes dance, mostly Onestep or Swing, to Jazz, or maybe Twostepping if Ragtime is played.
(See Jazz, Dixieland, Blues, and BlueNotes.)

Jarabe(1)(*hah-RAH-bay*): (Spanish for *syrup*) The Genre of **Jarabe**s are typical Mexican **Folk** Coupledances, romantic pursuit dances, derived from the Spanish **Zapateados**. Their 3/4 Time Rhythms resemble that of the Mazurka. Couples often depict flirtation and conquest in their dance. **LaRaspa** is a **Jarabe**.
Similar to **Fimeza**, **Escondido**, and **Bambuco**. (See Jarana, LaBamba, Spanish Dance, Quinceanera, Caballito-Blanco, Chiapanecas, Haupango, and Corrido. Also see Jarabe, Jarabe-with-Hop, Jarabe-with-Leap, and Jarabe-with-Kiss.)

Jarabe(2): Two Unleadable Spot-Coupledance Figures, suitable for Mexican **Folkdance**s such as the Genre of **Jarabe**s.
Normally danced in pairs, the **Jarabe** is danced in 3/4 Even-Rhythm Timing, Right and Left Foot, one Measure each, each in three Steps, with Weight taken on each Step, for Lady or Man.
The Right **Jarabe** is danced *Heel behind Close.*
The Left **Jarabe** is Mirror-Image Opposite, *heel Behind close.*
(See LaNegra. Also see Jarabe-with-Hop, Jarabe-with-Leap, and Jarabe-with-Kiss. Also see Sharp-Step, Doubles, Crusado, Step-HeelBrush, Remate, and Borracho.)

Jarabe-with-Hop: An Unleadable Spot-Coupledance Pattern, suitable for Mexican **Folkdance**s such as the Genre of **Jarabe**s.
The **Jarabe-with-Hop** is four Measures long, danced in 3/4 Even-Rhythm Timing. Consists of five Sharp-Steps then six Hops, for either Lady or Man.
The Pattern is danced *inplace Heel inplace, InPlace inplace hold, hopToeBehind hopHeelSideward hopCrossInFrontTouch, CloseHoptoebehind Hopheelsideward Hopcrossinfronttouch.*
(See LaNegra. Also see Jarabe, Jarabe-with-Leap, and Jarabe-with-Kiss. Also see Sharp-Step, Doubles, Crusado, Step-HeelBrush, Remate, and Borracho.)

Jarabe-with-Kiss or **Kissing-Jarabe:** An Unleadable Spot-Coupledance Pattern, suitable for Mexican **Folkdances** such as the Genre of **Jarabes**.

The **Jarabe-with-Kiss** is four or six Measures long, danced in 3/4 Even-Rhythm Timing. Light and playful, depicts a flirtatious kiss in pantomime.

Similar to **Jarabe-with-Hop**, and **Jarabe-with-Leap**. (See LaNegra. Also see Jarabe. Also see Sharp-Step, Doubles, Crusado, Step-HeelBrush, Remate, and Borracho.)

Jarabe-with-Leap: An Unleadable Spot-Coupledance Pattern, suitable for Mexican **Folkdances** such as the Genre of **Jarabes**.

The **Jarabe-with-Leap** is six Measures long, danced in 3/4 Even-Rhythm Timing. Consists of five Sharp-Steps then one Leap, then five more Sharp-Steps then one more Leap. For either Lady or Man.

The Pattern is danced *inplace Heel inplace, InPlace inplace holdspiral1/4CW, leapforward Land inplace; InPlace heel InPlace, inplace InPlace HoldSpiral1/4CCW, LeapForward land InPlace.*

(See LaNegra. Also see Jarabe, Jarabe-with-Hop, and Jarabe-with-Kiss. Also see Sharp-Step, Doubles, Crusado, Step-HeelBrush, Remate, and Borracho.)

Jarana (*hah-RAH-nah*): (Spanish for *merry chatter* or *romping*.) **Jarana** is a Traditional Mexican **Folk** Coupledance from the Yucatan, that is possibly closer to original culture than other Mexican native dances. The verses of the **Jarana** are frequently in the Mayan language. **Jarana** has an exciting Rhythm in a combination of 6/8 and 3/4 Time, and is an excellent dance for Exhibition. **Jarana** is characterized with much finger snapping.

Similar to **Gato**, and **Chacarera**. (See LaRaspa, and LaBamba. Also see Jarabe, Quinceanera, Caballito-Blanco, Chiapanecas, Haupango, and Corrido.)

Jarrete: See Knock-Kneed.

Jazz: Still currently in vogue, a type of American music, characterized by Syncopated Rhythms and improvisations, originating and most popular in the 1920s. Not serious music, **Jazz** is both a kind of and a way of playing music. Cuban Rumba Rhythms were incorporated into some **Jazz** music about 1930. The **Charleston**, **Black Bottom**, American **Onestep** and certain types of **Swing** have been danced the most often to Jazz. Coupledancing straight Jazz for hours can be tiring.

(See Blues, BlueNotes, Dixieland, Honky-Tonk, Jam Session, and Ragtime.)

Jazz-Box or **Jazz-Square** or **Box-Step:** Two Unleadable, General Coupledance Figures, Left or Right, Mirror-Image Opposite, usually danced Singularly. Timing varies. May begin with a Cross-Step, a Forward Step, or a Kick-Step, and may have up to five Changes-of-Weight.

A sample Three-Step, Left Jazz-Box dances *crossinfront Backward close* or *sideward.*
A sample Three-Step, Right Jazz-Box dances *CrossInFront backward Close* or *Sideward.*
A sample Four-Step, Left Jazz-Box dances *crossinfront Backward sideward Close.*
A sample Four-Step, Right Jazz-Box dances *CrossInFront backward Sideward close.*

Jazz-Dance or **Funk-Dance:** A Solo Traveling dance to a highly amplified style of **Rhythm-and-Blues** American music.

(See Lyrical-Dancer, Urban-Dance, Drill-Team, Kick, Jump, Facials, and Kick-Line. Also see Open-Step, Teen-Dancing, Ska, Grunge, and New-Wave. Also see Hip-Hop, Break-Dancing, Locking-and-Popping, and MTV-Style Dancing. Also see Jazz, Funk, Rock, Hard-Rock, Punk-Rock, Pop, Heavy-Metal, Motown-Sound, and Rap. Also see Also see Leotard, Jazz-Pants, Bike-Pants, Hot-Pants, Trunk, Dance-Sneaker, and Split-Sole. Also see Costume- Competitive, Jazz and Funk, Lady.)

Jazzercise: Singular dance fitness and resistance training, usually held in classes, in vogue in the 1990s. (Not subject of this book.)

Jazz-Pants: A Lady's General dance garment of Spandex stretch material. These are extra-long, form-fitting, boot-leg or bell-bottom pants with a low-rise or vee-waist.

(See Leotard, Trunk, Hot-Pants, and Bike-Pants. Also see Dance-Sneaker, Split-Sole, and Novelty-Props. Also see Costume- Competitive, Jazz and Funk, Lady. Also see Ballet, Jazz-Dance, Lyrical-Dancer, and Funk.)

Jazz-Samba: See BossaNova.

Jazz-Square: See Jazz-Box.

Jerk(1): A General Coupledance Movement; to dance with a sharp, suddenly abrupt Motion; or, to begin dancing with a sudden start.

(See Yank, Jog, and Trot.)

Jerk(2): A novelty Fad Coupledance in vogue in the U.S. about 1969. Having been derived from the **Frug**, the **Jerk** was related to the **Swim**, the **Monkey**, the **Dog**, the **Watusi**, and the **Waddle** dances. Danced In-Place, dancers Swung hips Side-to-Side, with certain added arm Movements. Also, obviously, one's Body was **Jerk**ed.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, Twist, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Jersey-Bounce: An American novelty Fad Coupledance.

Jete or **Pas-Jete** (*pah-zhuh-TAY* = throwing step): A Term for a series of **Ballet** and General Coupledance Movements.

A **Jete** is a Spring from one Foot onto the other. There are many different types of **Jete**s, and they are Performed in all directions. For Ballet, a **Jete** is Generally a Spring from one Foot onto the other in which the Working-Leg is Brushed into the air, appearing as if **Thrown**.

(See Jete-Point.)

Jete-Point: A Leadable, one-Beat Coupledance Picture-Movement, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, for both **Quicksteps**, and for other dances. Rhythm Timing is *Quick And*.

There are many different types of **Jete-Point**s; the following is perhaps the most common:

Danced mostly from a Partner's Step-Thru from Semi-Closed Position; both Slightly Spring *Forward* (to Closed Position) onto Balls of Outside-Feet, Sharply Lowering to Flat and Extending Free-Foot Sideward, Skimming. Both look in Free-Foot direction, with a Side-Stretch over each Flexed Supporting Knee.

(See Jete.)

Jig or **Gigue** or **Giga** or **Gigg:** A lively old Irish, Spot-**Folkdance** Genre of the pre-classic period. In 6/8 Time, and usually 32 Measures long, Jig Routines follow Traditional Formations of Solos, Coupledancers, and groups; in Round, Square or Longway-Sets. There is usually an eight-Measure first part, played twice, followed by an eight-Measure second part, played twice.

The Jig is similar to Hornpipes, in that both are characterized by Clog and Tap Steps. The range of Movement is minimal, but is danced with a Bouncy carelessness and Galloping excitement. Except for flying Feet, the Irish Jig is traditionally rigid. The dancer Jigs erect with arms at sides, Footwork is intricate and exact. The variety of sounds produced by a profusion of Taps of heels and soles on the Dancefloor, and the clicking of one's Foot against the other is and was important.

The Jig was developed into European Court-Dancing beginning in the 1500s, and was still danced in the U.S. at Balls by southern gentry in the early 1800s. There were and still are many Jigs; two old Irish Jigs were `St. Patrick's Day' and `Jig St. Patrick'.

(See Traditional-Irish-Dance, Click-Heels, Slip-Jig, Double-Jig, Hornpipe, Rant-Step, Clogging, and Reel.)

Jiggle: Unleadable, General Coupledance Motions; a series of Slight Body Movements, like jelly with a Lightly Wiggling Motion, Jerkily and Omni-Directional.

(See Double-Rising, Lilting, Floating, Bouncing, Ballon, Bobbing, Samba-Bounce, Toddle, Jig, and Wriggle.)

Jingle-Bob: A novelty Fad American Coupledance.

Jitter: A partially Leadable, **Lindy-Hop** Coupledance Basic Movement. Most Six-Count Swing Patterns have two *Quick And Slow, Quick And Slow* Triples. While instead, the **Lindy-Hop** often has Hops as follows:

Man dances *hop Hop hop And slow, Hop hop Hop and Slow.*

Lady dances *Hop hop Hop and Slow, hop Hop hop And slow.*

On the *Slows*, both would normally Land Flat on both Feet. Man switches to Same-Foot with Lady while dancing Behind her in Tandem.

(See Jockey.)

Jitterbug: A Fast and frenzied, older Style of **Swing** Coupledance that was essentially the same, or an outgrowth of, the **Lindy-Hop**. **Jitterbug** was popular the United States in the very late 1920s, throughout the 1930s, and into the early 1940s. **Jitterbug** was danced Six-Count-Swing, mostly Single-Timing with some Double-Timing.

(See Lindy-Hoppers.)

Jitterbug-Lifts: A famous and dangerous **Lindy-Hop** Coupledance Pattern. For this, she needs to be less than five-eighths his Weight. The strong Man Stands throughout with legs Spread. With her arms about his neck, he Lifts his Partner under her arms and at her rib-cage. Her legs are Together for a Lift across his Right Knee, a Lift across his Left knee, then she Spreads legs to straddle for a Lift to his mid-section, where she bounces for Momentum as he Lifts her up-side-down over his Head. Bringing her Down, he Slides her on her back between his legs, Checking her Slide by Catching her wrists; he reverses her, bringing her back between his legs, Momentum Raising her off the Dancefloor, whereupon she Lands on her Feet, immediately dancing. The trick is to dance all this without missing a Beat.

(See Lindy-Hoppers, and Flip-Over.)

Jive: A Fast **Swing** Coupledance with Skips, Hops, Kicks, Flicks, Jumps, and much Bobbing and Bouncing. The purpose of the Bobbing, the so-called Jive-Float, is to delay one's Step in the Cadence, *Beat Step Beat Step*. Without the **Jive-Float**, Jive is Basically Swing, both 6-Count and 8-Count. International Competition Jive and American Jive (taught in studios) have minute differences. Both Jives are treated herein simply as Jive. Both are in Syncopated 4/4 Time, and are danced Double-Timing and Triple-Timing Six- and Eight-Count Swing at a Fast 45 Bars per minute Tempo, (35 to 50).

(See International Jive, American Jive, Boston-Jive, Eastern Swing and West-Coast-Swing.)

Jive-Float: A delayed-Cadence **Swing** Coupledance Action. Man's Jive-Float when dancing the *slow Slow, quick And slow, Quick and Slow* NewYorker, is *Downbackstep RecoverRise, down Rise downrise, Down rise DownRise*. The Lady Follows his Float.

This Float is exaggerated in Competition International **Jive**, although, conversely, Competitors are marked down if they float at all in Competition Swing.

(See Six-Count-Triple-Timing.)

Jive-Stretch: See Stretch-Step.

Jive-Walks or **Promenade-Walk:** A Leadable, Traveling-Coupledance Six-Count Pattern, eight Steps in 1 1/2-Measures. Most suitable for **Jive**, but may be used in Eastern Swing and in West-Coast-Swing. Rhythm is *Slow Slow Quick And Slow, Quick And Slow*. Danced in Closed Position #5 or #6, and in Semi-Closed Position. Usually no Turning.

Man dances *diagrockback Recover diagforward* Left-Shoulder-Lead *Close diagforward* Left-Shoulder-Lead, *CrossInFront* with CBM *close CrossInFront* with CBM.

Lady, Following, dances Mirror-Image Opposite.

Jockey: A partially Leadable **Lindy-Hop** Coupledance Starting Movement. In half-Open Position or Closed Position #5, both Six-Count and Eight-Count Swing Patterns usually begin with a *Slow Slow*, an *Apart* then *Recover* together.

The **Lindy-Hop** also begins with a *Slow Slow*, but its Footwork is different. For the Lindy-Hoppers to begin their dance, each first Tapped the Toe of their Outside-Foot for Timing, then they would Jump simultaneously together and land Flat on both Feet, Lowering Into-the-Knees then Holding, Bending Forward. The Jump, Landing and Holding would take up the *Slow Slow* Timing. This was called "**Jockey**ing".

They would also use an alternate way to **Jockey**: After Tapping, they would take a Quick *Step Step* In-Place, Lower Into-the-Knees then Hold, for the *Slow Slow* Timing. First the Outside then the Inside Foot was Stepped.

(See Jitter.)

Jody-Break: See Varsouvienne-Break.

Jody Position: See Varsouvienne Position.

Jog: A General Coupledance Movement. A **Jog** is to veer, swerve, or dog-leg Sideways; or, to dance Forward at a Steady, Slow Trot; or, to dance Up and Down with a Jerking Motion; or, to dance in a CareFree-Way.

(See **Side-Jog**. Also see Trot, Run, Band-Step, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, and Meander. Also see Body-Rhythm, Control, Balance, Center-of-Balance, and Press.)

Join (*jn*): A General Coupledance Action; to Clasp, Grasp or Grip, Hand-in-Hand; or, to put, unite or bring Together a Couple into Closed or other various dance Positions.

Jongo (*HON-go*): A Ritualistic Latin-American **Folk** Coupledance.
Similar to **Batucado**.

Joropo (*ho-RO-po*): An American novelty Fad Coupledance, stemming from a Rustic Latin-American **Folk** Coupledance.
Similar to **Ranchera**, and **Pasillo**.

Jota: A type of Traditional Spanish **Folk**dance; the best known example is from **Aragon**. The **Jota**s originated in the North of Spain. Cantabrica, Asturias and Galicia, in Leon and Old Castile, gave birth to the **Jota**, although the **Jota** is claimed by the Aragonese as theirs. The **Jota** was interwoven with Andalusian Folk music in Andalusia. The **Jota** is also found in Valencia.
The **Jota**s are usually Performed in 3/4 Time by one or more couples. Hopping Steps and such are danced with vigor; danced almost roughly, with the Men vying to see who can Jump the Highest.
(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Judge: A **Judge** of Coupledancing **Judge**s the Performance of the Competing Coupledancers.
(See Adjudicator, Scrutinize, Judgement-Call, and Competition.)

Judgement-Call: In Coupledancing, a **Judgement-Call** by the **Judge**s is, perhaps arbitrarily, a very close ruling or decision, but binding.
(See Judge, Adjudicator, Scrutinize, Closed-Division, and Competition.)

Jump or **Sauter** (*soh-TAY*): A partially Leadable, **Ballet** and **Folk** Coupledance Movement; **Springing**, so that both Feet leave the Dancefloor. A **Jump** begins and/or ends on both Feet, Landing with Feet Apart or Together. **Jump** in any direction.
(See Sissone, Leap, Hop, Step, Movement, Locomotor, Movements-in-Dancing, Caper, Drill-Team, and Capriole.)

Jumping-Jacks: An Unleadable, General Coupledance Movement, danced Apart by either or both Partners. A familiar child's Step, except Hands are not brought overhead. Suitable for all **Swing**s, **Country-Western** Line-Dancing, most **Hustle**s, both **ChaCha**s, and other dances. Timing is *And Slow And Slow*. May be danced in Left-Open-Facing Position.
Jump, Landing with Feet Apart; then Jump again, Landing with Feet Together.

Junior-Walk or **Outside-Traveling-Foxtrot**: A Leadable, Traveling-Coupledance Pattern, danced mainly to the American **Quickstep** and American Medium-**Foxtrot**.
This **Arthur Murray Magic-Step** Pattern begins in Closed Position #2, changes to Left-Feathered Position, back to Closed Position #2, and ends in Feathered Position.
Eight Steps in three Measures, Rotating a Half-Turn Clockwise then a Quarter-Turn Counter-Clockwise. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Slow, Slow Quick Quick*.
Man dances *forward ForTurn, sideward Close diagback, BackTurn sideward Close*. Lady Follows with Head-Closed.
(See Senior-Walk, and Magic-Step.)

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RALPH & OLGA

Splits
Cabaret Performance

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Kankukus (*kahn-KOO-kus*): The Genre of **Kankukus** are typical Afro-Brazilian dances of the Mestiso Indians.

(See Xongo.)

Kehruu-Valssi: A Traditional Finnish **Folk** Coupledance; a Waltz.

Kick (*kck* or *kk*): A Kick is a Basic Coupledance Movement followed by a leg Position. The Free-Foot exerts a sudden Forward Action, followed by a Slower Recovery Action without a Change-of-Weight; or, a Kick is a leg Lift and Spring Action in a selected direction where the Knee does not completely straighten, then the Foot is retracted to against the Supporting-Leg or is returned Home.

(See Flick, Kick-Line, Drill-Team, and Mulekick.)

Kickapoo: A novelty Fad Coupledance craze that swept the U.S., beginning in June 1904.

(See the Cake-Walk, Hoochy-Koochy, Rag-Time, and Tiger-Rag; these were all novelty Fads in vogue in the 1900 to 1910 era.)

Kick-Away: A Leadable Coupledance one-Measure Figure, suitable for Eastern **Swing** and Jive, and one of the characteristic Patterns of the **Lindy-Hop** and the **Shag**. After completing an Eight-Count Lindy Whip-Spin, Man lets her go to **Left-Open** Position, both Kick-Away with Inside-Feet, then they Triple to Pickup in Closed Position #5. Rhythm Timing is *Slow Slow Quick And Slow.*

Man dances *kickacrossinfront recoverinplace Ball ball Flat.*

Lady dances *KickAcrossInFront RecoverInPlace crossinfront ForTurn1/4CW sideward.*

Kick-Back: See Mulekick.

Kick-Ball-Change (*kbchg*) or **Kick-Ball-Flat** or **Hitch-Kick** or **Flip-Kick**: Two Leadable, Mirror-Image Opposite Movements, suitable for all **Swings** and other Coupledances. Performed by either Partner, Syncopated Rhythm Timing is either *Quick And Slow*, or *Quick And Quick.*

Kick-Ball-Change is a Forward **Flick** then a **Ball-Change**. A Forward Kick then a Ball-of-Foot Step with same Foot, then Change Flat to the other Foot; the Kick is minute and lightly Brushes the Dancefloor. Danced either Left or Right, *flick ball Flat* or *Flick Ball flat.*

Differs from another Hitch-Kick. (See Scuff, Kick-Step, Change-Feet, Close, and Ball-Change.)

Kick-Ball-Flat: See Kick-Ball-Change.

Kick-Hop: A Basic Coupledance Movement suitable for Competition Jive. The Free-Foot is Kicked then the Hop is made on the Supporting-Foot.

Kick-Kick-Back-Ball-Flat: Two Leadable, one-Measure, five-Step, General, Singular or Spot-Coupledance Figures, Left or Right. Rhythm Timing is *Slow Slow Quick And Slow.* Dance Positions vary.

A Left Figure is danced *forkick forkick back Ball flat.*

A Right Figure is danced *ForKick ForKick Back ball Flat.*

Similar to **Rodeo-Kicks**. (See Kick-Away, and Kick-Ball-Change.)

Kick-Line or **High-Kicks** or **Rockettes:** A General Coupledance Formation with ends designated 'Head' and 'Foot'. A straight and precisely matched **Line** of dancers, all Facing the same direction, simultaneously dancing Movements in Unison, such as High-Kicks. How the famous Rockettes, the Ladys' Line-Formation of New York, dance, is the prime example for describing Kick-Line.

(See Chorus-Line, Line-Formation, Drill-Team, Military-Team, Teamdance, Drum Corps International, Cheerleading, National Cheerleading association, and Longway-Set. Also see Line-Captain, Dance-Sneaker, Jazz-Dance, On-Stage, Ground-Bound, Tryouts, Facials, Body-Glitter, Dance-Sneaker, Novelty-Props, and Pom-Pons. Also see Team, Squad, Co-Ed-Squad, All-Girl-Squad, Cheer-Squad, Pom-Squad, and All-Star-Squad. Also see Cheer-Pom Coach, Teamdance-Choreography, Teamdance Positions, Rank, File, Linear, and Formation. Also see Clean, Sloppy, and All-Look-and-Move-As-One. Also see Count-Everything!, Get-It-Sharp!, Make-It-Clean!)

Kick-Step: Two Basic Coupledance Movements, Left or Right Foot, suitable for most Coupledances; a minute Flick of the Foot from the Knee, grazing the Dancefloor, followed by a Change-of-Weight onto that same Foot. Useful to achieve Opposing or Matching Feet with Partner.

(See Change-Feet, Ball-Flat, Kick-Ball-Change, Flick, Dig-Step, and Touch-Step.)

Kick-Step-Shake: See Kick-Swivels.

Kick-Step-Swing: See Double-Swing.

Kick-Swivels or **Kick-Step-Shake** or **Folsum Slammer:** Two Leadable, two-Measure, Spot-Coupledance Patterns, Left and Right, suitable for both **ChaChas** and both **Mambos**. Rhythm with 4/4 ChaCha Timing is *Slow Slow Quick Quick Slow, Slow Slow Slow Slow.*

Begins in Butterfly or Left-Open-Facing Position; Partners Quarter-Turn to Step-Thru to a Right-New-Yorker Check and Recover (ChaChaCha) to Face in Butterfly; both Cross-In-Front Kick then Recover-Close. Keeping Feet In-Place, Bent-Kneed, and Twisting-Upper-Bodies only, both Swivel-Swivel-Swivel. Pattern Ends in Butterfly Position.

Man dances *stepthrulunge RecoverTurn sideward Close sideward, KickCrossedInFrontShimmy shimmy Shimmy shimmyRecover.* Lady Follows Mirror-Image Opposite.

(See Two-New-Yorkers-with-Swivels.)

Kick-Up: See Mulekick.

Kiki-Walks or **Walking-A-Wire:** Two Leadable Coupledance Forward Traveling Patterns, suitable for all **Rumbas** and **Boleros**. Rhythm with 4/4 Timing is either *Quick Quick Slow, Quick Quick Slow,* or *Slow Quick Quick, Slow Quick Quick.*

Begun on the Two-Beat if dance Style is International, or on the One-Beat if American Style. Danced in Open Position, Starting either on Left or Right Foot, Mirror-Image. Normally two Measures long, six Steps Forward, with each Foot Stepping directly In-Front of the Supporting-Foot, as if **Walking-A-Wire**. Body Carriage is proud with no Upper-body Movement. The Foot is placed Flat to the Dancefloor. Danced Straight-Line or slightly Curving, with Center-of-Balance (hips) Displacing Forward upon each *Slow.*

(See Five Basic Foot Positions No. 5, Walk, Forward-Walk, Cross-Walk, Cuban-Motion, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk. Also see Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see SideWalks, Forward-Twostep, and Forward-Foxtrot.)

Kissing-Jarabe: See Jarabe-with-Kiss.

Klumpakojis: A Lithuanian Traditional **Folk** Coupledance; a Polka.

Knee: See Knee-Up.

Knee-Back or **Lock-the-Knee:** An Unleadable one-knee-at-a-time Action or Motion. Suitable for all **Rumbas**, **Boleros**, **Mambos** and **ChaChas**, and for certain other Coupledances. The ending portion of a Step in any direction, especially for the International versions, except for ChaCha Triples. As the Supporting Step is placed, its Knee straightens then Flexes Rearwards.

(See Knees-Back, and Knee-Pop.)

Knee-Bend: A General Coupledance Term for defining the amount of Knee-Bend, from **Straight-Kneed**, to **Softened-Knees**, to **Deep-Into-Knees**. Softened-Knees bring both Partners' Center-of-Balance Forward over Balls-of-Feet, in order to Patch and Head-Space. Never try to Travel-Dance Straight-Kneed, this is like Frankenstein monsters in casts, and Travel will be minimal.

(See Bent-Kneed, Engagement-of-Knees, Flex, Feet-Between-Feet, Lower, Track, Posterior-Protrusion, Scooping, KneeFlick, Body-Heights, Compression, and Knees-Back.)

Knee-Cap-Room: A Leadable, Basic Coupledance Action or Stance; sufficient Lowering by the Couple results in their Engagement-of-Knees. To avoid bumping knee-caps, Knees interlace by the two pair of Opposing-Feet being Offset.

(See Track, Feet-Between-Feet, Knee-Bend, Compression, and Softened-Knees.)

Knee-Drape: Two Unleadable, Basic Spot-Coupledance Movements, Right or Left, Mirror-Image Opposites. Slightly similar to the Military-Team Right-Face! and Left-Face! commands. Suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among other dances.

The Right **Knee is Rolled Outwards** for the Right Knee-Drape, and visa-versa. The Right Knee-Drape begins with Softened-Knees Together. The Right Knee is protruded Forward then Rolled Outwards at least a Quarter-Turn Clockwise. At the same time also Rolling on the Right Foot Outer-Edge and Turning onto the Right Foot as Weight is applied. Also Into-the-Knees at the same time, Flexing through both ankles and the hips, with either a slight Body-Wave or Body-Ripple. The whole Torso ends up a Quarter- to a Half-Turn Clockwise as the Left Foot closes Together with the Right Foot.

(See Hip-Rocks, Broken-Sways, Hip-Lift, Side-Lift, Side-Rise, Body-Lift, Hula-Dance, Cuban-Hip, Cuban-Motion, Forward-Roll, Shimmy, Up-and-Over-the-Top, Wag, Waddle, KneeFlick, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Figure-Eight, and Hip-Waves.)

KneeFlick or **Fluffing** or **KneePop:** A Lady's Unleadable Action, either danced Singularly or while Coupledancing. Two *Quick* Beats long, and suitable for all **Tangos**, **PasoDobles**, and **Flamencos**, among other dances. **KneeFlick** is often Performed as the Lady begins to Step-Thru from Promenade Position.

The lady may prepare by first Flashing from Closed to Promenade Positions, with no Foot Movement. The Lady's Inside Knee is momentarily Flicked Up to toss her skirt Up as she Steps.

A Dramatic Accent having a characteristic Tango look, an embellishment for effect, the Lady purposely Fluffs her skirt Up, usually using her Inside Knee. The Lady Performs a High Knee-Up with Toe Pointed Down, then her Inside Foot Quickly returns to the Dancefloor.

Note: Her Man, in conjunction, may Perform an **AnkleTrip** a Beat later.

(See Knees, KneeLift, Knee-Bend, and Knee-Up Position.)

Knee-Knock: A crazy Singular Figure Executed while dancing the **Charleston**. Timing is *Slow Slow Slow Slow*. One Performs the **Knee-Knock** while Crouching and trading Hands on Knees, as follows:

1) With Knees Together, cross Right wrist over Left wrist
2) Spread Knees, uncrossing wrists and Grasping corresponding Knees
3) Bring Knees Together and cross Right wrist under Left wrist
4) Spread Knees, uncrossing wrists and Grasping corresponding Knees.

(See Charleston, Charleston-Kick, Side-Kick, SugarFoot, and Traveling-SugarFoot.)

Knee-Lead: Several Leadable Basic Coupledance Actions. The Man may do some Leading at times, with either his Left or his Right Knee.

In Slow-**Foxtrot** and Slow-**Waltz**, there are several Knee-Leads. One is where the Lady places her Left Knee barely into the backside of his Right Knee when Executing a **Chair** Figure. This is usually followed by his **Knee-Lead** to Slip her body Counter-Clockwise.

Other Man's **Knee-Leads** occur while Executing **Oversway**, **Throwaway** and **Hinge** Figures, among others.

In **International Tango**, with a Light, Quick Motion then releasing, in combination with the Man torquing his Upper-Body Clockwise and glancing Clockwise, the Man presses the inner side of his Left Knee to his Right, against the outside of her Right Knee, which causes her Head to Head-Flick. Amazingly, it works!

(See Salute, Chair, Head-Flick, Abrupt, Tick, Salute, and Head-Flick-Link.)

Kneelift: An Unleadable particular Coupledance Movement, after the Lady's second Forward Step for a SugarPush in **West-Coast-Swing**, in Butterfly Position. She Hops. Driven by her Left Ball, she Raises her Right Knee chest-high in a Hop, with her Right Toe pointed Down. This is a **Kneelift**.

Caution: Man can be hurt.

(See SugarPush-Lady's-Kneelift, and KneeFlick.)

Knee-Pop(1): Two Unleadable, General Coupledance Movements, Left or Right, Mirror-Image Opposite, suitable for most all **Country-Western, Swings** and **Discos**, in **Polka** and other dances. If one Count, Timing is *And Slow*; if two Counts, Timing is *Slow Slow*.

No change in one's Center-of-Balance. Beginning with Knee-Back, the Supporting-Leg **Knee-Pops** by its Knee being Flexed Forward then Rearward. The supporting Heel Lifts then Lowers. Both Knees may be Knee-Popped simultaneously, which is called a Knees-Pop or a Heels-Stomp.

(See Camel-Walk, and Popcorn.)

KneePop(2): See KneeFlick.

Knees: The following refer to Knees in Coupledancing:

See Camel-Walk, Deep-Into-Knees, Engagement-of-Knees, Flex, Heels-Stomp, Knee-Back, Knee-Bend, Knee-Cap-Room, KneeFlick, Knee-Lead, KneeLift, Knee-Pop, Knee-Up, Knee-Ups, Knees-Back, Knees-Pop, Popcorn, Softened-Knees, Stiffness, Straight-Kneed, Bent-Kneed, Straight-Legged, Knock-Kneed, and Bow-Legged.

Knees-Back or **Locked-Knees:** An Unleadable Coupledance Action, suitable for most all **Country-Western**, **Swings** and **Discos**, in **Polka** and other dances.

No change in one's Center-of-Balance. Begins in Standing Stance with Feet-Apart and with Weight on both Feet. Begins with both Knees Straight-Kneed, both of one's Knees are then Flexed Rearward.

(See Knees-Pop, Knee-Pop, Knee-Back, Heels-Stomp, Straight-Kneed, Softened-Knees, and Flex.)

Knees-Pop: An Unleadable, General Coupledance Movement, suitable for most all **Country-Western**, **Swings** and **Discos**, in **Polka** and other dances. If one Count, Timing is *And Slow*; if two Counts, Timing is *Slow Slow*.

Begins in Feet-Apart Position, with Weight on both Feet and with Knees-Back. Quickly Soften-Knees then Recover Knees-Back, without a change in one's Center-of-Balance.

Similar to **Heels-Stomp**.

Knee-Up Position or **Knee Position** or **Stag Position** or **Stork Position** or **Leg-Lift Position:** Two Unleadable Coupledance Positions, Right and Left, suitable for all **Tangos**, both **Rumbas** and both **Boleros**, and other dances. Knee-Up, Free-Foot against inner Knee, Toes Pointing Down. Free arm is straight Up.

(See Cross-Foot-Across-Knee, KneeFlick, and Sentado-Hinge Position.)

Knee-Ups: Two partially Leadable, two-Measure, Left and Right Coupledance Figures suitable for both **ChaChas** and both **Mambos**.

In Butterfly Position and with Leaning-Into-EachOther throughout. A Knee is brought Up Across the waist, then a Kick Sideward Aerially to a Straight-Knee, then In-Place on Ball (or Stomp if Mambo), all with the same Foot. Two more Steps In-Place, *Ball Flat*, if ChaCha. A Right Knee-Up Figure normally follows a Left Figure or visa-versa.

Timing for ChaCha is *Slow Slow*, *Quick Quick Slow*, while Timing for Mambo is *Quick Quick Slow*.

For ChaCha, the Man dances *kneeacross sidekick, ball Ball flat; KneeAcross SideKick, Ball ball Flat*. For Mambo, the Man dances *kneeacross sidekick holdstomp, KneeAcross SideKick HoldStomp*. Lady dances Mirror-Image Opposite.

(See Curls.)

Knock-Kneed or **Close-Legged** or **Jarrete** (*zhar-TAY*)**:** A General Coupledance Term. Very few people have perfectly **Straight-Legs**; nearly every dancer tends toward being either Slightly in the **Knock-Kneed** or **Bow-Legged** direction. Some are very **Knock-Kneed**; this can be an abnormal condition in which one or both Knees are Turned Toward the other, so much that they Knock upon Walking.

Opposite of **Bow-Legged**. (See Knees, Knee-Knock, and Straight-Legged.)

Knuckle-Block: A Basic Coupledance Action for Leading; one of the Man's means of Checking his Lady's Forward Motion and Initiating her Rearward or Turning Movements. A Man's Lead or Block can be Performed using the knuckles either on both of his Hands or on one of his Hands. His Lady **Palm-of-Hand-Follows** against this Block.

(See Heel-of-Hand-Block, Palm-of-Hand-Follow, Spring-Action, Block-and-Catch, Palm-to-Palm, and PattyCake.)

Kohanochka: A Russian Traditional **Folk** Coupledance; a Twostep.

Kolo: See Serb Folkdance.

Kolo-Bounce: The Kolo-Bounce is one of three variations in executing the Kolo Serb **Folkdance**, and consists of Shaking with tiny Jumps.
(See Serb Folkdance, and Kolo-Step.)

Kolo-Step: Two one-Measure **Folkdance** Figures, Right then Left, Mirror-Image opposite, almost always danced one after the other. Danced singularly or Coupledanced, on Same-Foot, while gripping a neighbor by one of the holds noted under Serb Folkdance. Timing is *Quick Quick Slow, Quick Quick Slow.* Kolo-Step is danced *hop DiagLeap crossbehind, Hop diagleap CrossBehind.*
(See Serb Folkdance, and Kolo-Bounce.)

Korobushka: A Russian Traditional **Folk** Coupledance in a Circle; a Schottische.

Krakowiak: A Traditional Polish **Folk** Coupledance.

Krotala: See Castanets.

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LaBamba (*lah-BAHM-bah*): (Spanish for *the chance.*) A Latin Rhythm **Folkdance** from Vera Cruz, Mexico. Music is a variation of the **Samba**. This is a Coupledance where Partners, acting as lovers, Throw a narrow sash on the Dancefloor, then manage to tie the sash into a knot with their dancing Feet. **LaBamba** is an excellent dance for Exhibition.

(See LaRaspa, and Jarana. Also see Jarabe, Quinceanera, Caballito-Blanco, Chiapanecas, Haupango, and Corrido. Also see Pagode, Bahia-Carioca, Maxixe, Street-Samba, BossaNova, and Lambada.)

Lace-Across (*lc acrs*): Two Leadable, Traveling-Coupledance Figures, Left or Right, Mirror-Image, Opposite Feet, suitable for the American and Texas-**Twosteps**, Medium-**Foxtrot**, and Medium-**Waltz**, Period Waltzes, and other dances. Three Steps in one Measure, Rhythm Timing is *Quick Quick Slow* for Twostep, *Slow Quick Quick* for Foxtrot, and *Slow Slow Slow* for Waltz.

Begins in Left-Open-Facing, or Open-Facing, or other intermediate Positions where Opposing-Hands are Joined. Beginning Hands remain Joined throughout. Partners Change-Sides Moving Diagonally Across-Line-of-Dance, the Lady Crossing under their Joined Hands In-Front of her Man. Ends in Left-Open or Open Position.

Both dance *Forward Close Forward* for Twostep and Foxtrot, and *Forward Forward Close* for Waltz.

(See Lady-Under, Man-Under, Change-Sides, and Change-Places.)

X **LaCobra** or **LeCobra:** An **Argentine Tango** Coupledance Pattern at least 4 Measures long. Starting with a Football-Kick, Man Slinks repeatedly Clockwise Outside Partner with Forward-Fanning Strides.

LaCueca (*lah-KOO-kah*): A Traditional Chilian **Folkdance**, played in 6/8 Time and danced in 3/4 Time. Originally, **LaCueca** was Singularly danced, or the Couple danced Apart with flirtatious kerchief waving. In later years, it has been enjoyed as a Ballroom Coupledance.

(See Marinera, Sanjuanito, Bailecito, and Zamacueca.)

Lady or **Woman** (*W*): Referring to the Coupledance Partner that Follows her Man's Lead; a woman of nobility, Grace and charm.

Lady-Out: See Trigger.

Lady's-Head-Closed: An Unleadable Basic Coupledance Position or Term. At times a bit too pompus for Social Dancing, Lady's-Head-Closed is one main portion of that famous Coupledance Stance suitable for **International, Modern and Smooth**, Traveling-Coupledancing. Here, the Lady can hardly go wrong by keeping her Head-Closed, even for her entire Coupledance. That look, that certain look! Ladies! Nose Left, even more Left and Raised. This is your Lady's-Head-Closed Posture, with chin and eyes Up. Breathe in and note the result; your Upper-Body lifts and Positions away from your Partner's chest, your Knees have Softened Slightly. In fact, both yours and your Leader's Knees Slightly enmesh Together, allowing at least one Head-Space Apart. Now retain this Stance throughout your dance. Your Head-Space and Shoulders-Parallel should now remain while retaining your Patch, all during your dance.

(See Head-Position, Ideal-Dance-Position, Head-Closed, Head-Open, Head, Open-Her-Head, Closed Position #1, and Closed Position #1 International Tango.)

Lady's-Head-Open: See Open Her-Head.

Lady's-Inside-Turn-Pattern #1: Inside-Turning Lady while dancing **NewYork-Hustle** Basic-Step #1. A Leadable, Six-Count, Spot-Coupledance Pattern, 1 1/2-Measures long if in 4/4 Time. Rhythm Timing for both Partners is *Slow Slow Tap Slow, Quick And Slow.*

Pattern begins and ends in Left-Open Position. Man dances a Slot parallel and to the side of his Lady's Slot. Partners Step Forward and Swivel a Half-Turn into **Open** Position, where they both **BackTap** with Outside-Feet. Next, both Partners Step Forward, in direction opposite from Start. **Man Inside-Turns Lady** upon her last four Steps, as he dances the last of his **Man's-Mirror-Step**. Man Leads Lady by her Right Hand throughout, or may Change-Hands twice prior to Turning Lady. Lady Half-Turns herself upon her second Step.

Man dances *forward ForSwivel1/2CCW* to Side-by-Side *backtap strideforswivel1/2CW* Turn Lady, *Backward together ForRecover.*

Lady dances *Forward forswivel1/2CW BackTap StrideForSwivel1/2CCW, crossbehindturn1/4CCW CrossInFrontSwivel1/2CCW forturn1/4CCW.*

(See NewYork-Hustle, NewYork-Hustle Basic-Step #1, Lady's-Inside-Turn-Pattern #2, SugarPush-Lady's-Hustle, Couple-Hustle Basic-Step, Latin-Hustle Basic-Step, and Same-Foot-Hustle Basic-Step.)

Lady's-Inside-Turn-Pattern #2: Inside-Turning Lady while dancing **NewYork-Hustle** Basic-Step #2. A Leadable, Six-Count, Spot-Coupledance Pattern, 1 1/2-Measures long if in 4/4 Time. Man's (One-Step) Rhythm Timing is *slow Slow slow Slow, slow Slow*, while Lady's Rhythm Timing is *Slow slow Tap Slow, quick And slow.*

Pattern begins and ends in Left-Open Position. Man dances a Slot parallel and to the side of his Lady's Slot. **Man Inside-Turns Lady** upon her last four Steps, as he dances the last three Steps of his **Man's-One-Step**. Man Leads Lady by her Right Hand throughout. Lady Half-Turns herself upon her second Step. **Cross-Stretch** results twice during Pattern.

Man dances *backturn1/4CCW CrossInFront* Cross-Stretch *crossbehind Sideward* Turn Lady, *crossinfront* Cross-Stretch *Recover.*

Lady dances *Forward forswivel1/2CW* Cross-Stretch *BackTap StrideForSwivel1/2CCW, crossbehindturn1/4CCW* Cross-Stretch *CrossInFrontSwivel1/2CCW forturn1/4CCW.*

(See NewYork-Hustle, NewYork-Hustle Basic-Step #2, Lady's-Inside-Turn-Pattern #1, SugarPush-Lady's-Hustle, Couple-Hustle Basic-Step, Latin-Hustle Basic-Step, and Same-Foot-Hustle Basic-Step.)

Lady's-Inside-Underarm-Single-Turn, Left-Hand-Lead: See Underarm-Single-Turns.

Lady's-Inside-Underarm-Single-Turn, Right-Hand-Lead: See Underarm-Single-Turns.

Lady's-Left-Turn-with-Her-Left: A Leadable, Basic Coupledance Movement, suitable for most dances. From Facing Position, Turning Lady Counter-Clockwise, to her Left.

Leading the Lady by the Man Grasping the **Lady's Left Hand** by either his Left or Right Hand.

Similar to **California-Twirl**. (See Underarm-Single-Turns; Inside-Turn, Lady's; Inside-Turn; Lady's-Left-Underarm-Turn; Inside-Waltz-Turn; Outside-Turn; Inside-Spin, Lady's; Inside-Spin; and Left-Alemana.)

Lady's-Left-Underarm-Turn or **Lady's-Underarm-Turn** or **Underarm-Turn** or **Arch-Turn** or **Arc-Turn** or **Loop-Turn** or **Inside-Turn** or **Reverse-Turn** or **Wipe-Her-Nose-Turn** or **Woman's-Left-Turn:** A Leadable, 1 1/2-Measure, eight Steps, Six-Count-Triple-Timing, Coupledance Pattern, suitable for Eastern **Swing** and Jive. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Quick And Slow.*

This Backward **Arch-Turn** Begins in Left-Open-Facing Position and ends in Butterfly Position. Partners Change-Places Right-to-Left, while the Lady **Inside-Turn**s under a Single-Arch.

Man Quarter-Turns Clockwise, Leading his Lady Underarm with his Left Hand to her Right Hand, he then Quarter-Turns Clockwise.

Man dances *rockapart CrossInFrontTurnCW sideward DiagBackward recover, Ball flat Flat.*

Lady, Rotating a Half-Turn, Steps Underarm Counter-Clockwise then Triples In-Place.

Lady dances *RockApart recover CrossInFrontSwivel1/4CCW sideturn1/4CCW InPlace, ball Flat flat.*

Options: There may not be Couple-Rotation, or there may be Couple-Rotation either Clockwise or Counter-Clockwise, enough to Change-Sides, predominate is Clockwise. Also, Figure may begin with Shake-Hands, and Man may then Change-hands as Lady Faces him.

(See Underarm-Single-Turns; Lady's-Right-Underarm-Turn; Box-the-Gnat; Curlique; Inside-Turn, Lady's; and Inside-Turn.)

Lady's-Left-Underarm-Turn: See Inside-Turn.

Lady's-Outside-Underarm-Single-Turn, Left-Hand-Lead: See Underarm-Single-Turns.

Lady's-Outside-Underarm-Single-Turn, Right-Hand-Lead: See Underarm-Single-Turns.

Lady's-Right-Underarm-Turn or **Lady's-Underarm-Turn** or **Underarm-Turn** or **Arch-Turn** or **Arc-Turn:** A Leadable 1 1/2-Measure, eight Steps, Six-Count-Triple-Timing, Coupledance Pattern suitable for Eastern **Swing** and Jive. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins in Left-Open-Facing Position and ends in Butterfly Position. Partners Change-Places Right-to-Left, while the Lady **Outside-Turn**s under a Single-Arch.

Man Quarter-Turns Clockwise, Leading his Lady Underarm, then he Quarter-Turns Clockwise.

Man dances *rockapart CrossInFrontTurnCW sideward DiagBackward recover, Ball flat Flat.*

Lady, Rotating 1 1/2 Full-Turns Clockwise, Steps Underarm Clockwise then Triples In-Place.

Lady dances *BackSwivel1/2CW crossinfrontswivel1/2CW ForTurn1/4CW sideturn1/4CW Close, ball Flat flat.*

Options: There may not be Couple-Rotation, or there may be Couple-Rotation either Clockwise or Counter-Clockwise, enough to Change-Sides, predominate is Clockwise.

(See Tuck-In-Turn, Underarm-Single-Turns, Left-Star-Thru, Lady's-Left-Underarm-Turn, She-Go-He-Go, Simple-Underarm-Turn, and Outside-Turn.)

Lady's-Right-Underarm-Turn: See Outside-Turn, Lady's.

Lady's-Ronde-Anchor: An Unleadable, alternate **Coupledance** Movement suitable in place of the last three Steps, *quick Quick slow,* of both Six-Count and Eight-Count **West-Coast-Swing** Figures.

Instead of *backball Ball flathold* for the Lady's **Anchor-Step**, which is the Basic **Break-Ending** for any of her **SugarPush**, **PullThru** and **Whip** Figures, she may Ronde.

She **Rearward-Rondes** her Left leg, either as a Flare-Ronde or as a Fan-Ronde, taking the full Timing, Ending Locked Behind her Right Supporting-Foot.

(See Man's-Ronde-Anchor, and Ronde-Whip.)

Lady-Under: Two Leadable, Basic Coupledance Movements, Mirror-Image, Left or Right.
Man's and Lady's Arching Hands remain Joined while Lady takes three Steps Under. Lady begins with either Foot but with Opposing Footwork.
(See Man-Under, Lace-Across, Change-Sides, and Change-Places.)

Laendler: See Landler.

Lag: A General Coupledance Action; to purposely retard and Step Behind-the-Beat.
(See Lagged-Timing.)

Lag: A General Coupledance Term for a mistake; for falling behind a full Beat, by failing to keep up with the music Cadence.

Lagged-Timing or **Tardy-Timing** or **Behind-the-Beat** or **Back-of-the-Beat** or **Lay-Back** or **Lagging-the-Beat:** A Leadable, General Coupledance Action of Stepping between Beats. International Coupledancing has Lagged-Timing, at the 'Back-of-the-Beat'. Striding-Out for Modern Smooth, the controlled Gliding and Floating are integral with Timing in the Lay-Back of Slow-Foxtrot, the Slow-Motion Coupledancing. The Step is Quickened after leisurely Lagging-the-Beat played; versatility is the key to Switching from Fast to Slow modes and back. Fast modes call for Quick, short Steps; Slow modes call for lengthy Strides that Skim the Dancefloor. Don't just Twostep your Rumba, and don't just Foxtrot your Bolero! Stretch your *Slow* till it hurts.
(See Timing, Four/Four-Time, Three/Four-Time, Two/Four-Time, Tempo, Time-Signature, Rhythm-Stations, Two-Beat Timing, One-Beat Timing, DownBeat, Slow-Motion, Syncopate, Rhythm, Rhythm-Pattern, Body-Rhythm, Beat, Cadence, Count, Counts, Speed-It-Up, and Slow-Down.)

Lagging-the-Beat: See Lagged-Timing.

L.A.-Hustle: See Street-Hustle.

Lambada: The very sultry, suggestive and sexy **Lambada** is a novelty Fad Coupledance that hit the United States in the early 1990s. Earlier in the late 1980s, Europeans viewing the **Lambada** on their TVs caused great excitement there. Its original versions came from the northeast coast of Brazil, or (some say) from Bolivia.
The **Lambada** has a kind of lighthearted **Samba** Beat, that is also related to the **Rumba**.
(See Pagode, Bahia-Carioca, LaBamba, and BossaNova. Also see Bomba, Chicken-Dance, Dirty-Dancing, Macarena, Punta y Soka, Quebradita, Teen-Dancing, and Urban-Dance; which were all novelty Fads in vogue in the 1980-90s.)

Lambda-Nu: An American novelty Fad Coupledance.

Lambeth-Walk: From the London Limehouse district, the **Lambeth-Walk** was a British 1930s novelty Fad One-Step, Traveling-Coupledance. It was introduced and popular in the U.S. about 1937. The dance had its accompanying song, named "Doing the Lambeth-Walk."
The **Lambeth-Walk** was a pretentious display of Walking with stately pomp and insolent affectation; one would see Couples Strutting Arm-in-Arm and then with arms changing.
(See Bumps-A-Daisy. Also see the Big-Apple, Carioca, and Conga-Line; which were all novelty Fads in vogue in the 1930s.)

Lame-Duck or **Castle-Lame-Duck:** A novelty Fad Coupledance popular about 1914, certainly in Utah and probably throughout the United States.

Some say more than a hundred new Coupledances were invented between 1912 and 1914. **Vernon and Irene Castle** invented many of these, and one was this **Lame-Duck**.

(See the Castle-Walk, Valse-Classique, Castle-Tango, Last-Waltz, Castle-Combination, and the Maxixe; all written by the Castles. Also see the Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all novelty Fad dances in vogue in the 1910s.)

LaMeringue: See Merengue.

Lancers: See Lanciers.

Lanciers or **Lancers:** A novelty Fad Coupledance popular in Texas in the 1870s. Originally, the **Lanciers** had been a Quadrille Set-Dance, invented by a Paris Dancing-Master about 1836. Then it was fashionable in English polite society for a number of years.

(See the Grizzly-Bear, Money-Musk, and Washington-Post-Twostep; which were all novelty Fads in vogue in the 1800s.)

Land: An Unleadable, General Coupledance Term, Action, or Movement, for the act of descending then setting Down onto the Dancefloor, Mat, or ground, **firmly and possibly Forcefully**, after a Leap or flight En-L'Air. Suitable in describing certain **Aerials**, **CheerLeading**, **Ballet**, **Exhibition**, **Cabaret**, and **MTV-Style** Dancing, among other subjects.

Similar to the Softer **Alight**, and **Touchdown**. (See Splits, Dramatic-Landing, CartWheel, and Hitting-the-Mat.)

Landler or **Laendler** or **Schupplattler** or **Shoe-Clapping-Dance:** A centuries-old Turning dance, beginning in the early Nineteenth Century. The **Landler** was a Traditional **Folkdance** popular with Styrian (German) peasants, and is believed to have originated either in Bohemia or in Vienna. It had a lusty Waltz flavor. Some say it was danced Closed-Couple, while others say it belonged in the **Country-Dance** group.

The **Landler** was a forerunner of the **Waltz**. Lively but Graceful in 3/4 or 3/8 Time, the German Landler evolved from 3/4 to 4/4 Time. Instead of a Waltz Step, a Flat-Footed Walking Step was used. But it was also Slow Waltzed by the Tyrolese.

Similar to the **Volta**. (See Schupattle.)

LaNegra (*lah-NAY-grah*): (Spanish for *dark woman.*) A Latin-American **Folk** Coupledance of the Genre of **Jarabes**, where Partners **dance Apart** in flirtatious, light, and playful courtship, with a kissing pantomime.

Similar to **LaRaspa**. (See Flirtation-Dances-of-Latin-America. Also see Jarabe-with-Kiss, Sharp-Step, Doubles, Crusado, Step-HeelBrush, Remate, and Borracho.)

L'Anglaise: A novelty Fad **Court-Dance** that became Traditional in the late 1600s or early 1700s. The Lady would dance discretely with two gentlemen.

LaPasse: A partially Leadable, complex and Dramatic **PasoDoble** Coupledance Pattern, with the Lady Stepping and Traveling four Measures, (eight Bars.) Man Holds In-Place, Leading his Lady, as she Crosses Back-and-Forth In-Front of him. The Lady Steps on every music Beat.

Begins and Ends Facing Closed in PasoDoble-Hold, with Couple having Rotated 180 degrees. Steps 2 and 3 both Travel in Promenade; Steps 4 and 5 are Facing Closed; Step 6 is in Banjo. Counts 7 through 14, Man Leads as Lady Travels Back-and-Forth Across Man in Promenade then in Reverse-Promenade Positions.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*, etc., for 16 Steps total for the Lady.

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBM *diagbackspiral3/8CW*4 to Closed, *Backward backturn1/8CW* in CBMP Banjo *ForTurn1/8CW Hold*8, *Hold forward hold** *close*12, *Forward*** *Hold Hold**** *Close* on Balls in Closed.

Lady dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBMP *Forward*4 to Closed, *forward ForTurn1/8CW* in CBMP Banjo *diagbackturn1/8CW SideTurn1/8CW*8, *forcross* in CBMP Promenade *SideTurn1/8CCW* on Ball *recoverturn1/8CCW* into Reverse-Promenade *ForCross*12 in CBMP, *diagbackturn1/8CW RecoverTurn1/8CW forward* Toward Man *CloseTurn1/8CCW* on Balls in Closed.

Similar to the **Huit**. (See Caping-Action, Fregolina, Farol, Chasse-Cape, and The Twists.)

Notes: 1) Lady retains Tension in her arms to accept Man's Lead.
2) * Man Leads Lady on 2 with a Slight Body Turn CCW, Passing her to Left side.
3) ** Man Leads Lady on 5 with a Slight Body Turn CW, Passing her to Right side.
4) *** Lead Lady to Left and Toward Man.
5) First five Steps are the same as for the **Sixteen**.
6) May be preceded with **Sur-Place**, or **Basic-Movement**.
7) May be followed with **Coup-de-Pique**.

LaPuerta or **Tango-Fan:** A Leadable, one-Measure Coupledance Figure, suitable for the American and International **Tangos**. Rhythm with 2/4 Timing is *Slow Quick Quick*.

Begins in Reverse-Semi-Closed or Left-Open-Facing Position; both Partners *StepThru* in CBMP with Inside-Feet, *Swivel* 1/2 Toward each other, then both *FlickStepThru* with new Inside-Feet, Ending in Promenade Step-Thru Position. Option is *FootballKick* instead of *Flick*.

(See Outside-Swivel-and-Tap.)

LaPunta: (Spanish; the Spot or Dot.) See Punta y Soka.

LaQuebradita: See Quebradita.

LaRaspa (*lah-rrahs-PAH*) or **Mexican-Hat-Dance: LaRaspa**, (Spanish for *the ruboff*,) is a Traditional Mexican **Folk** Coupledance of the **Jarabe** Genre. **LaRaspa** is from Vera Cruz and has its own special music. The Mexico City National Dance, **LaRaspa** depicts flirtation and conquest. It has a peculiar Hopping Step of its own, characterized by Blekings and Runs. **LaRaspa** is well known in the U.S. by its other name, the **Mexican-Hat-Dance**, and is an excellent fun dance for Exhibition.

(See Jarana, and LaBamba. Also see Spanish Dance, Quinceanera, Caballito-Blanco, Chiapanecas, Haupango, and Corrido.)

Large-Squads CheerLeading: Unleadable Choreographed Performance of Routines, designed for Competing and entertaining audiences.

A full **Team**, **Large-Squads CheerLeading**, whether **Co-Ed-Squad** or **All-Girl-Squad**, all have 25 **Spots** on each **Team**, and each has six **Flyers**.

Similar to **Small-Squads CheerLeading**. See **CheerLeading** for complete description.

Lariat (*lrt*) or **Lasso:** Two Leadable, two-Measure Coupledance Patterns, where the Lady Circles the Man either Clockwise, or rarely, Counter-Clockwise. Suitable for the American, Country-Western and Period **Waltzes**; and for both **ChaChas**, both **Mambos**, both **Rumbas** and both **Boleros**. Timing varies, depending upon whether Coupledanced to Waltz or Latin Timing, and whether danced on the One-Beat or the Two-Beat.

The Clockwise-Lariat begins and ends in Left-Open-Facing Position. Lady full-Circles Man while he Steps In-Place with no Turn. Hands remain Joined throughout, either Lead-Hands for Clockwise or Trailing-Hands for Counter-Clockwise.

For the Clockwise Lariat, Lady Steps *CrossInFront forward ForTurnCW* (or *Triple*), *forturnCW ForSwivelCW sideward* (or *triple*). Man Steps a Left Cucaracha, then a Right Cucaracha or a Rearward Check.

All is usually Mirror-Image Opposite for the Counter-Clockwise Lariat.

(See RopeSpin, Tether, Separation-with-Caping-Walk, and Back-of-Hand-Lead.)

LaSentada: See Drop-Hinge.

LaSentada Position: See Sentado-Hinge Position.

LaSoka: See Punta y Soka.

Las Sevillanas: See Sevillana.

Lasso: See Lariat.

Lassu (*LAH-shoo*)**:** A Traditional Hungarian **Folk** Coupledance Pattern; a Slow and sad Cadence and Movement that later builds to a rapid Cadence.

(See Csardas, Slow-Motion, and Friska.)

Last-Waltz or **Castle-Last-Waltz:** An American novelty Fad Coupledance in vogue from about 1912 to about 1918. Some say more than a hundred new Coupledances were invented between 1912 and 1914. **Vernon and Irene Castle** invented many of these, and one was this **Last-Waltz**.

(See the Castle-Walk, Lame-Duck, Valse-Classique, Castle-Tango, Castle-Combination, and the Maxixe; all written by the Castles. Also see the Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all novelty Fad dances in vogue in the 1910s.)

LaSuiza: An Unleadable, Traveling-Coupledance Figure, suitable for both **ChaChas**. Normally danced in Open or Left-Open Position with both on Same-Foot. May be danced Facing on Opposing Feet. Basic Pattern has Eight-Count-Timing, *QuickAnd QuickAnd QuickAnd Quick*, one Measure.

With both on Same-Foot, both dance *sidewardhop CrossInFrontHop sideward Close sidewardhold.*

This is usually repeated Mirror-Image Opposite and in Opposite direction, *SidewardHop crossinfronthop Sideward close SidewardHold.*

Lateral-Movement: A General Coupledance Term for Sideways Bodily Action or Movement, Left or Right.

(See Directional-Movement, Progressive-Movement, Regressive-Movement, and Diagonal-Movement. Also see Side, Sideward, SideWalks, Side-Step, Side-Left, Side-Right, Across, and Away.)

Latin: A Genre of music and Rhythms, originating mainly from the Central and South American countries.

(See Rumba, Rumba-Gitana, Rumba-Flamenca, Rumba-Guaguanco, Cuban-Rumba, BossaNova, Bolero, Danzon, Beguine, Mambo, Son, Charanga, Pachanga, Salsa-Casino-Rueda, Cha-Son, Sohn-Guajira, Picado, Guaracha, ChaCha, Son-Montuno, Samba, Samba-in-Rio, Samba-in-Bahia, Samba-Reggae, Passo-Marcado, Batucado, Carioca, Samba-Carioca, Bahia-Carioca, Pagode, Maxixe, La Bamba, Lambada, Merengue, Salsa-Merengue, Cumbia, Soca, Calypso, Conga, Bomba, and Plena.)

Latin-Bull: See Tamara.

Latin-Bull Position: See Tamara Position.

Latin-Cross-Forward: Two Leadable, Basic Coupledance three-Step Figures, Mirror-Image Left or Right, danced mostly in both **ChaChas**, both **Sambas** and in the **Cumbia**, but suitable for both Rumbas, both Boleros, and both Mambos, among other dances. No Turning.

Danced *Forward LockBehind Forward*, as is Forward-Lock-Forward, but more refined: The Lead-Foot is danced Flat, while the Trailing-Foot is danced on its Ball, followed by a Flat last Step. See **Latin-Cross Position** for more details. Weight is more Forward than with a simple Lock. There is a prominent Shoulder-Lead and Side-Stretch in the same direction as the Lead-Foot, with one's Head facing Line-of-Dance. The Trailing-Foot may Touch the Heel again to Brush, prior to the next Movement or Figure.

(See Latin-Cross-Rearward, Traveling-Latin-Crosses, and Charleston-Crosses.)

Latin-Cross Position: Two Unleadable, Basic Coupledance Stances, Left or Right, Mirror-Image Opposite. Whether Moving Forward or Rearward, "**Latin-Crosses**" are "**Locks**" that Float or are Positioned more Down Into-the-Knees. The Front Foot is Flat, while the Trailing-Foot is on its Ball. The Trailing-Foot Toe almost Touches the Front Foot Outside, near its Heel; the Lead-Foot side is Stretched. Differs from **#5 of Five Basic Foot Positions** in that legs are more Crossed with Knees much more Flexed and pointed Outward. Movement can be placing either Foot to Latin-Cross Position.

Similar to the Classic Ballet **Demi-Pointe Position, except Weight is Forward**. (See Latin-Cross-Forward, Latin-Cross-Rearward, Traveling-Latin-Crosses, TripleCha-Forward-and-Backward, Charleston-Crosses, and Fifth-Position-Break.)

Latin-Cross-Rearward: Two partially Leadable, Basic Coupledance three-Step Figures, Mirror-Image Left or Right, danced mostly in both **ChaChas**, both **Sambas** and in the **Cumbia**, but suitable for both Rumbas, both Boleros, and both Mambos, among other dances. No Turning.

Danced *Backward Frontlock Backward*, as is Backward-Lock-Backward, but is more refined: Latin-Cross-Rearward is danced *Ball Flat Ball*. See **Latin-Cross Position** for more details. One's Head faces Line-of-Dance. Weight is more Forward than with a simple Lock. There is a prominent Shoulder-Lead and Side-Stretch, on Left if Backward Right or visa-versa.

(See Latin-Cross-Forward, Traveling-BackLocks, Traveling-Latin-Crosses, and Charleston-Crosses.)

Latin-Dancing: See Latin-International-Dancing, and Latin-Social-Dancing.

Latin-Hip-Motion: See Cuban-Motion.

Latin-Hustle: A Leadable, Six-Count **Disco** Spot-Coupledance, popular in the U.S. in the 1970s. The heavy, pounding Beat music has a Latin flavor. Tempo ranges from 27 to 36 MPM in 4/4 Time, and is played at 108 to 144 BPM.

Danced on Opposing-Feet, (Feet Mirror-Image Opposite.) Rhythm Timing is *Slow Slow Quick And Slow, Slow Slow*, or *Tap 2 3& 4, 5 6*, with this Footwork kept throughout their dance. Partners *Tap* Sideward or DiagForward on the One-Beat with Opposing Toes. See **Latin-Hustle Basic-Step** and **Latin-Hustle Basic-Walk-In** for more details.

If Skilled, the Man may often Transition and intermix his Footwork between this dance and that of the **Same-Foot-Hustle**. This is handy for special Patterns such as Skaters'-Sways.

Similar to the **Couple-Hustle**. (See Hustle, Hustles-of-Tap-Genre, and Disco-Era.)

Latin-Hustle Basic-Step: A Leadable, Six-Count, Spot-Coupledance Pattern, unique to the **Latin-Hustle**, 1 1/2-Measures long if in 4/4 Time, (music could also be in 2/4 Time.)

Tap 2 3& 4, 5 6 Rhythm Timing for both Partners for the **Latin-Hustle**, is *tap slow Quick and Slow, slow Slow* for the Man; and, *Tap Slow quick And slow, Slow slow* for the Lady.

Coupledanced with repetition, mostly in Loose-Closed Position. Pattern **does not Travel**. **Basic-Step** may be danced with no Turn or may be Couple-Rotated in either direction.

Partners *Tap* Sideward Bent-Kneed on the One-Beat with Opposing Toes. Next, they both Close their *Tap*ped Foot against their Supporting-Foot and Change-Weight on count 2. For count 3&, they both Slightly Rock-Apart and Together, Ball-Flat for a **Back-Step**. They each Mark-Time Stepping In-Place for counts 4, 5 & 6.

Man Steps *sidetap close *Backward inplace InPlace, inplace InPlace.*

Lady Steps *SideTap Close *backward InPlace inplace, InPlace inplace.*

**Backward* = On Ball with only half one's Weight applied.

Similar to the **Latin-Hustle Basic-Walk-In**, the **Same-Foot-Hustle Basic-Step**, and the **Couple-Hustle Basic-Step**. (See Latin-Hustle, Hustles-of-Tap-Genre, and NewYork-Hustle Basic-Step.)

Latin-Hustle Basic-Walk-In: A Leadable, Six-Count, Spot-Coupledance Pattern, unique to the **Latin-Hustle**, 1 1/2-Measures long if in 4/4 Time, (music could also be in 2/4 Time.)

Tap 2 3& 4, 5 6 Rhythm Timing for both Partners for the **Latin-Hustle**, is *tap slow Quick and Slow, slow Slow* for the Man; and, *Tap Slow quick And slow, Slow slow* for the Lady.

Coupledanced with repetition, mostly in Butterfly Position. Pattern **does not Travel** but **Accordions**. **Basic-Walk-In** may be danced with no Turn or may be Couple-Rotated in either direction.

Partners *Tap* DiagForward on the One-Beat with Opposing Toes. Toes Slightly Pass with Man's Toe Outside. Upon their *Tap*, Man Spreads Lady's Hands Apart, at Chest-Level with Man's Thumbs Up, as Lady often Touches Inside of Man's Left Foot with her Right Toe.

Their first Backward Step is a reaching Step with a Long-Stride for both, while all Forward Steps are short. The third Step **Backward* and Recover is a **Back-Step**.

Man Steps *fortap stridewaybackward *Backward inplace TinyForward, tinyforward TinyForward.*

Lady Steps *ForTap StrideWayBackward *backward InPlace tinyforward, TinyForward tinyforward.*

**Backward* = On Ball with only half one's Weight applied.

Identical to the **Same-Foot-Hustle Basic-Step** except this is danced with Feet Mirror-Image Opposite. Almost identical to the **Couple-Hustle Basic-Step** except this *Tap* is on the first Beat instead of on the last. (See Latin-Hustle, Hustles-of-Tap-Genre, and NewYork-Hustle Basic-Step.)

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Latin-International-Dancing or **Latin-Dancing:** An Amalgamation of Styles of Coupledancing. These include International Rumba, International Bolero, International Mambo, International ChaCha, International Samba, and Jive.

Latino-Dancers: Those whose dancing encompasses mainly the different Salsas, some of which are called Picado, Suave and Salsa Valiente. Sometimes Argentine Tango is included. They Coupledance mainly in cabarets, taverns and studios, to live or `canned' music. Latino-Dancers dance for the most part for sociability and Skill.

Latin-Rhythm: Latin Coupledances: (1) **Rumba**; including Bolero and Slow Twostep; (2) **Mambo**; including ChaCha, Salsa and DiscoCha; (3) **Samba**; including Merengue and Cumbia; (4) **PasoDoble**; including Flamenco.

(The various Tangos are arbitrarily listed under Modern Smooth. Also see Rhythm Coupledances.)

Latins-and-Rhythm Genre or **Rhythm Genre:** Looking under **Amalgamation-of-Dances**, the following **Latin and Rhythm Dances** are listed:

Latins-and-Rhythm Genre
- Rumba Family
  - Rumba Group
    - Rumba-Gitana
    - Rumba-Flamenca
    - Rumba-Guaguanco
    - Yambu
    - BossaNova *(See also Samba Family)*
      - Salsa-Suave
    - International Rumba or Cuban-Rumba
      - NightClub-Rumba
    - American Box-Rhumba
      - Arthur Murray Rumba
      - Fred Astaire Rumba
  - Bolero Group
    - Danzon
    - Beguine
    - ContraDanza-French
    - ContraDanza-Spanish
    - International Bolero
    - American Bolero
  - Slow-Twostep Group
    - Slow-Twostep
    - Nightclub-Twostep
    - DiscoSwing
      - American Hustle
- Salsa/Mambo Family
  - Mambo Group
    - Son (original) or Sohn
      - Charanga
      - Pachanga
      - Salsa-Casino-Rueda
      - International Mambo
      - American Mambo
      - Cha-Son
      - Sohn-Guajira
      - Picado
      - Salsa-Suave
      - Yoboso
      - Guaracha
  - ChaCha Group
    - Son (original) or Sohn
      - Son-Montuno
      - Sohn-Guajira
      - Triple-Mambo or Cha-Son
      - Guaracha
      - International ChaCha
      - American ChaCha
        - DiscoCha
        - Cowboy-ChaCha

(Continued)

Latins-and-Rhythm Genre: *(Continued)*

- Samba Family
  - Samba Group
    - Salon-Samba
    - Samba-in-Rio
    - Samba-in-Bahia
    - Samba-Reggae or Street-Samba
    - Passo-Marcado
      - Marcha
      - Batucado
    - Baion
    - BossaNova or Jazz-Samba *(See also Rumba Group)*
    - Carioca
      - Samba-Carioca
      - Bahia-Carioca
    - Pagode
    - Maxixe
    - LaBamba
    - Lambada
    - International Samba
    - American Samba
    - American Polka
      - DiscoSwing
    - Conga-Line
  - Merengue Group
    - Salsa-Merengue
    - Cumbia
    - Soca
    - Calypso
    - Conga
    - Bomba
    - Plena
    - American Merengue

- Flamenco Family
  - Flamenco Group *(See also Folkdance Genre)*
    - Milonga
    - Coplas
  - PasoDoble Group
    - International PasoDoble
    - Spanish PasoDoble
      - Marcha
    - Salsa-Valiente

Latin-Showdance-Competition: A Coupledance Term for Cabaret-Style Dancing; different Couples Competing in turn.

Latin-Social-Dancing or **Latin-Dancing:** An Amalgamation of Styles of Coupledancing. These include American Rumba, American Bolero, American Mambo, American ChaCha, Argentine Tango, American and Continental Tangos, the Salsas, American Samba, Merengue, Cumbia, and many other less known Latin dances.

Latin-Walks: See Cuban-Walk.

LaVarsouvienne: See Varsouvienne.

LaVarsouvienne Position: See Varsouvienne Position.

LaVolta: See Volta.

Lay-Back: See Lagged-Timing.

Lay-Back Swing or **Slow-Swing** or **Bluesy-Swing:** A Coupledance Term for **Relaxed-Coupledancing Swing**, that is danced Low with **Lagged-Timing** and with **Long-Strides**. Most often, **West-Coast-Swing** is this kind of **Lay-Back Swing**.

Lazy: A General Coupledance Term for Slow and/or sluggish Movement. Not Quick, Lightly, energetic nor very Active.
(See Heavy, Stroll, Meander, Lagged-Timing, and Ramble.)

Lazy-Samba-Turns: A Leadable Counter-Clockwise, Quarter-Turning Coupledance Pattern, suitable for the American **Samba** and for **Cumbia**. Danced in Loose-Closed Position, Rhythm with 2/4 Timing is *Slow And Slow, Slow And Slow.*
Man dances *forturn1/4CCW Sideward closerise, BackTurn1/4CCW sideward CloseRise,* Floating *Down Lilt Down Lilt, Down Lilt Down Lilt.* His Lady Follows.
(See Samba-Box, Lagged-Timing, and Lazy.)

Lead (*ld*): A General, Traditional Coupledance Term, used in **Folkdance**, **Country-Dance**, and **Square Dance**.
To take one's Partner and Move (usually Inside) the **Set**. For instance, to **Lead out** to the Right, one Couple will Move out to Face the Couple on their immediate Right.
Also, **Lead Out to the Right** is a Western Square Dance Call, (see Square Dancing.) (See Cast.)

Lead: See Leading.

Leadable: A Basic Coupledance Term; referring to (1) Followable by Skilled Lady unacquainted with the Man's Movement, Figure, or particular dance; or, (2) A Lady whose nature will acquiesce to being Led.
(See Unleadable.)

Lead-and-Follow or **Lead-Follow:** A Basic Coupledance Term describing the General Action of both Partners.
(See Leading, Following, Connection, Communication, Attuned, Synchronization, and Frame.)

Lead-Couple(s): See Active-Couple(s).

Leader: A Basic Coupledance Term; the Man-Partner.

Lead-Follow: See Lead-and-Follow.

Lead-Foot or Lead-Hand: A Basic Coupledance Term; in General Coupledancing, the Foot or Hand Toward Line-of-Dance, normally the Man's Left and Lady's Right.
(See Trailing-Foot or Hand.)

Lead-In: See Preparation.

Leading or **Lead:** A Basic Coupledance Action; to Guide or Escort one's Partner; an Action traditionally delegated to the Man. **Leading** is physically Connected or visual communication of the Man's intended Action through his Bodily Movement. His Guidance for his desired Direction or Rotation is usually initiated by his Body, Hands, fingers and/or arms.

Coupledancing's tenet number one is, "The Man is the Leader, but the Lady **completes** and **enhances**." As an indication of direction, the Man Invites and Directs his Partner in Following his Figure, Pattern or Routine. "The pants Lead the dance," since in Closed Position Travel-Dances, the **Lady dances mostly Backwards**. Communicating, the Man's Lead should be clear and firm, rather than aggressive by a rough Push or Pull.

In rare instances, it is the Lady that Leads. When in Closed Position, it is that Partner **dancing Forward** that must Lead.
(See Following, and Pitch-Point.)

Leading-Couple(s): See Active-Couple(s).

Lead-then-Tunnel-then-Wolf: See Wrap-then-Tunnel-then-Wolf.

Lean or **Penche** or **Penchee** (*pahn-SHAY*): Various probably Unleadable, General, Coupledance Actions, **Out-of-Balance**. Usually to **Tilt** on one leg with one's other leg Raised, possibly Performed by one Partner, as with a **Lean**ing Arabesque in a Fish-Dive Position.
(See Incline, Tips, Totter, AnkleTrip, Pitch, Weight-Connection, and Bend.)

Leaning-Away-from-EachOther: A Leadable, General Coupledance Action; Supporting each other by Clasping and Slightly Pulling against each other, in Spin-Turns, Swivel-Walks and such.
(See Leaning-Into-EachOther, and Weight-Connection.)

Leaning-Into-EachOther: A Leadable with cooperation, General Coupledance Action; Supporting each other by Leaning, usually in Butterfly Position, such as when dancing Sand-Step and in certain Patterns or Figures in ChaCha, Mambo and West-Coast-Swing. Couple should be **Leaning-Into-Each-Other** from Closed Position #4 at times in Argentine Tango.
(See Leaning-Away-from-EachOther, and Weight-Connection.)

Leap: A partially Leadable, General Coupledance Figure; a Leap is where both Feet leave the Dancefloor, beginning on one Foot and ending on the other. Pushing off with a Spring then Landing on the Ball of the Opposite Foot, allowing the Heel to Lower and Bending the Knee to absorb the shock.
(See Springing, Hop, Displace-Hop, Bound, and Jump).

Learned Illusions: See Style and Technique.

LeCobra: See LaCobra.

Left (*L*): A Basic Coupledance Term; referring to the **Left** Foot, leg, Hand, or hip, etc.

In certain writeups, a capitalized *Left* refers to a Body part, (and not to Counter-Clockwise Turning.

Opposite of **Right**. (See Left-Face.)

Left: See Left-Face.

Left-Alemana: A Leadable One-Measure, three-Step Coupledance Figure, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**.

Begins and ends in Left-Open-Facing Position. The Figure is Led by the Man's Left Hand High and crossing his forehead, whereupon she makes a Counter-Clockwise Swiveling Turn under Arched Hands to return to Facing.

Man dances *crossinfront Recover close.*

Lady dances *CrossInFrontSwivel1/2CCW forwardswivel1/2CCW Forward.*

Except for Hands, Mirror-Image Opposite to the **Underarm-Turn**. (See Spot-Turn.)

Left-Back-Break: See Back-Break.

Left-Banderillas-Hold: A special **PasoDoble** Coupledance Position. The **Left-Banderillas-Hold** is a **PasoDoble-Hold except in Left-Outside Position** (Sidecar, Left-Hip-to-Hip); the Man Grasps his Lady's Left upper arm with his Right Hand, and Leads the Lady with the crook of his Slightly Raised Right elbow at the Lady's Left elbow point. Also, the Man's Left arm is Extended Sideward and Slightly Downward.

(See Right-Banderillas-Hold, and Banderillas.)

Left-Behind-Ganchos or **Open-Natural-Double-Gancho:** A Leadable with cooperation, two-Measure **Argentine-Tango** Coupledance Pattern.

Man in Left-Outside Position on Right Standing-Foot; **Man Flicks** Behind Lady's Left Standing-Foot with his Left Foot and they Change-of-Weight, then **Lady Flicks** Behind Man's Left Standing-Foot with her Left Foot and they Change-of-Weight.

(See Ganchos and Flick.)

Left-Box-Turn: A Leadable three-Measure, six-Step Traveling-Coupledance Pattern suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow.*

Begins and ends in Feathered Position. Partners Couple-Rotate a Full-Turn Counter-Clockwise total.

Man dances *forturn1/4CCW* Driving-Her in CBM *SideTurn1/4CCW* with Right-Side-Stretch *backfeathered* in CBMP *BackTurn1/4CCW* in Closed with CBM, *diagforturn1/4CCW* with Left-Side-Stretch *ForThruFeathered.*

Lady, Following with Head-Closed, dances *BackTurn1/4CCW* in CBM *sideturn1/4CCW* with Left-Side-Stretch *ForFeathered* in CBMP *forward* in Closed with CBM, *DiagBackSwivel1/2CCW* with Right-Side-Stretch *backfeathered* in CBMP.

Same as **Quick-Weave** and **Promenade-Weave** without their first Step.

Left-Circle-Run: See Pony-Circle.

Left-Cradle: See Cradle.

Left-Cradled Position: A Leadable, General Coupledance Position, Mirror-Image to Cradle Position. When the Lady is Left-Cradled, the Lady's arms are crossed in front, **Left** on top. Man Shadows with Lady to his Left. Lady's Left and Man's Right Hands are Clasped in Front; Man's Left Hand around Lady Clasps her Right Hand.

(See Left-Wrapped Position.)

Left-Cross-Turn(1) or **Basic-Reverse-Turn:** A Leadable, General Coupledance Figure. A half a **Viennese-Turn** Counter-Clockwise, where one's Left Foot Crosses In-Front upon the third Step. Usually a Half-Turn total is made.

(See Viennese-Lock, and Cross-Turn.)

Left-Cross-Turn(2)**:** See Cross-Unwind.

Left-Cuddle-Break: See Reverse-Opening-Out.

Left-Cuddle Position: See Left-Half-Open Position.

Left-Dancing-Skaters Position: A Leadable, rarely used Coupledance Position, suitable for all **Twosteps**, **Rumbas**, **Boleros**, **ChaChas**, **Mambos**, **PasoDobles**, **Sambas**, most **Waltzes**, the **Polka**, **Onestep**, **Folkdances**, **Hustles**, and other dances.

Partners Face same direction with **Man Shadowing with Lady on his Left**. They Clasp and Spread Right Hands. Man's Left arm is wrapped behind her. Lady's Left Hand is Turned Palm-Outward at her Left hip, Clasping Man's Left Hand, Palm-to-Palm. Partners are less overlapped than in Left-Shadow Position, more Side-by-Side.

Opposite of **Dancing-Skaters Position**. (See Dance Positions, Skirt-Skaters Position, Left-Varsouvienne Position, Left-TurkishTowel Position, Left-Flirt Position, and Offset-Facing-Same Position.) Mistakenly called Left-Sweetheart Position by some.

Left-Face (*LF*) or **Left** or **Left-Face-Turn:** A Basic Coupledance Action or Movement. Turning **Counter-Clockwise**, or Reverse-Turning; or, Movement to the Left Side.

In certain writeups, a lower-case *left* refers to the direction **Left-Face**, (and not to a Body part. See Left.)

Same as **Counter-Clockwise** and **Reverse**. Opposite of **Right-Face**. (See Direction-of-Turn.)

Left-Face! See Military-Team.

Left-Face-Foxtrot-Turn: See Left-Turning-Box for Medium-Foxtrot.

Left-Face-Turn: See Left-Face.

Left-Face-Turning-Waltz: See Left-Face-Waltz-Turn.

Left-Face-Waltz-Turn(1) or **Waltz-Reverse-Turn** or **Waltz-Left-Turn** or **Left-Face-Turning-Waltz:** A Leadable, Closed Position #2 or #3, two-Measure, six-Step Coupledance Pattern, used in the **Medium-Waltz**, **American Viennese Waltz**, and **Country-Western Waltz**, and in other Waltzes.

Total Couple-Rotation is from a Half- to a Full-Turn Counter-Clockwise; a Half-Turn can form half a Box, (see Left-Turning-Box for Waltz.) Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Slow Slow Slow, Slow Slow Slow*; or, *Quick Quick Quick, Quick Quick Quick*. Partners' Float is *Down Medium Up, Down Medium Up*; but dancing is usually *Flat* for Country-Western Waltz.

Man dances *forturnCCW DiagSideTurnCCW close, BackTurnCCW diagsideturnCCW Close.*

Lady dances *BackTurnCCW diagsideturnCCW Close, forturnCCW DiagSideTurnCCW close.*

Similar to **Left-Face-Waltz-Turn for Slow-Waltz**; Cadence is Faster than for the Slow-Waltz, therefore these Steps are shorter. Opposite of **Right-Face-Waltz-Turn**. [See Left-Turning-Box (for Waltz), Viennese-Turn, Waltz-Box, Forward-Waltz, Back-Waltz, and Box-Finish.]

Left-Face-Waltz-Turn(2) or **Left-Face-Turning-Waltz:** A Leadable, Closed Position #1, two-Measure, six Step Coupledance Pattern used in the **Slow-Waltz**.

Total Couple-Rotation is from a Half- to Full-Turn Clockwise; a Half-Turn can form half a Box, (see Left-Turning-Box for Waltz.) Timing is *Slow Slow Slow, Slow Slow Slow*, and their Float is *Down Down Up, Down Down Up*.

Man, with lengthy Strides, dances *forturnCCW* with CBM *DiagSideTurnCCW* with Right Side-Stretch *riseclose, BackTurnCCW* with CBM *diagsideturnCCW* with Left Side-Stretch *RiseClose*.

Lady Follows with Head-Closed, dancing *BackTurnCCW* with CBM *diagsideturnCCW* with Left Side-Stretch *RiseClose, forturnCCW* with CBM *DiagSideTurnCCW* with Right Side-Stretch *riseclose*.

Similar to Left-Face-Waltz-Turn for Medium-Waltz and Country-Western Waltz, except longer Strides are required for the Slow-Waltz, to use up the Slower Cadence.

Opposite of **Right-Face-Waltz-Turn**. [See Left-Turning-Box (for Waltz), Viennese-Turn, Waltz-Box, Forward-Waltz, Back-Waltz, and Box-Finish.]

Left-Fallaway (from Closed)**:** A Leadable Basic Figure of the **Modern Smooth** Coupledance Genre, generally beginning in a Closed Position. Consists of three Steps; Forward and Half-Turning Counter-Clockwise, both Partners Cross-Behind with Outside Feet.

Man dances *forturn1/8CCW* Closed *SideTurn3/8CCW* Closed *crossbehind* Semi-Closed.

Lady, Following, dances *HeelTurn1/4CCW* Closed *sideward* Closed *CrossBehind* Semi-Closed.

(See Right-Fallaway, and Fallaway.)

Left-Feather: A Leadable Coupledance Figure, suitable mainly for both **Foxtrots** and both **Waltzes**, also used in other dances. Rhythm Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz.

Figure has three Forward Steps. Begins in Closed Position #1 or in Semi-Closed Position, and ends in Feathered-Left Position.

Man Steps *forward Forward* Stepping Outside her Left Foot (Picking-Up Lady if from Semi-Closed) *forward* Feathered-Left in CBMP with Right Side-Stretch.

Lady, Following, dances *Backward* with Head-Closed *backward* if from Closed (*Forward forswivel1/2CCW* to Feathered-Left if from Semi-Closed) *Backward* in CBMP with Right Side-Stretch with Head-Closed.

(See Feather.)

Left-Feathered Position: See Feathered-Left Position.

Left-Flirt Position: A partially Leadable, rare Coupledancing Stance, suitable for all **Rumbas, Boleros, ChaChas, Mambos, Sambas**, and other dances; **a modified Left-Varsouvienne Position**.

Lady looks at her Man and touches Man's Right cheek with her Right fingertips.

Partners face same direction, Clasping Left Hands, with the Man beside and slightly Right of the Lady.

Mirror-Image Opposite to **Flirt Position**. (See Left-Shadow Position, Left-TurkishTowel Position, and Offset-Facing-Same Position.)

Left-Foot-Variation: A Leadable, Dramatic **PasoDoble** Coupledance Pattern, that Starts with the Man's **Left** Foot. Pattern length is two Measures (two Bars), in nine Steps or Points, with no Turning.

Begins and Ends Facing Closed in PasoDoble-Hold.
Rhythm Timing is *Quick Quick Quick Quick, And\And Quick Quick Quick.*
Man dances *forward Forward forward PointForward*, Close\pointsideward** close Sideward close.*
Lady, Following, dances *Backward backward Backward pointbackward**, close\PointSideward**** Close sideward Close.*
Notes: 1) * Man Points Outside Lady's Right side, with his Left Knee Flexed.
2) ** Lady's Right Knee Flexed.
3) *** Man Points Toward his Left side, with his Right Knee Flexed.
4) **** Lady's Left Knee Flexed.
5) May be preceded by **Syncopated-Separation**, or **The Twists**.
6) May be followed by **Sur-Place**, or **Basic-Movement**.

Left-Half-Open Position (*L 1/2 OP*) or **Left-Semi-Open Position** or **Left-Vee Position** or **Left-Cuddle Position:** A Coupledance Position, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, and for American **Twostep** and **DiscoCha**.

Similar to the rare **Left-Semi-Closed Position** but more Opened, with their Weight on Outside Feet, and with Outside-Hands Free and Extended Outside. Partners are ready to Step-Thru with Inside-Feet, **with Inside-Arms Holding Bodies Together in a Vee**, Man's arm at Lady's waist and with her Hand on his shoulder.

Left-Half-Open Position is **Mirror-Image Opposite Half-Open Position**.
(See Reverse-Promenade Position.)

Left-Hammerlock (Verb): See Hammerlock.

Left-Hammerlock Position: Two Basic Man's or Lady's Coupledance Stances, in Facing-Offset-Left Position except for Hand-Hold. Suitable for Country-Western **Twostep**, **Hustles**, **West-Coast-Swing**, and other dances.

Right to Right and **Left to Left** Hands are Joined, usually for Tunnels. All Hands are at Waist-Level. One Partner has their **Right** arm behind their back while their **Left** arm is to their side. The other Partner has both Hands Forward with arms to their side.

Mirror-Image Opposite of **Hammerlock Position**. Similar to **Left-Pretzel Position**, and **Left-Tamara Position**. (See Crossed-Hands, and Tunnel.)

Left-Hands-Hold: See Left-Shake-Hands Position.

Left-Hand-Shake Position: See Left-Shake-Hands Position.

Left-Hand Swing: See Swing.

Left-Hesitation-Turn: A Leadable, two-Measure, four-Step Coupledance Pattern, suitable for the **Hesitation Waltz**, and the **American Viennese Waltz**. Danced in Closed Position with Heads-Closed, Rhythm Timing is *1 2 Hold, 4 5 Hold.*

Mini-Turning Counter-Clockwise, total Couple-Rotation is a Quarter-Turn. Pattern is usually repeated.

Man dances *forturn1/8CCW CloseTouch Hold, BackTurn1/8CCW closetouch hold.*
Lady, Following, dances *BackTurn1/8CCW closetouch hold, forturn1/8CCW CloseTouch Hold.*

Opposite of **Right-Hesitation-Turn**. (See Hesitation-Left-Turn.)

Left-Hip-to-Hip Position or **Left-Sombrero Position** or **Left-Waist-Swing Position:** A Leadable, Basic Coupledancing Stance, suitable for American **Tango**, **Rumba** and **Bolero**, and other dances. Same as **Left-Outside Position except Left hips are touching**. Left arms are around Partner's waists. Right arms are Up above their Heads for Tango and Rumba, but spread horizontal for Bolero.

Similar to **Left-Star Position**. Mirror-Image Opposite to **Hip-to-Hip Position**. (See Left-Outside Position, Left-Shoulder-to-Shoulder Position, and Left-Loose-Hug Position.)

Left-Inside-Ganchos: Two, Leadable with cooperation, two-Measure **Argentine-Tango** Coupledance Patterns, Lady's or Man's.

After a Forward-Check in Closed-Position, (no Contra,) both Recover and Hold with Weight on both legs and with Left Foot Forward. One Partner Flicks their Left Foot Inside the other's Left leg and they Recover, then the other Partner Flicks Inside the first Partner's Left leg and they either Hold or Recover.

(See Ganchos and Flick.)

Left-Latin-Bull Position: See Left-Tamara Position.

Left-Loose-Hug Position: A Leadable, Basic Coupledance Position suitable for all **Latin Rhythm** dances and other dances. Facing with Softened-Knees and spaced Apart one to four inches at waists, with slight **Offset to Partner's Left** and Shoulders-Parallel, the Man has his arms about his Lady's Upper-Body sides, and the Lady's arms are about his shoulders.

Same as **Loose-Hug Position** except for Offset. (See Bundle, Forearm-Grasp, and PasoDoble-Hold.) (Also see Feathered-Left Position, Left-Shoulder-to-Shoulder Position, and Left-Hip-to-Hip Position.)

Left-Open-Facing-Offset Position: A rare but Basic Coupledancing Stance, partially Leadable. Partners are Facing and Apart, with Facing Feet Sideways to their Left, and with the Man's Left and the Lady's Right Hands Joined In-Front of the Lady.

Same as **Left-Open-Facing Position** except for Offset. Mirror-Image Opposite to **Open-Facing-Offset Position**. This is an explicit form of the **Offset-Facing-Opposed Position**. (See Left-Outside Position.)

Left-Open-Facing Position (*LOP fcg*) or **Open-Hold** or **Standard-Hand Position** or **Single-Open Position** or **Flirtation Position** or **Swing-Out Position** or **Open-Break Position:** A Basic Coupledancing Stance, where Partners are Facing with the **Man's Left and the Lady's Right hands Joined** at Waist-Level or Shoulder-Level, similar to **Butterfly Position**. Either the Free-Hands are spread or held close to one's Body.

Same as **Open-Facing Position** except for Hand-Hold. (See Facing Position, Shake-Hands Position, Left-Shake-Hands Position, Full-Open Position, Toe-to-Toe Position, and Open-Break.)

Left-Open Position (*LOP*) or **Reverse-Open Position** or **Open-Counter-Promenade Position** or **Left-Open-Promenade Position:** A Leadable, Basic Coupledance Position, with Partners Facing same direction, Side-by-Side, with Lady on Man's Left, and with the Lady's Right Hand in his Left. Inside-Hands are held Forward, either with Man's Palm-Up or Clasping back of Lady's Hand. Outside-Hands are Free and extended level toward Outside.

Same as **Left-Side-by-Side Position** except Hands are Joined. Similar to **Left-Wrap-Around Position**. Mirror-Image Opposite to **Open Position**. (See Figure 17.) (See Promenade Position, Escort Position, and Offset-Facing-Same Position.)

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Figure 17, **Left-Open Position**

Left-Open-Promenade Position: See Left-Open Position.

Left-Outside-Partner Position: See Left-Outside Position.

Left-Outside Position or **Sidecar Position** (*SCAR*) or **Facing-Offset-Left Position** or **Left-Outside-Partner Position** or **Left-Parallel Position:** A Leadable, Basic Coupledancing Stance, same as the various Closed Positions, except Offset Outside and Partner's Facing Feet are to one's Left. Shoulders are Parallel, with no Feathering and not Hip-to-Hip, although some picture this as the same as **Feathered-Left Position.**

Same as the less-explicit **Offset-Facing-Opposed Position**. Mirror-Image Opposite Foot-Placement of **Facing-Offset Position**, and **Outside Position**. (See Left-Loose-Hug Position, Left-Shoulder-to-Shoulder Position, Left-Hip-to-Hip Position, Left-Star Position, and Spaghettis.)

Left-Outside Position: An **Argentine Tango** Coupledance Stance, Facing with Partner to one's Left, Left-Hip-to-Hip and with Shoulders-Parallel. Man Lowers her Right Hand, and there is CBMP since they look at each other.

Left-Parallel Position: See Feathered-Left Position, and Left-Outside Position.

Left-Pass or **Left-Side-Pass:** A Leadable, three Step Coupledance Figure, for use in both **Boleros**. Rhythm Timing is *Slow And Quick*.

Begins and ends with Lead-Hands Joined in Left-Open-Facing Position. Both end Facing in opposite direction. Danced with Softened-Knees. Man Leads Lady Across and past his Left side.

Man dances *forward* with CBM to Left-Outside Position Turn Lady Clockwise back to Man *RecoverBackTurn1/8CCW* with CBM *diagforturn3/8CCWrise*.

Lady, Following, dances *ForTurn1/4CW* back to Man but look at Man *diagforswivel3/4CCW CrossBehindRise*.

May be preceded and followed by a Forward-Break. (See Right-Pass, Pass, and Side-Pass.)

Left-Pivot: See Reverse-Pivot.

Left-Pivot-Half: See Reverse-Pivot-Half.

Left-Pretzel Position (*L prtzl*): Two Basic Man's or Lady's Coupledance Stances, in Left-Open Position except for Hand-Hold. Suitable for **Swing**, **Jive**, **Twostep**, **Polka**, **Disco**, **Hustle**, **Paso Doble**, **Rumba**, **Bolero**, **Onestep**, and other dances.

Right to Left and **Left to Right** Hands are Joined, and all Hands are at Waist-Level. One Partner's Right arm is behind their back, while the Left arm is stretched across their (side by side) Partner's front.

Mirror-Image Opposite of **Pretzel Position**. (See Hammerlock Position, and Tamara Position.)

Left-Promenade Position or **Left-Skaters Position:** A Coupledance Position rarely used, with Lady on Man's Left, used in Period and Hesitation **Waltzes**, American and Texas **Twosteps**, **Polka** and **Folkdances**.

Lady is on Man's Left, Side-by-Side and both are facing same direction. All Hands are Joined In-Front, with wrists crossed, and with Man's Hands Palm-Up. Right Hands are over Left Hands.

(See Dance Positions, Left-Open Position, Left-Side-by-Side Position, Left-Wrap-Around Position, and Left-Varsouvienne Position.)

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Left-Reverse-Open-Position: See Facing-Offset Position.

Left-Semi-Closed Position: A rare Coupledance Position, sometimes assumed in **American Tango**. Precisely Mirror-Image Opposite of Semi-Closed Position, Lady assumes Man's Stance. (See Reverse-Promenade Position.)

Left-Semi-Open Position: See Left-Half-Open Position.

Left-Shadow Position or **Left-Shadowing Position:** A usually Leadable, Basic Coupledancing Stance, suitable for all **Rumbas, Boleros, ChaChas, Mambos, PasoDobles**, and other dances.

Partners face same direction, one **to the Right and Behind the other**, overlapping, either Clasping Right Hands or not touching.

Mirror-Image Opposite to **Shadow Position**. (See Left-Varsouvienne Position, Left-TurkishTowel Position, Left-Flirt Position, and Offset-Facing-Same Position.)

Left-Shadowing Position: See Left-Shadow Position.

Left-Shake-Hands Position or **Left-Hand-Shake Position** or **Left-Hands-Hold:** A Leadable, rare but Basic Coupledance Position, where Partners Face and **Clasp Left hands** at Waist-Level. The Free-Hands are either Spread or held close to one's Body.

Opposite of **Shake-Hands Position**. (See Dance Positions, Open-Facing Position, Left-Open-Facing Position, Full-Open Position, Butterfly Position, Crossed-Hands-Hold, Toe-to-Toe Position, and Facing Position.)

Left-Shake-Hands-Wolf-Glide: A Leadable Coupledance facing Figure suitable for all **Swings, Discos, Polka, Onestep**, and other dances.

Starts in Left-Shake-Hands Position. The Man raises Lady's Left arm then Head-Loops. He holds his Right arm straight to her Left armpit for a Wolf-Glide, Sliding her Hand along his arm. (See Left-Skin.)

Left-Shoulders: See Left-Shoulder-to-Shoulder Position.

Left-Shoulders Position: See Left-Shoulder-to-Shoulder Position.

Left-Shoulder-to-Shoulder Position or **Left-Shoulders Position** or **Left-Shoulders:** A General Coupledance Stance. Refers to Partners in a Left shoulder to Left shoulder Position. **Shoulders touch.** Partner's Facing Feet are Offset to their Left. Positions of arms and Hands are various.

Mirror-Image Opposite to **Shoulder-to-Shoulder Position**. (See Left-Hip-to-Hip Position, Left-Star Position, Left-Outside Position, Feathered-Left Position, Shoulder-Shove, and Spaghettis.)

Left-Side-by-Side Position: An Unleadable Basic Coupledance Position, identical to **Left-Open Position** except **no Hands are Joined**. Partners Face the same Direction, Side-by-Side, with **Lady on Man's Left**.

Mirror-Image Opposite to **Side-by-Side Position**. (See Promenade Position, Escort Position, and Offset-Facing-Same Position.)

Left-Side-by-Side Position: See Left-Varsouvienne Position.

Left-Side-Lead: See Shoulder-Lead.

Left-Side-Pass: See Side-Pass, and Left-Pass.

Left-Skaters Position: See Left-Promenade Position.

Left-Skin: A Leadable Coupledance Figure suitable for all **Swings**, **Discos**, **Hustles**, **Polka**, and other dances. Identical to **Right-Skin** except Mirror-Image Opposite.

Begins in a Double-Hold Position; Man Head-Loops with his Left Hand, then releases Lady's Right Hand for Skinning his straight and horizontal Right arm.

(See Left-Shake-Hand-Wolf-Glide.)

Left-Sombrero Position: See Left-Hip-to-Hip Position.

Left-Spot-Turn: A Leadable 1 1/2- or 2-Measure, four-Step Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is either *Slow Slow, Quick Quick*; or, *Slow Slow, Slow Slow.*

Begins in Closed Position #2, Feathers for the second Step only, then to Semi-Closed Position, the Man Spots as Hub-Partner as the Lady Moves closely around him, resulting with Partners having Couple-Rotated up to a Half-Turn Counter-Clockwise. Ends in Closed Position #2.

Man dances *diagforward* Left Shoulder-Lead *CrossInFrontcheck* Feathered *backswivel1/2CCW* to Semi-Closed *Close.*

Lady, Following, dances *Backward* Right Shoulder-Lead *crossbehind* Feathered *DiagForTurn1/8* to Semi-Closed *crossinfrontpickup1/2CCW.*

(See Four-Count-Turn.)

Left-Star Position: A partially Leadable, General Coupledance Stance, suitable for all **Twosteps** and both **PasoDobles**, American **Rumba** and **Bolero**, and for other dances. Same as **Left-Outside Position** except Left hips are touching, Left Hands are Palm-to-Palm with elbows touching, and Free-Arms are behind backs.

Similar to **Left-Hip-to-Hip Position**. Mirror-Image Opposite to **Star Position**. (See Left-Outside Position, Left-Shoulder-to-Shoulder Position, and Left-Loose-Hug Position.)

Left-Star-Thru: A Leadable, General Spot-Coupledance Figure. Four Steps for Man, one-Measure long; Rhythm Timing varies. **Left-Star-Thru** name borrowed from Square Dancing.

Man begins Facing Lady; Man's Left Hand Joins Lady's Right Hand Palm-to-Palm with fingers Up. Joined Hands are Raised (no Grip) to make an **Arch** while Partners Move Towards each other. Lady Forward Quarter-Turns CW under their Arch as Man Curves a Forward Quarter-Turn CCW around Lady. Partners end Side-by-Side in Open Position, having Rotated 90 degrees (CCW for Man) from beginning Position.

Opposite of **Star-Thru**. Similar to **Curlique**. (See Figure 18.) (See Box-the-Gnat, Swat-the-Flea, California-Twirl, Arch-Turn, Partner-Trade, WheelAround, BackTrack, and SwitchWalk. Also see Bow, and Curtsy. Also see Outside-Turn, Lady's; and Lady's-Right-Underarm-Turn.)

Left-Sweetheart Position: See Left-Varsouvienne Position.

Left-Tamara Position or **Left-Latin-Bull Position:** Two, Leadable with cooperation, Basic Coupledance Stances. Suitable for American and Texas **Twosteps**, **Four-Count**, **Polka**, the **Discos** and **Hustles**, **PasoDoble**, and other dances.

Right to Left and **Left to Right** Hands are Joined. One set of Joined Hands are at Waist-Level, while the other set is Raised with curved arms forming a Window, through which Partners view each other. **One Partner's Right arm is behind their back with their Left arm held high.**

Mirror-Image Opposite to **Tamara Position**. Same as **Facing-Offset-Left Position** except for Hand-Hold. (See Pretzel Position and Hammerlock Position.)

Figure 18, **Left-Star-Thru**

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Left-to-Left: A General Coupledance Term. In a Facing Position, **Left-to-Left** usually refers to some firm arm Grip, such as a Forearm-Grasp or holding Wrist-to-Wrist. Can refer to interlocking of Partner's legs.

Opposite of **Right-to-Right**. (See Left-Shake-Hands Position.)

Left-TurkishTowel Position: A Leadable, Basic Coupledancing Stance, suitable for **Polkas**, most **Hustles** and **Discos**, All **ChaChas**, **Mambos**, **Rumbas**, and other dances.

Man is Positioned in the Lady's Left-Varsouvienne Position. Partners Face same direction, with the Lady Shadowing the **Man on her Left**. They Clasp and Spread **Matching-Hands behind Man** at Shoulder-Level or at Waist-Level, or at a mixture of the two.

Mirror-Image Opposite to **TurkishTowel Position**. (See Left-Varsouvienne Position, Left-Shadow Position, Left-Flirt Position, Offset-Facing-Same Position, and Left-Open Position.)

Left-Turning-Box(1)**:** A leadable four-Measure, 12-Step, Basic Coupledance Pattern used in the **American Bolero**.

Danced in Closed Position #1 for Bolero, total Couple-Rotation makes a Full-Turn Counter-Clockwise, forming a Box Pattern. Timing is *Slow And Quick, Slow And Quick; Slow And Quick, Slow And Quick*. Each *Slow* includes a Couple-Rotating *Swoop*. Lady's Head-Opens during first and third *Swoop*. Feet are danced *And Quick* moderately Apart, (Feet do not Close or Brush.) Begins with Man's Right Foot.

Man dances, with CBM *DownBackSwoopTurn1/4CCW siderise* Left Side-Stretch *Recover*, with CBM *downforswoopturn1/4CCW SideRise* Right Side-Stretch *recover*; with CBM *DownBackSwoopTurn1/4CCW siderise* Left Side-Stretch *Recover*, with CBM *downforswoopturn1/4CCW SideRise* Right Side-Stretch *recover*.

Lady dances, with Right Shoulder-Lead *downforswoopturn1/4CCW SideRise* Right Side-Stretch *recover*, with Left Shoulder-Lead *DownBackSwoopTurn1/4CCW siderise* Left Side-Stretch *Recover*; with Right Shoulder-Lead *downforswoopturn1/4CCW SideRise* Right Side-Stretch *recover*, with Left Shoulder-Lead *DownBackSwoopTurn1/4CCW siderise* Left Side-Stretch *Recover*.

(See Bolero-Basic, Bolero-Left-Turn, Bolero, and American Bolero.)

Left-Turning-Box(2)**:** A leadable four-Measure, 12-Step, Basic Spot-Coupledance Pattern, used in the **American Rumba**.

Danced in Loose-Closed Position with Cuban-Motion, and with a total Couple-Rotation of a Half- to-Full-Turn Counter-Clockwise. Timing is *Quick And Slow, Quick And Slow; Quick And Slow, Quick And Slow*. All *Quick* Steps are danced Diagonally, with no Brushing.

Man, begun with Left Foot Forward, dances *diagbackward Close forturn1/8CCW, DiagForward close BackTurn1/8CCW; diagbackward Close forturn1/8CCW, DiagForward close BackTurn1/8CCW*.

Lady, begun with Right Foot Rearward, dances *DiagForward close BackTurn1/8CCW, diagbackward Close forturn1/8CCW; DiagForward close BackTurn1/8CCW, diagbackward Close forturn1/8CCW*.

(See Rumba and American Rumba.)

Left-Turning-Box(3) or **Left-Face-Foxtrot-Turn:** A leadable four-Measure, 12-Step, Basic Spot-Coupledance Pattern, used in the **Medium-Foxtrot**.

Danced in Closed Position #2, with a Half- to-Full-Turn Counter-Clockwise Couple-Rotation total. Timing is *Slow Quick Quick, Slow Quick Quick*; *Slow Quick Quick, Slow Quick Quick.* Brush at the end of each *Slow.*

Man dances *forturn1/8CCW BrushDiagForTurn1/8CCW close, BackTurn1/8CCW brushdiagbackturn1/8CCW Close*; *forturn1/8CCW BrushDiagForTurn1/8CCW close, BackTurn1/8CCW brushdiagbackturn1/8CCW Close.*

Lady dances *BackTurn1/8CCW brushdiagbackturn1/8CCW Close, forturn1/8CCW BrushDiagForTurn1/8CCW close*; *BackTurn1/8CCW brushdiagbackturn1/8CCW Close, forturn1/8CCW BrushDiagForTurn1/8CCW close.*

Similar to Left-Turning-Box (for Twostep). [See Basic-Box, Foxtrot-Box, Right-Turning-Box (for Foxtrot), Half-Turn-Reverse-Forward (for Foxtrot), Half-Turn-Reverse-Back (for Foxtrot), and Box-Finish.]

Left-Turning-Box(4): A leadable four-Measure, 12-Step, Basic Spot-Coupledance Pattern, used in **American Twostep**.

Danced in Closed Position #2, with a Half- to-Full-Turn Counter-Clockwise Couple-Rotation total. Timing is *Quick Quick Slow, Quick Quick Slow; Quick Quick Slow, Quick Quick Slow.* Brush at the end of each *Slow.*

Man dances *brushdiagbackturn1/8CCW Close forturn1/8CCW, BrushDiagForTurn1/8CCW close BackTurn1/8CCW*; *brushdiagbackturn1/8CCW Close forturn1/8CCW, BrushDiagForTurn1/8CCW close BackTurn1/8CCW.*

Lady dances *BrushDiagForTurn1/8CCW close BackTurn1/8CCW, brushdiagbackturn1/8CCW Close forturn1/8CCW*; *BrushDiagForTurn1/8CCW close BackTurn1/8CCW, brushdiagbackturn1/8CCW Close forturn1/8CCW.*

Similar to Left-Turning-Box (for Foxtrot). [See Basic-Box, Twostep-Box, Right-Turning-Box (for Twostep), Half-Turn-Reverse-Back (for Twostep), and Half-Turn-Reverse-Forward (for Twostep).]

Left-Turning-Box(5): A Leadable four-Measure, 12-Step, Basic Coupledance Pattern used in both the **Medium-Waltz** and **Slow-Waltz**. Steps for both Waltzes are identical, except longer Strides are required for the Slow-Waltz, thus a larger Box, to use up the Slower Timing.

Danced in Closed Position #2 or #1, total Couple-Rotation makes a Full-Turn Counter-Clockwise. Timing is *Slow Slow Slow, Slow Slow Slow*; *Slow Slow Slow, Slow Slow Slow.* Partners' Float, four times, is *Down Medium Up* for Medium-Waltz, and *Down Down Up* for Slow-Waltz.

Man dances *forturn1/4CCW* with CBM *Sideward* with Right Side-Stretch *riseclose, BackTurn1/4CCW* with CBM *sideward* with Left Side-Stretch *RiseClose*; *forturn1/4CCW* with CBM *Sideward* with Right Side-Stretch *riseclose, BackTurn1/4CCW* with CBM *sideward* with Left Side-Stretch *RiseClose.*

Lady Follows, with Head-Closed for Slow-Waltz, dancing *BackTurn1/4CCW* with CBM *sideward* with Left Side-Stretch *RiseClose, forturn1/4CCW* with CBM *Sideward* with Right Side-Stretch *riseclose*; *BackTurn1/4CCW* with CBM *sideward* with Left Side-Stretch *RiseClose, forturn1/4CCW* with CBM *Sideward* with Right Side-Stretch *riseclose.*

(See Right-Turning-Box for Waltz; Left-Face-Waltz-Turn; Forward-Waltz and Back-Waltz for Slow-Waltz; Basic-Box; and Waltz-Box.)

Left-Turning-Lock: See Back-Turning-Lock.

Left-Turning-Country-Twostep: See Left-Turning-Texas-Twostep.

Left-Turning-Twostep: A Leadable two-Measure, six-Step Coupledance Pattern, suitable for the American **Twostep**; Forward-Traveling in Closed Position #2, a Full-Turn total Couple-Rotation Counter-Clockwise. Rhythm Timing is *Quick Quick Slow, Quick Quick Slow.*

Man dances *sideward Close forpivot1/2CCW, Sideward close BackPivot1/2CCW.* Lady Follows with Head-Closed.

(See Left-Turning-Texas-Twostep.)

Left-Turning-Texas-Twostep or **Left-Turning-Country-Twostep:** Two different Leadable, three-Measure, eight-Step Coupledance Patterns; both Forward-Traveling in Closed Position #3, a Full-Turn total Couple-Rotation Counter-Clockwise. Rhythm Timing is either (.) *Quick Quick Slow, Slow Quick Quick, Slow Slow*; or, (2) *Slow Slow, Quick Quick Slow, Slow Quick Quick*, depending upon the local custom.

Man dances in either of two ways, according to the Timing: (1) *forward Forward forpivot1/2CCW Backward, backward Backward backward BackPivot1/2CCW*; or, (2) *forpivot1/2CCW Backward backward Backward, backward BackPivot1/2CCW forward Forward.* His Lady Follows.

(See Left-Turning-Twostep, and Right-Turning-Texas-Twostep.)

Left-Turn-Pass: See Side-Pass-with-Spin.

Left-Turns: See Samba-Left-Turns.

Left-Turn-with-Inside-Roll: A Leadable 1990s, **Slow-Twostep** Coupledance Pattern that Changes-Places. Danced in 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, in 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick.* This six-Step Pattern is danced with No-Float and with Softened-Knees. Shape-to-Partner during Roll.

Left-Turn-with-Inside-Roll begins and ends in Loose-Closed or in Butterfly Hold. With CBM, Man Steps-Thru Left and Across Lady, as **he Inside-Spins her**, Lead-Hands Up, Palm-to-Palm, to Face. Pattern Slightly Travels to the Man's Starting Left, and its Ending has Turned *1/4CCW* or is Facing in Opposite direction.

The preceding last Step (of whatever) is this Pattern's **Preparatory-Step**. Here, the Man has already Stepped Slightly *ForCross* in CBMP and has begun Lady's Lead; while his Lady has already Stepped Slightly *forcross* in CBMP with her Head Well Left for a Pickup.

Man dances *forturn1/4CCW SideTurn1/4CCW crossinfront Sideward close InPlace* to Face.

Lady, Following, dances *BackTurn1/8CCW* Head Well Left *diagforswivel1/2CCW* under Lead-Hands *waitForSpiral3/4CCW sideward Close inplace* to Face.

See for other **Slow-Twostep** detail Patterns: Basic-Step, Alternate-Basic, Open-Basic, Lunge-Basic, and Switches.

Similar to **Right-Turn-with-Outside-Roll**. (See Spiral-Hook.)

Left-Twinkle-in-Closed or **Viennese-Step-Thru:** A Leadable two-Measure, six-Step Coupledance Pattern suitable for the American **Viennese** Waltz, and other dances.

Begins and ends in Closed Position #2, Quarter-Turning Counter-Clockwise then the Couple Steps-Thru and Quarter-Turns Clockwise.

Man Steps *crossinfrontturn1/4CCW Sideward recover, ThruTurn1/4CW sideward Close.* His Lady Follows.

(See Scallop.)

Left-Varsouvian Position: See Left Varsouvienne Position.

Left-Varsouvienne Position or **Left-Varsouvian Position** or **Left-Side-by-Side Position** or **Left-Sweetheart Position:** A Leadable, Basic Coupledancing Stance, suitable for all **Twosteps** and **Polkas**, most **Hustles** and **Discos**, all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, and for Medium-**Waltz**, **Onestep**, **Folkdances**, and other dances.

Partners Face same direction, with the Man Shadowing the **Lady on his Left**. Lady's Inside-Foot is slightly forward of Man's Inside-Foot. They Clasp and Spread **Matching-Hands behind Lady** at Shoulder-Level or at Waist-Level, or at a mixture of the two. If at Shoulder-Level, each set of Matched-Hands are Clasped Slightly In-Front of Lady's shoulder, and each has both elbows at equal Height.

Mirror-Image Opposite to **Varsouvienne Position**. (See Left-TurkishTowel Position, Left-Shadow Position, Left-Flirt Position, Left-Wrap-Around Position, Offset-Facing-Same Position, and Left-Open Position.)

Left-Vee Position: See Left-Half-Open Position.

Left-Waist-Swing Position: See Left-Hip-to-Hip Position.

Left-Whisk: A Leadable, one- or 1 1/2-Measure, three-Step, Checked-Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and both **Quicksteps**. Rhythm Timing for Foxtrot is *Slow Quick Quick*; for Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Slow, Slow*, or *Slow Quick Quick*. This Whisk is danced Flat.

Both Partners Step-Thru from Semi-Closed Position, then Step Sideward to Closed Position, then both Cross-Behind Well into Reverse-Semi-Closed Position.

(See Whisk, and Flat-Whisk Position.)

Left-Wrap: See Wrap.

Left-Wrap-Around Position: A Leadable, Basic Coupledancing Stance, suitable for **Country-Western**, and other dances. Partners Travel-Dance in this Position.

Partners Face the same direction, Side-by-Side, with Lady on Man's Left. Both of his arms Extend In-Front of Lady; Man's left arm Crosses over his Right arm with Matched-Hands; (Man Clasps Right Hand in Right Hand, and Left Hand in Left Hand.)

Similar to **Left-Open Position**. Mirror-Image Opposite to **Wrap-Around Position**. (See Promenade Position, Escort Position, and Offset-Facing-Same Position.)

Left-Wrapped Position: A Leadable, General Coupledance Position, Mirror-Image to Wrapped Position. When the Lady is Left-Wrapped, the Lady's arms are crossed in front, **Right** on top. Man Shadows with Lady to his Left. Lady's Left and Man's Right Hands are Clasped in Front; Man's Left Hand around Lady Clasps her Right Hand.

(See Left-Cradled Position.)

Leg-Crawl Position: An Unleadable, Lady's Coupledance Stance, suitable for all **Tangos**, **PasoDobles**, **Rumbas** and **Boleros**.

With Partners Facing, Lady Slides her Knee up Partner's leg, usually her Left Knee up the Man's Extended Right leg, with his Left Side-Stretched and with his Head-Open. She may curl her Toe around to the Inside of his calf.

(See Leg-Wrap Position.)

Leg-Hold: Two Unleadable, General, Spot, **SportAerobics**, **CheerLeading**, **Showdance**, **Cabaret**, and Coupledance Actions, Left or Right leg, Mirror-Image Opposite.

The Performer wraps one or both arms around to Hold one leg Straight and vertical. Some flexible Performers can even achieve getting their ankle behind their ear!

(See Flyer, and High-Kick. Also see CanCan, Kick-Line, Jazz-Dance, and On-Stage. Also see Clean, Sloppy, Get-It-Sharp!, and Make-It-Clean!)

Leg-Hook: See Gancho.

Leg-Lift Position: See Knee-Up Position.

Leg-Stretch-On-Arm or **Splits-On-Arm:** An Athletic, **Cabaret**-Style, Unleadable, General Coupledance Stance, Performed mostly in Choreographed Argentine or American **Tango** expositions. The Lady, with both legs straight in a full **Splits** condition, hangs her (usually Right) leg in the crook of her Partner's (usually Left) arm.

(See Split, Supported-Splits, and Aerial-Splits.)

Leg-Swing: See Swing.

Leg-Up-Pot-Stir: Very difficult for the Lady, a Leadable, Advanced, Spot-Coupledance Figure or Pattern, suitable for most **Cabaret** and **Latin Dances**, and for other dances. Timing varies, usually *Slow Slow Slow Slow*, etc, for several Measures. **Lady Squats with her Right Free-Leg crossways**, Balanced by her Man, as he Outside-Spins her.

Lady Crouches on her Left Ball-of-Foot, with her Heel off the floor, and **with her Right Free-Leg Knee-Bent and twisted, so as her Right shin and Pointed Foot are held parallel with the Dancefloor**. Her **Man Cranks her** in a **Pot-Stir**, in Clockwise, Singular, Full Rotations.

Man Stands with Feet-Apart for leverage. His Left Free-Arm remains Spread level with the Dancefloor. His Right Hand Clasps his Lady's Raised Right Hand, **Cup-and-Pin-Hold**, in a **Halo-Lead** in a large, Circular pattern over her Head. Lady **Cups** for Outside-Spins.

Lady retains her Head Positioned to her Right; her back remains straight, with her Left elbow bent and Raised, so that her Free-Arm is parallel with the Dancefloor.

The **Pot-Stir** is stopped by the Man slowing the Haloing and Lowering his Lead-Hand, all the while Supporting his Lady's Balance.

Similar to the easier **Pot-Stir**. (See Figure 18.)

Leg-Wrap Position: An Unleadable, Lady's Coupledance Stance, suitable for all **Tangos**, **PasoDobles**, **Rumbas** and **Boleros**.

With Partners Facing, Man is Lowered and is Supporting Lady with both his arms around Lady's lower back. Lady's Right arm is around Man's neck. Lady Wraps her leg outside and around Partner's leg. Usually her Left leg is Wrapped around the Man's Extended Right leg, with his Left Side-Stretched and with his Head-Open. Her Toe is Pointed Down.

(See Leg-Crawl Position.)

Leotard: A Lady's General dance garment of Nylon stretch material. There are colorful form-fitting **Leotards** to build one's Team uniform around. A **Leotard** has a swimsuit leg-line. With or without turtlenecks, there are long-sleeve, short-sleeve, boatneck, tank, and camisole **Leotards**. And there are footless "unitards", (a lengthy **Leotard** that fits ankle-length, baseball-cut, or stocking-in.)

(See Jazz-Pants, Bike-Pants, Hot-Pants, and Trunk. Also see Dance-Sneaker, Split-Sole, and Novelty-Props. Also see Costume- Competitive, Jazz and Funk, Lady. Also see Ballet, Jazz-Dance, Lyrical-Dancer, and Funk.)

Figure 19, **Leg-Up-Pot-Stir**

Let's-Dance: From part of a classic Roundance, an Unleadable, fun, Spot-Coupledance Pattern that consists of eight Measures, 25 Steps total, suitable for both **Quicksteps**.

From Closed Position #1 into Forward Check Feathered Position, Fishtail, Forward into Closed Position #1, two Side-Closes, Sideward. Forward, remaining Feathered to ending, Forward-Hitch, Sideward, ForwardLock-Forward, Check, Fishtail, Forward.
Splitting Pattern in two, four Measures each, for clarity:

1. Twelve Steps, Rhythm Timing is *Slow Slow, Quick Quick Quick Quick, Slow Quick Quick, Quick Quick Slow.*

Man dances *forward Check* in CBMP, *crossbehind* with Left Side-Stretch *Sideward forward LockBehind* with Left Shoulder-Lead, *forward Sideward close, Sideward close Sideward.*

Lady dances *Backward check* in CBMP, *CrossInFront* with Right Side-Stretch *sideward Backward lockinfront* with Right Shoulder-Lead, *Backward sideward Close, sideward Close sideward.*

2. Thirteen Steps, Rhythm Timing is *Quick Quick Quick Quick, Quick Quick Slow, Slow Quick Quick, Quick Quick Slow.*

Man dances *forward Close backward DiagBackward, forward LockBehind* with Left Shoulder-Lead *forward, Check* in CBMP *crossbehind* with Left Side-Stretch *Sideward, forward LockBehind* with Left Shoulder-Lead *forward.*

Lady dances *Backward close Forward diagforward, Backward LockInFront* with Right Shoulder-Lead *Backward, check* in CBMP *CrossInFront* with Right Side-Stretch *sideward, Backward lockinfront* with Right Shoulder-Lead *Backward.*

Level: See Phase.

Leverage: A General Coupledance Term for the Man's **Body-Lead**, for either Slowing or Quickening their dance Movements without Changing their Direction-of-Dance.

(See Body-Movement.)

Lift(1) or **Enlevement** or **Grand-Elevation:** A dangerous, General **Cheerleading**, **Drill-Team**, **Ballet**, **Exhibition**, or Coupledance Term, Action, Movement, or Pattern. **Enlevement** (*ahn-lev-MAHN*) is French for *carrying off.* **Grand-Elevation** (*grahn ay-lay-va-SYAWN*) is French for *lift into the air.*

Performed In-Place or Ending with a Run. The Man or **Male-Tumbler Lifts** his Lady or girl, **using both of his Hands, into the air** for a Figure or Pose.

First, the Man Bends both Knees Well, then, in Swiftly Lifting his Lady Upwards, he uses his Knees by Stretching them fully. He immediately Slightly Knee-Bends again, but then completes his Lifting her on fully Stretched legs.

The Lady must be Placed centered directly over her Man's Head, when she is finally "fixed" at the full Height of his Straight arms. To do this, at the moment she is Lifted, he takes a tiny Step Forward to reposition himself below her Body, without slackening at her waist.

(See Double-Work, Aerials, Raise, Lifts-to-Chest-or-Shoulder, Lift-Bent, and Lift-Straight. Also see Loft, Lift-Throw, Throw, Volta, and Movements-in-Dancing. Also see Flyer, Spot, Stunt, Gymnastic-Feats, and Aerobatic-Maneuver.)

Lift(2) or **Relever** (*ruhl-VAY*)**:** A Basic Coupledance Action. A Lift is to Raise a Foot and/or leg; or, an Action correcting dance Posture; or, the Action of Raising the Lady Partner Slightly off the Dancefloor.

(See Raise, Volta, and Movements-in-Dancing.)

Lift-Bent or **Dead-Weight:** A General Coupledance Action or Movement. It is much more difficult to **Lift** a fully relaxed human Body **Bent** at the waist, (**Dead-Weight,**) than to **Lift** a Body that is Stiff and **Straight**. Or, meaning a Raising of one's leg with the Knee Well Bent and Toe Pointed.

Opposite of **Live-Weight**, and **Lift-Straight**. (See Lift, Lifts-to-Chest-or-Shoulder, and Raise. Also see Throw, Loft, and Fling. Also see Aerials, Flyer, Male-Tumbler, Spot, Stunt, Gymnastic-Feats, and Aerobatic-Maneuver. Also see CheerLeading, Drill-Team, Teamdance, and Showdance.)

Lifts-to-Chest-or-Shoulder: There are several Leadable, **Ballet** or Exhibition, **Cabaret**-style Coupledance **Enlevements** where the Man **Lifts** and places his Lady:

1) Lady on to his chest, Lady sitting
2) Lady on to either shoulder, Lady sitting
3) Lady on to either shoulder, Lady Extended and outstretched
4) Lady on to either shoulder, Lady horizontal and on her back
5) Lady on to either shoulder, Lady kneeling on one Knee
6) Lady on to either shoulder, Lady horizontal in **Poisson** Position.

Placements similar to Poisson, Arabesque, High-Kick, and Side-Leg. (See CheerLeading, Drill-Team, Teamdance, and Showdance. Also see Double-Work, Aerials, Aerobic, Stunt, Gymnastic-Feats, Aerobatic-Maneuver, Raise, and Macho. Also see Flyer, Male-Tumbler, Spot, Lift-Straight, and Lift-Bent. Also see Hitting-the-Mat, Land, Dramatic-Landing, alight, and Touchdown.)

Lift-Straight or **Live-Weight:** A General Coupledance Action or Movement. It is much more difficult to **Lift** a fully relaxed human Body **Bent** at the waist, than to **Lift** a Body that is Stiff and **Straight**, (**Live-Weight**). Or, meaning a Raising of one's leg with the Knee Straight and Toe Pointed.

Opposite of **Dead-Weight**, and **Lift-Bent**. (See Lift, Lifts-to-Chest-or-Shoulder, and Raise. Also see Throw, Loft, and Fling. Also see Aerials, Flyer, Male-Tumbler, Spot, Stunt, Gymnastic-Feats, and Aerobatic-Maneuver. Also see CheerLeading, Drill-Team, Teamdance, and Showdance.)

Lift-Throw: Several different Leadable, General, Exhibition, **Cabaret**-style Coupledance Figures or Movements. A **Lift-Throw** is a **Loft**-type of **Aerial**, where one's Lady Partner is completely **Lifted** and **Lofted** Upward into the air, to **Land** on the Dancefloor, Mat or ground.

(See CheerLeading, Drill-Team, Teamdance, and Showdance. Also see Double-Work, Aerial-Swivel, Aerobic, Stunt, Gymnastic-Feats, Aerobatic-Maneuver, Raise, Throw, Fling, Macho, and Volta. Also see Flyer, Male-Tumbler, Spot, Lift-Straight, and Lift-Bent. Also see Hitting-the-Mat, Dramatic-Landing, Alight, and Touchdown.)

Lightly (*lt*): A General Coupledance Term. Moving Quickly and easily. Having less Force and/or Intensity than normal. Moderate, mild, Blithe, Graceful. Not Lazy nor Heavy.

(See Nimble, Blithe, Alegria, Allegro, Ballon, Spring-Action, and Pulse.)

Lilt or **RiseStep:** A Basic Coupledance Movement; a smooth, subtle Bob; or, a single **Rise** then a Lowering to normal Height upon Stepping.

(See Lilting, Rise, Rise-and-Fall, Body-Rise, Ballon, Collect, and Scooping.)

Lilting: A series of Leadable, Basic Coupledance Movements; smooth, subtle Bobbing; or, a series of Rises then Lowerings to normal Height.

(See Lilt, Floating, Bouncing, Ballon, Double-Rising, and Jiggle.)

Limber: A General Coupledance Term. Agile, Lithe, easily Pliable, Flexible, readily Moving, Bending or Flexing.

(See Limbering, Pliant, Supple, Nimble, and Graceful.)

Limbering: A General Coupledance Term. Dancers often Perform a variety of Stretching Exercises to loosen and Extend their muscles prior to their actual dance.

(See Limber, Flexible, Agile, Lithe, Pliant, and Supple.)

Limbo-Rock: An American novelty Fad in vogue in the late 1950s or early 1960s, Singular dancing under the limbo stick. A Gymnastic sports Competition. The dance had its own accompanying Latin-flavored song, named "The Limbo Rock."

As the stick was repositioned progressively Lower, people contorted their Bodies to Balance Lower and Lower, to Slide under the stick without Touching the floor.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Limp: Four Leadable, Basic Traveling-Coupledance Movements; suitable for American **Twostep**, some **Folkdances**, and other dances.

Consists of two Beats or Steps, half a Limp-Step. First a Step, then either the Left or Right Foot Steps either Forward or Rearward on Ball-of-Foot, with a Change-of-Weight to that Limping Foot.

(See ForwardLimp, LimpBehind, Limp-Step, and Lock.)

Limp-Arms or **Spaghetti-Arms:** A General Coupledance Term; usually derogatory when in reference to a Lady's poor Following ability. Perhaps she cannot Follow, due to her lack of applying sufficient Tone to her arms by which her Man may Lead her.

(See Stiffness, Body-Tone, Posture, Shoulders-Rolled-Back, Back-Line, Breaking-Frame, Posterior-Protrusion, Back-Muscles, and Chicken-Wings.)

LimpBehind: Two Leadable, Basic Traveling-Coupledance Movements, Left or Right, suitable for American **Twostep**, some **Folkdances**, and other dances.

Consists of two Beats, half a Limp-Step. First a Step Rearward, then either the Left or Right Foot either Steps Rearward or Closes on Ball-of-Foot, with a Change-of-Weight to that Limping Foot.

(See ForwardLimp, LockBehind, and Limp-Step.)

Limp-Step: Four one-Measure, four-Step, partially Leadable, General Traveling-Coupledance Figures, Left and Right, Mirror-Image Opposite, suitable for American **Twostep**, some **Folkdances**, and other dances. Timing is usually *Quick Quick Quick Quick*.

No Turning. Dance Position is optional. Left or Right Foot Limps Forward, or Left or Right Foot Limps Rearward. All are danced with a first Step, then either the Left or Right Foot Steps either Forward or Rearward on Ball-of-Foot, with a Change-of-Weight to that Limping Foot, twice.

(See Lock-Step, Cut-Step, and Limp.)

Lindy or **Whip-Spin** or **Lindy-Turn** or **Basic-Lindy** or **TenStep-Swing** or **Link-Whip:** A Spot-Coupledance of the Eastern **Swing** Amalgamation. Named for Lindberg's "hopping" the Atlantic, the Lindy is a spinoff from the original Lindy-Hop. The (Six-Count) NewYorker Coupledance has been erroneously called "The Lindy" by some, especially in the 1950s and 60s.

Basic Pattern is presently danced Eight-Count-Triple-Timing to a medium Beat with Syncopated 4/4 Time, mostly in Closed Position Number 5 but also in Butterfly. Lindy is danced ideally at 40 Bars per minute Tempo, (30 to 50 MPM, ideally played at 160 BPM.) The Clockwise Basic Step takes two-Measures. Basic Pattern is danced Flat and Low with Softened knees, Locking Behind on every other *Slow Slow*. Couple-Rotation with Momentum can easily be developed. Rhythm Timing is *Slow Slow Quick And Slow, Slow Slow Quick And Slow.*

Man dances Lindy Basic Pattern, a Full-Turn, *diagbackward DiagCrossInFronTurn1/8CW diagforturn1/8CW Close sideturn1/4CW, LockBehind sideturn1/4CW DiagCrossInFronTurn1/8CW sideturn1/8CW Close.* Lady Follows.

(See Lindy-Hop, Triple-Swing, and Eight-Count-Swing.)

Lindy-Catch: See Block-and-Catch, and Whip-Tummy-Return.

Lindy-Hop or **Jitterbug** or **Boogie-Woogie:** A wildly acrobatic and frenzied Jittering, bygone Coupledance of the Eastern **Swing** Amalgamation. Danced with frantic abandon, with Lifts, Slides, and excessive Bobbing and Jumping.

The original Lindy-Hop or Jitterbug, named for Lindberg's "hopping" the Atlantic, and currently not in vogue, is the "grandfather" from which all Swing dances developed. Originating with the blacks in Harlem, New York, in the late 1920s and early 1930s, and then also quickly becoming extremely popular with the whites in the 1930s, becoming influenced by the Shag.

The Lindy-Hop was developed and perfected by young black dancers in Harlem's Savoy Ballroom, which opened in 1926. Seldom equaled anywhere since, the Lindy-Hoppers would put on a Jitterbug performance there, displaying Violently Acrobatic contortions. The owner, a Mr. Buchanan, would select the best black Lindy-Hoppers for his show.

Frankie Manning, a famous black Lindy-Hopper, won a Tony Award in 1989 at age 75, for being one of the major contributors to the development of the Lindy-Hop. He influenced in the past, how millions of us dance today the various Swings. The only U.S. native and original Coupledance form, this dance grew so popular that, in less acrobatic versions for Social Dancing, it has spread throughout the world.

The Lindy-Hop was (and is) a combination of Eight-Count and Six-Count Rhythm, intermixed. Danced at a fast Tempo, about 50 Bars per minute, to a Syncopated 4/4 Beat. Its nominally Clockwise Couple-Rotation occupies a Circular space.

See Lindy-Hoppers for listing of Lindy-Hop Patterns. (See Eastern Swing, and Boston-Jive.)

Lindy-Hoppers: A Coupledance name for those **Jitterbugs** who originally danced the Lindy-Hop. In 1937, in Harlem's Savoy Ballroom, Leon "King" James had his elite "Savoy 400 Club" of black Lindy-Hoppers, all selected by him. There were Frankie Manning, Norma Miller, Shorty Snowden, Leon James, Albert Minn, Pepsi Bethel, and Joe Daniels, among others. People came from all over the world just to see these Lindy-Hoppers, who later Performed on tour in Paris and other places. They called themselves Whitey's-Lindy-Hoppers, named after the man who brought them together, Herbert White. They danced Choreographed Routines on many club dates. The Lindy-Hoppers disbanded upon the onset of World War II.

They would begin with regular Lindy-Hop Steps, such as **Jockeying**, **Jittering**, the **Whip-Spin**, the **Swing-Out**, **Kick-Away**, **Apache-Spin**, **American-then-Inside-Spin**, the **Mooch**, **Flying-Lindy**, **Tandem-Flying-Lindy**, and the **Slide-Thru**. Finally, they would Breakaway to their specialties. Each contributed their own variations to the Lindy-Hop, including Aerials such as **Jitterbug-Lifts**, **Back-Flip**, **Over-the-Head**, and the **Snatch**. Men Lifted their Ladies way Up, Threw them Down and Flung them over their shoulders, Slid them between their legs, tossed them overhead, shook and hurled them arm's length then Yanked them back with frantic abandon.

Lindy-Kicks: See Flying-Lindy.

Lindy-Spin: See Wrapped-Lindy.

Lindy-Turn: See Lindy.

Lindy-Wrap: An Eastern **Swing** and Jive Spot-Coupledance 16-Count, two-Measure, Leadable Pattern, in which the Lady is Wrapped. Rhythm Timing is *Slow Slow Quick And Slow, Slow Slow Quick And Slow.*

Begins in Butterfly Position. The Lindy-Wrap is Performed while Couple-Rotating Clockwise the Lindy Basic Pattern.

Man Raises their Joined Hands, his Left with her Right, and Rotates Lady Counter-Clockwise into Wrapped Position, continuing Clockwise Together. Lady's arms become crossed in front, **Right** on top. Then, in two more Measures, he Raises their same arms to return her to Butterfly Position.

(See Wrapped-Lindy, Spanish-Arms, and Wrapped-Cha.)

Line(1): A Basic **C**oupledance Term for a visually pleasing Action or Movement of one's Center-of-Balance.

Similar to **Line-of-Motion**. (See Break, Check, Balance, Hover, Curve, and Change.)

Line(2) or **Sense-of-Line** or **Ligne** (*LEEN-yuh*): A General **C**oupledance Term for a possibly partially Leadable, **C**oupledance Picture Stance or Singular Body Position.

Line is a Couple or individual forming a particular contour, Alignment, or conformance. **Line** is the visually pleasing outline presented by them while Executing Figures and Positions. A dancer has good or poor **Sense-of-Line** by awareness of the arrangement of one's Body parts in their Movement or Pose. A good **Line** is crucial for being an excellent dancer.

(See Attitude-Line, Eros-Line, Fence-Line, Press-Line, Lunge-Line, Hinge-Line, Sentado-Line, and Sit-Line.)

Line(3): A General **C**oupledance Term for an Unleadable, Straight Formation of dancers, in a **Line**.

(See Trail, Tag, Linear, and Chase. Also see Line-Formation, Chorus-Line, Kick-Line, Drill-Team, Military-Team, Teamdance, and Cheerleading. Also see On-Stage, Ground-Bound, Tryouts, Line-Captain, Facials, Body-Glitter, Novelty-Props, and Pom-Pons. Also see Team, Squad, Co-Ed-Squad, All-Girl-Squad, Cheer-Squad, Pom-Squad, and All-Star-Squad. Also see Teamdance Positions, Rank, File, and Formation. Also see Clean, Sloppy, and All-Look-and-Move-As-One.)

Linear: A General Coupledance Term for Movements that follow Straight Directions, rather than Curved or Rotational Directions.

(See Line, Line-Formation, Chorus-Line, and Kick-Line. Also see Rank, File, and Formation. Also see West-Coast-Swing.)

Line-Captain: A General Coupledance Term. In a Chorus-Line, the Line-Captain is in charge. Usually a Lady, she possibly makes some of the decisions for changes to the Routine. She repositions dancers due to absentees, etc.

(See Line-Formation, Kick-Line, Drill-Team, Military-Team, Teamdance, Drum Corps International, Cheerleading, National Cheerleading association. Also see Dance-Sneaker, Jazz-Dance, On-Stage, Ground-Bound, Tryouts, Facials, Body-Glitter, Dance-Sneaker, Novelty-Props, and Pom-Pons. Also see Team, Squad, Co-Ed-Squad, All-Girl-Squad, Cheer-Squad, Pom-Squad, All-Star-Squad, Cheer-Division, and Pom-Division. Also see Cheer-Pom Coach, Teamdance-Choreography, Teamdance Positions, Rank, File, and Formation. Also see Clean, Sloppy, and All-Look-and-Move-As-One. Also see Count-Everything!, Get-It-Sharp!, Make-It-Clean!)

Line-Dances or **Line-Dancing:** A General **Singles** (non-Partner) Dance Genre, only partially covered by this book. **Line-Dances** are Choreographed Pattern Sequences in Unison, normally simple versions for allowing most everyone to dance.

Country-Western Line-Dancing is one main version; it includes Fads such as Tush-Push, Electric-Slide, Black-Velvet, Slappin'-Leather, Honky-Tonk-Attitude, and Walkin'-Wahzie.

Other General Singles Line-Dancing includes Fads such as `The Hustle' (original).

(See Country-Western Dancing.)

Line-Dancing: See Line-Dances.

Line-Figure: See Picture-Figure.

Line-Formation: One class of the **Formation-Teamdancing** Genre. A General Coupledance Formation with ends designated `Head' and `Foot'. A straight and precisely matched **Line** of dancers all Facing the same direction, simultaneously dancing Movements in Unison. How the famous Rockettes of New York dance, is the prime example for describing a Line-Formation.

(See Chorus-Line, Kick-Line, Drill-Team, Military-Team, Teamdance, Drum Corps International, Cheerleading, National Cheerleading association, and Longway-Set. Also see Line-Captain, Dance-Sneaker, Jazz-Dance, On-Stage, Ground-Bound, Tryouts, Facials, Body-Glitter, Dance-Sneaker, Novelty-Props, and Pom-Pons. Also see Team, Squad, Co-Ed-Squad, All-Girl-Squad, Cheer-Squad, Pom-Squad, and All-Star-Squad. Also see Cheer-Pom Coach, Teamdance-Choreography, Teamdance Positions, Rank, File, Linear, and Formation. Also see Clean, Sloppy, and All-Look-and-Move-As-One. Also see Count-Everything!, Get-It-Sharp!, Make-It-Clean!)

Line-of-Dance or **LOD** or **Forward-Line-of-Dance** or **FLOD** or **Line-of-Direction** or **Line-of-Progression** or **Ballroom-Direction:** A General Coupledance Term referring to flow of traffic, which is Traditionally **Counter-Clockwise** about the Dancefloor. **Line-of-Dance** is an imaginary line around the perimeter of the room, by which Traveling dancers follow. The **Line-of-Dance** Term is pertinent only to dances that Travel, such as Waltzes, and Foxtrots, etc.

(See Alignment, Position, New-Line-of-Dance, Reverse-Line-of-Dance, Inside-Line-of-Dance, Outside-Line-of-Dance, Center-of-Hall, and Wall.)

Line-of-Dance-and-Center or **Diagonal-Line-of-Dance-and-Center-of-Hall** or **DLC** or **DC:** A General Coupledance Term referring to dance area. A heading, (for the Coupledancers,) Diagonally between Line-of-Dance and the Center-of-Hall.

(See Line-of-Dance-and-Wall, Reverse-Line-of-Dance-and-Center, and Reverse-Line-of-Dance-and-Wall. Also see ZigZag.)

Line-of-Dance-and-Wall or **Diagonal-Line-of-Dance-and-Wall** or **DLW** or **DW:** A General Coupledance Term referring to dance area. A heading, (for the Coupledancers,) Diagonally between Line-of-Dance and the Wall.

(See Line-of-Dance-and-Center, Reverse-Line-of-Dance-and-Wall, and Reverse-Line-of-Dance-and-Center. Also see ZigZag.)

Line-of-Direction: See Line-of-Dance.

Line-of-Motion or **Down-Line** or **Line-of-Movement** or **Line-of-Travel:** A General Coupledance Term; the horizontal direction that one's Center-of-Balance is Moving.

Line-of-Movement: See Line-of-Motion.

Line-of-Progression: See Line-of-Dance.

Line-of-Regression: See Reverse-Line-of-Dance.

Line-of-Travel: See Line-of-Motion.

Link(1): A General Term for Coupledance Steps connecting or inserted between two separate Figures or Patterns, forming a **Phrase**.

(See Add.)

Link(2): An **International Tango** Coupledance Leadable Action, for changing Positions from Closed #1 to Promenade. Timing is an Abrupt *Slow*. Rhythm is *And Hold*.

A half-Measure Action with no Steps. Both their Weights end on Inner-Edges of Trailing-Feet, with Softened Inside Knees, and with Inner-Edges of Leading-Feet Touching.

Man dances *InPlaceTurn1/8CW*.

Lady, Following, dances *inplaceturn1/4CW*.

(See Progressive-Link, Promenade-Link, and Head-Flick-Link.)

Link(3): See Progressive-Link.

Link(4): A Leadable one-Measure, four Counts, six or two Steps, Coupledance Figure, suitable for Eastern **Swing** and Jive. Usually preceded by a Rock-Apart. Timing is either *Quick And Slow Quick And Slow*; or, Sway Left *Slow Hold* Sway Right *Slow Hold*; or, Sway Left *Slow Touch* Sway Right *Slow Touch*.

Begins in Open-Hold, (Left-Open-Facing or Shake-Hands Positions,) one arm's length Apart. The Step-Ball-Changes (Triples) or Sways, in both Left and Right directions, are the Man's Lead to draw his Lady to him, Together again. There may be some Clockwise Couple-Rotation or none. Ends in Closed Position #5 or #6.

(See Link, and Link-Rock. There is argument as to which `Link' is valid.)

Link(5): A Leadable one-Measure, five-Step Coupledance Figure suitable for Eastern **Swing** and Jive. Begins and ends in Closed Position #5 or #6; but may begin in Left-Open-Facing Position. Timing is *Slow Slow Quick And Slow*. Partners *RockApart* and *Recover* into Left-Open-Facing Position, followed by one Left *Step-Ball-Change*. There may be Couple-Rotation, either direction.

(See Link, and Link-Rock. There is argument as to which `Link' is valid.)

Link-Rock: A Leadable 1 1/2-Measure, eight-Step Coupledance Pattern suitable for Eastern **Swing** and Jive. Begins and ends in Closed Position #5 or #6; but may begin in Left-Open-Facing Position. Timing is *Slow Slow Quick And Slow, Quick And Slow*. Partners *RockApart* and *Recover* into Left-Open-Facing Position, followed by two *Step-Ball-Changes*, a Left and a Right. There may be Couple-Rotation, either direction.

(See Link, and Link. There is argument as to which `Link' is valid.)

Link-to-Promenade: A Leadable one-Measure Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Timing is *Slow Quick Quick* for Foxtrot and *Slow Slow Slow* for Waltz.

Begins Feathered or Closed Position #1, and ends in Semi-Closed Position but with Lady's Head-Closed. No Turn for Man, Quarter-Turn Clockwise for Lady.

Man dances *Forward* in CBM with Left Side-Stretch *closebrushRise diagforward* with left Side-Lead.

Lady, Following, dances *backturn1/8 CW* with Right Side-Stretch *CloseBrushturn1/8CWrise DiagForward* with Right Side-Stretch.

(See Hover-Roll. For Tango, see Promenade-Link, and Progressive-Link.)

Link-Whip: See Lindy.

List: See Tilt.

Lithe: A General Coupledance Term. Supple, Pliant, Limber, Bending easily or Gracefully.

(See Agile, Nimble, Limbering, and Skillful.)

Live-Big-Bands: See Big-Band-Dancing.

Lively: A General Coupledance Term. Full of life, Motion, and/or excitement. Vigorous, energetic, spirited.

(See Agile, Nimble, Quick, Blithe, Allegro, Alegria, Dart, and Active.)

Live-Weight: See Lift-Straight.

Lock (*lk*) or **Closed-Cross**: Four Leadable, Basic Traveling-Coupledance Movements; suitable for American **Twostep**, certain **Folkdance**s, and many other dances. **Tight Crossing of the Feet**.

Consists of two Beats or Steps with a Shoulder-Leading, half a Lock-Step. First a Step, then either the Left or Right Foot tightly Crosses to Lock In-Front of or Behind that Supporting-Foot, with a Change-of-Weight to the Crossing Foot.

Similar to Cut, except "**Cut**" is executed on **first** Change-of-Weight, whereas "**Lock**" is on **second** Change-of-Weight. "**Locking**" Crosses tighter than "**Crossing**", but not as tight as "**Cutting**". Locks are similar to Latin-Crosses; "**Latin-Crosses**" are "**Locks**" Positioned more Down into the Knees.

(See Lock-Step, FrontLock, LockBehind, and Cruzara.)

Lock-and-Run: A partially Leadable, three-Measure, eight-Step Traveling-Coupledance Pattern, suitable for the **Peabody**; the equivalent of the combined **Cross-Step** then **Forward-Run** Figures. Rhythm, with 4/4 Timing, is *Slow Slow, Quick Quick Slow, Slow Quick Quick.*

Begins in Feathered Position and ends in Closed Position #2. Some, instead, use Loose-Closed Position for ending, with Lady's Left Hand Lightly Pressing front of Man's shoulder. No Turning. Danced with long Strides, both Foot-Rise and Body-Rise are used. Quick Steps are danced with Softened-Knees and on Balls-of-Feet.

Man dances *diagforward* Left Shoulder-Lead *Forward* with CBM, *diagforward* Left Shoulder-Lead *LockBehind* Left Shoulder-Lead *diagforward* Left Shoulder-Lead, *Forward* with CBM Closing Lady *forward Forward.*

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backward* with CBM, *Backward* Right Shoulder-Lead *frontlock* Right Shoulder-Lead *DiagBackward* Right Shoulder-Lead, *backward* with CBM Closing *Backward backward.*

(See Peabody, and Floating.)

LockBehind or **Lock-In-Back:** Two Leadable, Basic Traveling-Coupledance Movements; suitable for American **Twostep**, certain **Folkdances**, and many other dances.

Consists first of a Forward Step, then either the Left or Right Foot tightly Crosses to **Lock** Behind the Supporting-Foot, with a Change-of-Weight to the Crossing Foot.

See Lock. Similar to CutBehind. (Also see FrontLock, Lock-Step, AnkleTrip, Cruzara, and Cross-Behind.)

Locked-Knees: See Knees-Back.

Locked-Whip: See Contest-Whip.

Lock-In-Back: See LockBehind.

Lock-In-Front: See FrontLock.

Locking-and-Popping: An American underground Singles-Dance form in vogue in 1997, and associated with Urban-Dance and Hip-Hop. "**Locking**" was created by Don Cambell and his group, "the Lockers", at Crenshaw High School, in Los Angeles. "**Popping**" is a mechanical type of Movement that originated in Fresno, California.

(See MTV-Style Dancing, and Break-Dancing. Also see Teen-Dancing, and Open-Step. Also see Ska, Punk-Rock, Grunge, and New-Wave. Also see Street-Dancer, Lyrical-Dancer, Jazz-Dance, and Urban-Dance. Also see Rock, Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Locking-Stutter: A partially Leadable, 1 1/2-Measure, five-Step, Traveling-Coupledance Pattern, suitable for both **Quicksteps**, and for the **Peabody**. Timing is *Quick Quick Slow, Quick Quick.*

Performed in Feathered Position throughout, except fourth Step shifts to Loose-Closed for an instant. No Turning.

Man dances *forward LockBehind forward, Sideward forward.*

Lady, Following with Head-Closed, dances *Backward lockinfront Backward, diagbackward Backward.*

(See Stutter.)

Lock-Step: Four partially Leadable, General Traveling-Coupledance Figures, Left and Right, Mirror-Image Opposite, suitable for American **Twostep**, certain **Folkdance**s, and other dances. Usually four Steps in one Measure, with no Turning. Dance Position is optional. Rhythm Timing is usually *Quick Quick Quick Quick*.

Left or Right-Foot Lock-Steps Forward, or Left or Right-Foot Lock-Steps Backward. Lock twice to Lock-Step. A Lock consists of two Steps with a Shoulder-Leading, first a Step onto the Supporting-Foot then another Step that tightly Crosses ankles, either In-Front or Behind that Supporting-Foot.

Lock-Step is danced either *DiagSideward CrossInFront DiagSideward CrossInFront*, or *DiagSideward CrossBehind DiagSideward CrossBehind*.

Similar to **Cross-Step**. (See Lock, Cut-Step, and Limp-Step.)

Lock-Step-Backward: See Cross-Step-Backward.

Lock-Step-Forward: See Cross-Step-Forward.

Lock-the-Knee: See Knee-Back.

Lock-Twice: Four Figures, two Forward and two Rearward, Mirror-Image Left and Right, suitable for all **Twosteps**, and other **C**oupledances. The **second Lock is on the Same-Foot**. No Turning. One Measure, four Steps, Rhythm Timing for Twostep is ***Quick Quick Quick Quick***.

Steps for Man or Lady dancing **Forward**, either Figure, are *Forward* with Shoulder-Lead *LockBehind Forward* with Shoulder-Lead *LockBehind*; Stepped *Flat Ball Flat Ball*.

Steps for Man or Lady dancing **Rearward**, either Figure, are *Backward* with Shoulder-Lead *FrontLock Backward* with Shoulder-Lead *FrontLock*; Stepped *Ball Ball Ball Ball*.

(See Forward-Lock-Forward-Lock, Backward-Lock-Backward-Lock, Cross-Step, and Latin-Cross.)

Locomotor: General **C**oupledance **Movement** of one's Body to a Change-of-Location; or, to Move from place to place. In dancing as in all **Locomotion**, there are only limited ways in which one can Move, using one's Feet as Support. For Locomotion other than by **Step**ping, **Hop**ping, or **Jump**ing, any other Movement is merely a variation, a combination, or a difference in Execution of direction of one of these afore-said.

(See Coordination, and Execution.)

LOD: See Line-of-Dance.

Loft or **Toss:** Several different Leadable, General, Exhibition, **C**abaret-style **C**oupledance Figures or Movements. An **Aerial**; an Acrobatic-Maneuver that sends the Man's Lady Partner flying Upward, perhaps in a High arc above the Dancefloor.

Similar to **Fling**. (See CheerLeading, Drill-Team, Teamdance, and Showdance. Also see Double-Work, Aerials, Aerial-Swivel, Aerobic, Stunt, Gymnastic-Feats, Aerobatic-Maneuver, Raise, Throw, Fling, Macho, and Volta. Also see Flyer, Male-Tumbler, Spot, Lift-Straight, and Lift-Bent. Also see Hitting-the-Mat, Land, Dramatic-Landing, Alight, and Touchdown.)

Long-Set: See Longway-Set.

Long-Stride: See Stride.

Longways: See Longway-Set.

Longway-Set or **Longways-Set** or **Long-Set** or **Longways** or **Contra-Set** or **Contra-Dance Formation:** A General Coupledance Term for the most common English **Country-Dance** Formation. A Set dance, not a Progressive dance. Ends are designated "Head" and "Foot". Straight and parallel lines of multiple Couples, all Face their Partner or in Trail, with Men on one side and their Ladies on the other, five or six Feet Apart. Often, Partners Face the "Head" in a Double-File Formation.

(See Head-of-Set, Foot-of-Set, Progressive-Longways, Set-Dance, Proper, Improper, and Line-Formation. Also see Musicians'-Gallery, and The-Presence.)

Longways-Set: See Longway-Set.

Look-Away: A partially Leadable Coupledance Action of Turning one's Head Away from Partner.

Looking Circle: A Coupledance Manners Term. A Looking Circle provides all with an unobstructed view, for when most all Coupledancers become the audience to some action at the Dancefloor Center. Blocking no one's view, there is always only ONE **Looking Circle**, regardless of the amount of Circles when Coupledancing. The shortest Partner stands In-Front of the taller, both politely next to their neighboring Couples.

Look-Over-the-Fence: A Leadable, Basic Coupledance Term or Action. Where either or both Partners Rise on their Balls-of-Feet and peer Forward and Up while dancing.

(See Rise, and Lilt.)

Loop: See Inside-Turn.

Loop-Turn: See Lady's-Left-Underarm-Turn.

Loose-Closed Position (*LCP*) or **Closed-Rumba-Hold Position** or **Closed-Facing Position:** This is the traditional Position for most all **Latin** and **Rhythm**, and for some other dances. Suitable for Coupledancing both International and American **Rumba**, **Mambo**, **Samba**, and **ChaCha**. Also suitable for Coupledancing **Salsa**, **DiscoCha**, **PasoDoble**, **Merengue**, **Cumbia**, **Polka**, **Four-Count**, American and Slow-**Twostep**, **DiscoSwing**, and other dances.

Loose-Closed Position is the same as Closed Position #2 except Facing Partners are **spaced further Apart**, perhaps two to four inches Apart at their waists. Instead, both have more Softened-Knees and the Man's Right Hand holds his Lady at her side. Lady's Right Hand is Raised Slightly Higher for these Latin Coupledances.

(See PasoDoble-Hold. Also see Closed Positions #1, #3, #4, #5 and #6.)

Loose-Hug Position: A Leadable, Basic Coupledance Position suitable for all **Latin Rhythm** dances and others. Facing with Softened-Knees and spaced Apart one to four inches at waists, with Slight **Offset to Partner's Right** and Shoulders-Parallel, the Man has his arms about his Lady's Upper-Body sides, and the Lady's arms are about his shoulders.

Same as **Left-Loose-Hug Position** except for Offset. (See Bundle, Forearm-Grasp, and PasoDoble-Hold. Also see Feathered Position, Shoulder-to-Shoulder Position, and Hip-to-Hip Position.)

Loosen-the-Lightbulb: Two General Coupledance Actions. Arm High wrist Rotation; Right Hand Outward, Left Hand Inward.

Opposite of **Tighten-the-Lightbulb**. (See ArmWork, Free-Hand-Fashioning, Palm-Inward, Palm-Outward, Port-de-Bras, and Samba-ArmWork.)

Lope: A General Coupledance Term; to dance at a steady and easy gait.

Louie-Louie or **Louie-Louie-Swivels:** Two Unleadable, General Coupledance Movements, Left or Right. Used mostly in **Country-Western** Line- or Partner-Dancing, and in **Folkdance**.

Both Heels Swivel Inward and Outward. Performed in a Position where one Foot is Forward of the other, with both Knees Softened and with Weight on both Balls-of-Feet.

(See Mashed-Potato, Charleston, Charleston-Crosses, and Quiver.)

Louie-Louie-Swivels: See Louie-Louie.

Loure or **Louvre:** A Traditional French **Folk** Coupledance, adapted to an aire titled "L'Aimable Vainqueur," to 6/4 or 3/4 Time with Slow Tempo.

Louvre: See Loure.

Lovers'-Twostep: A novelty Fad Coupledance popular in America from about 1912.

Low-Dances: See Basse-Danze.

Lower: A Leadable, Basic Coupledance Action or Movement, to a Lower Body Height or Level.

To many, **Lowering** and **Compression** are synonymous, yet some people differentiate between **Lowering** and **Compression**. To them, after having Risen, **Lowering** is simply the Action to normal Height through one's ankles and/or Feet; while **Compression** is Lowering by also Softening one's Knees, sufficient to Press Into-the-Floor, prior to commencing Movement.

Opposite of **Higher**. (See Down, Track, Knee-Bend, Walking-Height, and Flex.)

Lower-Body: A General Coupledance Term; one's Torso between waist and hips.

(See Upper-Body, and Metronomic-Motion.)

"L" Position or **Cross-Body Position:** A Coupledance Stance, suitable for all **Rumbas**, **Boleros**, **ChaChas**, and **Mambos**. Lady Stands perpendicular to Man's Facing-Direction, at Right-angles to each other.

At Waist-Level, Lady's Right is Joined, Hand-to-Hand, with either of the Man's Hands. Lady Stands extremely Close to Man's Right side, 90 degrees from Facing Man, and Facing Across front of Man. Weight is on Man's Left and on Lady's Right Feet.

Opposite of **Fan Position**. (See Cross-Body, Hip-Twist, Closed-Hip-Twist, Open-Hip-Twist, Right-Hand-Hip-Twist, Advanced-Hip-Twist, Crossed-Hands-Hip-Twist, Fan-from-Hip-Twist, and Spiral-from-Hip-Twist.)

LRL: **LRL** is a Coupledancer's acronym for **Left-Right-Left**. Referring to **Triple** Movements or Steps such as Shuffles, ChaChas, Subtle-Triples, Chasses, Double-Steps, Coaster-Steps, Anchor-Steps, Triple-Swing, Polka, Samba, etc.

(See RLR.)

Lunge (*lun*): Several General, Leadable, one-Count Coupledance Movements, suitable for American **Twostep**, both **Foxtrots**, all **Waltzes**, all **Tangos**, **West-Coast-Swing** and other dances. One's Weight is Transferred to a Bent-Knee with the Free-Leg Extended.

Partners are normally in a Closed Position and Led by the Man. The **Lunge** has a Bent-Knee Checking Motion, a sudden Movement or Plunge, either *Forward*, *DiagForward* or *Sideward*. All 100 percent of one's Weight is applied.

(See Side-Lunge-Left, Side-Lunge-Right, Lunge-Basic, Lunge-Away, Same-Foot-Lunge, Lunge-Line, Lunge-Thru-and-Around, Right-Lunge-and-Slip, Lunge-Break, and Fence-Line.)

Lunge-Away: Two Leadable, Basic Coupledance Movements in two Steps, Left or Right, Mirror-Image Opposite. Beginning Facing with Inside-Feet, Stepping-Thru, Checking then Swiveling a Half-Turn Away from Partner, then Recovering Back-to-Back on Outside-Feet. Timing varies.

(See Basketball-Turn, Lunge-Thru-and-Around, and Lunge-Basic.)

Lunge-Basic: A Leadable 1990s, **Slow-Twostep** Coupledance Pattern that **Lunges** Sideways in both directions. Danced in 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, in 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick*.

This **Slow-Twostep-Lunge-Basic** six-Step Pattern is danced entirely in Butterfly Hold, with No-Float and with Softened-Knees, to the Man's Left then Right.

The two Figures of this Pattern, (each Measure,) do not have to be danced together:

Man's **Left-Lunge-Basic** Figure is Stepped with a wide *sidewardlunge* Push-Off and look Right, a *RecoverTurn1/8CW*, then a *crossinfrontturn1/8CCW* Step with CBMP to Face Partner. Lady Follows Mirror-Image Opposite.

Man's **Right-Lunge-Basic** Figure is Stepped with a wide *SidewardLunge* Push-Off and look Left, a *recoverturn1/8CCW*, then a *CrossInFrontTurn1/8CW* Step with CBMP to Face Partner. Lady Follows Mirror-Image Opposite.

See for other **Slow-Twostep** detail Patterns: Basic-Step, Alternate-Basic, Open-Basic, Switches, Left-Turn-with-Inside-Roll, and Right-Turn-with-Outside-Roll.

(See Lunge-Thru-and-Around, Right-Lunge-and-Slip, Side-Lunge-Left, Side-Lunge-Right, Lunge-Basic, Lunge-Away, Same-Foot-Lunge, Lunge-Line, Lunge-Break, and Fence-Line.)

Lunge-Break: A Leadable Coupledance Figure, one-Measure long, and suitable for both **Boleros**, among other dances. Rhythm Timing is *Slow And Quick*. Begins Lunging with Lead-Hands Joined in Left-Open-Facing Position. Free-Arms are Spread upon Lunging.

Man dances *ForLunge* Left leg extended DiagBack *Rise*.

Lady dances *diagbackward BackCheck recover*.

Usually followed by a Left-Pass. (See Open-Break, and Lunge.)

Lunge-Line: A Leadable Coupledance Position, usually referring to the Position for the Same-Foot-Lunge. Lunge-Line is suitable for **International Tango**, **Slow-Foxtrot**, **Slow-Waltz**, both **Rumbas**, both **Boleros**, **International Samba**, and possibly for other dances.

Man, from Closed, has Stepped *Sideward* broadly and is looking Right, with his Right Knee Bent and his hips Forward, Stretching his Right side.

Lady has Stepped *CrossBehind* in CBM, Well under her Body with her Right Knee Bent to Support her Weight. Her Left Toe reaches Toward the Man's Left Toe. She is looking Left and High with her hips Raised.

(See Lunge for other Positions. Also see Line, Attitude-Line, Hinge-Line, Eros-Line, Press-Line, Sentado-Line, and Sit-Line.)

Lunge-Thru-and-Around: See Turn-Out-and-Around.

Lurch: A General Coupledance Action of Rolling and/or Tipping abruptly.

Lyrical-Dancer: A **Jazz-Dancer** or **Funk-Dancer**, who Travel dances extemporaneously but artfully to their personal or inner feelings, with a quality of emotional self-expression.

(See Jazz-Dance, Urban-Dance, Hip-Hop, Break-Dancing, Locking-and-Popping, and MTV-Style Dancing. Also see Open-Step, Teen-Dancing, Ska, Grunge, and New-Wave. Also see Kick, Jump, Facials, Body-Glitter, and Novelty-Props. Also see Jazz, Funk, Rock, Hard-Rock, Punk-Rock, Pop, Heavy-Metal, Motown-Sound, and Rap. Also see Also see Leotard, Jazz-Pants, Bike-Pants, Hot-Pants, Trunk, Dance-Sneaker, and Split-Sole. Also see Costume- Competitive, Jazz and Funk, Lady.)

BEST COPY AVAILABLE

PASO DOBLE

Cabaret Latin Performance
Outside-Turn with Heel-Strike

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Macarena (*mah-kuh-RAY-nuh*): A simple **Singles**, novelty Fad, Spot, Line-Dance, Choreographed by two Latin men singing Los Del Rios. Based on a Samba Rhythm. In vogue the world over and extremely popular in the U.S. in the summer of 1996. Has many hand-gestures In-Place, then Hopping a Quarter-Turn:

1. Extend Right arm, Palm Down 2. Extend Left arm, Palm Down
3. Turn Right Palm Up 4. Turn Left Palm Up
5. Right Hand to Left shoulder 6. Left Hand to Right shoulder
7. Left Hand to Behind Head 8. Right Hand to Behind Head
9. Left Hand to Right hip 10. Right Hand to Left hip
11. Right Hand to Right hip 12. Left Hand to Left hip
13. Rotate hips three times 14. Hop 1/4-Turn Right and repeat.

(See the Bomba, Chicken-Dance, Dirty-Dancing, Lambada, Punta y Soka, Quebradita, Teen-Dancing, and Urban-Dance; these were all novelty Fads in vogue in the 1980-90s.)

Machismo: See Macho.

Macho or **Machismo**: A General Coupledance Term for an exaggerated sense of masculinity; the male animal.

(See Force, Aerial, Lift-Throw, and Lifts-to-Chest-or-Shoulder. Also see Male-Tumbler.)

Macumba: See Batucado.

Macumbo: See Batucado.

Magic-Left-Turn: Coupledanced mainly to the American Medium-**Foxtrot**, the Arthur Murray Magic-Left-Turn Pattern has Broken-Rhythm, 1 1/2 Measures, and four Leadable Steps. In Closed Position #2 throughout for a Quarter-Turn, Timing is *Slow Slow, Quick Quick*.

The Man dances *forward BackTurn, recoverturn Close*. His Lady Follows.

(See Magic-Step.)

Magic-Step: Traveling Coupledanced mainly to the American Medium-**Foxtrot**, in Closed Position #2 throughout; the Leadable, Basic Arthur Murray Magic-Step Pattern has Broken-Rhythm, 1 1/2 Measures. To the Man, it is Coupledanced straight then jogs Left. Two long, smooth Gliding Steps, followed by two short Steps; Timing is *Slow Slow, Quick Quick*.

Man dances *forward Forward, sideward Close*. His Lady Follows.

(See Magic-Step Series.)

Magic-Step Series: Arthur Murray, "*How to Become a Good Dancer*," Simon and Schuster N.Y. 1954. The Leadable Magic-Step, Coupledanced to **Foxtrot** Rhythm, was created by Arthur Murray, and can be varied in many ways.

(See Magic-Step.)

Make-an-Arch: See Arching.

Make-It-Clean!: A popular **Formation-Teamdancing** and Coupledance saying by the participants, meaning not at all Sloppy.

(See Count-Everything!, Get-It-Sharp!, and Don't-Get-Hurt!)

Malaguena: A type of Traditional Spanish **Folk**dance from **Malaga**. **The Malaguenas** are a part of the Andalusian group of **Fandangos**.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Male-CheerLeader: See Male-Tumbler.

Male-Tumbler or **Male-CheerLeader:** A General **CheerLeading** Term. In **Co-Ed CheerLeading**, the added strength of its **Male-Tumbler**s allows for more difficult Stunts than for an **All-Girl CheerLeading** Team. Since **Male-Tumbler**s can Toss their **Flyer** girl Higher than girl **Spots** can Toss her, this added time gained in the air allows for the more difficult Stunts for the Flyer, such as a horizontal Double-Spinning out of a Stunt.

They also Perform coordinated **Tumbling**. They prefer to be called **Male-Tumbler**s rather than "boys" or "men", because of **Macho** masculinity, effeminate in no way.

With perfect Timing and coordination, **Male-Tumbler**s must keep their Thumbs "in" or Competition points are lost. Also, they must keep Chest-Up and Smiling Facials.

(See Tumbling, Tumbling-Pass, and Tumbling-Tryouts. Also see Aerial-Swivel, Hand-Spring, Back-Hand-Spring, and Back-Flip.)

Mambo: A Fast Latin Rhythm Spot-Coupledance, whose musical Style had evolved from the **Nuevo-Ritmo** of the Danzon music. **Mambo** is named after a venomous tropical African snake, and is popular, Fast, strenuous and exciting.

The **Mambo** is a derivative of the original **Son**, as well as other authentic Latin Folkdances, such as the **Pachanga**, the **Charanga**, and the **Salsa-Casino-Rueda**. Believed to have originated in Brazil, the **Mambo** was Americanized also from the **Cuban-Rumba** about 1953 in New York, followed then by the **ChaCha** being derived from the **Mambo**.

Mambo is danced to 4/4 Time at either of two different Rhythm-Stations, on the Two-Beat or on the One-Beat, (*2341,2341* or *1234,1234*,) ideally at 40 Bars per minute (MPM) Tempo, (30 to 50, ideally played at 160 BPM.) Before they start, Man might ask his Lady, "Do you want Two-Beat or One-Beat?"

Danced *Quick Quick Slow Quick Quick Slow*, Freezing on the *Slow*s which gives its Staccato look. Mambo's Forward Step appears like a sudden Lunge with a spasmodic quality. Movement to Mambo is similar but much Faster than that for Rumba, and has less Cuban-Hip Motion. Mambo Rhythm is usually Fast, too Fast to do many of the ChaCha fancy tricks. Mambo Figures are less complex than those for ChaCha, Rumba and Bolero because of its Fast Pace.

Similar to **Salsa**. (See International Mambo, and American Mambo.)

Mambo-BackTrack: A Leadable, two-Measure Coupledance Pattern suitable for both **Mambo**s. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Begins and ends in Promenade Position. Couple dances **Right-BackTrack**ing to **Mambo-Walk**ing in Left-Promenade Position, then **Left-BackTrack**ing, back again to **Mambo-Walk**ing in Promenade, without Changing-Hands.

Man dances *strideturn1/2CW Recover forward, StrideTurn1/2CCW recover Forward.*

Lady, Following, dances *StrideTurn1/2CCW recover Forward, strideturn1/2CW Recover forward.*

Similar to **ChaCha-BackTrack**, and **Rumba-SwitchWalk**. (See SwitchWalk, Sweetheart, WheelAround, Switch, and Change-Sides.)

Mambo-Backward-Walk or **Mambo-Rearward-Walk** or **Rearward-Walk:** Two Measures to complete, two Coupledance Backward Traveling Patterns, suitable for both **Mambos**, Mirror-Image, Starting on Right or Left Foot.

Dance Position is optional, dancing Straight-Line or slightly Curving. Danced *Back Back Back*, on the Two-Beat if dance is International Mambo, or on the One-Beat if American. Rhythm with 4/4 Timing for two Measures is *Quick Quick Rise, Quick Quick Rise*; each *Rise* is a *Slow*. *Slows* are held extra-long and danced to *RiseClose* if International Mambo, or Stepped with a *SmallRiseBackward* then slight Cuban-Motion if American Mambo or Salsa-Suave.

Steps are Short with Passing-Feet, about 10 inches, 10 inches, then 6 inches long. Center-of-Balance is Forward, and each Rearward Step ends with Knee-Back; the Ball-of-foot is placed Rearward, then Weight is Rolled back to Flat; Center-of-Balance Displaces Rearward upon each *Slow*.

Opposite of **Mambo-Walk**. Similar to **ChaCha-BackWalk**, **Rumba-Rearward-Walk**, and **Bolero-Rearward-Walk**. (See Walk, Backward-Walk, Walking-Step, Backward, Back-Step, Back-Off, and Back-Out. Also see Control, Balance, Center-of-Balance, Body-Rhythm, and Press. Also see Backward-Twostep, and Backward-Foxtrot.)

Mambo-Rearward-Walk: See Mambo-Backward-Walk.

Mambo-Salsa: See Salsa/Mambo.

Mambo-SideWalks or **SideWalks:** Two Leadable Coupledance Sideward Traveling Patterns, suitable for both **Mambos**, Mirror-Image, Left or Right Foot. In Loose-Closed or Butterfly Position throughout. Begun on the Two-Beat if International Mambo. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow*. With Weight Forward, to lightly Press against each other, Steps are *Side Close SideRise, Close Side CloseRise*.

Similar to **ChaCha-SideWalks**, **Rumba-SideWalks**, and **Bolero-SideWalks**. (See Walk, SideWalks, Sideward, Side-Step, Sideward, Body-Rhythm, Cross-In-Front, Cross-Behind, Forward-Walk, and Backward-Walk. Also see Sideward-Twostep, and Sideward-Foxtrot.)

Mambo-SwitchWalk: See Rumba-SwitchWalk.

Mambo-Twist or **Charge:** An Unleadable Contrabody Action for Advanced Coupledancers; **Mambo** does not possess the Latin flavor without this Mambo-Twist.

Either Partner simultaneously Twists their Right shoulder Forward, Counter-Clockwise, whenever Stepping with the Left Foot, whatever direction. Conversely, either Partner simultaneously Twists their Left shoulder Forward, Clockwise, whenever Stepping Forward with their Right Foot.

In Shine Position, elbows are Bent and arms move with shoulders, Palms-Down.

(See International Mambo, Salsa, and Delayed-Weight-Shift.)

Mambo-Walk or **Walk** or **Forward-Walk:** Two Measures to complete, two Unleadable, Coupledance Forward Traveling Patterns, each suitable for both **Mambos**. Mirror-Image, Starting either on Left or Right Foot. Begun on the Two-Beat if International Mambo, on the One-Beat if American. Rhythm with 4/4 Timing for two Measures is *Quick Quick Rise, Quick Quick Rise*; each *Rise* is a *Slow*. *Slows* are held extra-long and danced to *RiseClose* if International Mambo, or Stepped with a *SmallRiseForward* then slight Cuban-Motion if American Mambo or Salsa-Suave.

Dance Position is optional, dancing Straight-Line or slightly Curving. Steps are Short with Passing-Feet, about 10 inches, 10 inches, then 6 inches long. Center-of-Balance is Forward, and each Forward Step ends with Knee-Back. May be danced as **Kiki-Walks** if space permits.

Opposite of **Mambo-Backward-Walk**. Similar to **ChaCha-Walk**, **Rumba-Walk**, and **Bolero-Walk**. (See Salsa, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, and Forward-Foxtrot.)

Man (*M*): Referring to the Coupledance Partner who Leads his Follower.

Man-Across, Lady-Across or **Fred-and-Ginger** or **Man-Roll-Across, Lady-Roll-Across:** A Leadable two-Measure, six-Step Traveling-Coupledance Pattern, suitable for both **Foxtrots**, both **Quicksteps**, for all **Waltzes** but Viennese, and for other dances. Timing for Foxtrot and Quickstep is *Slow Quick Quick, Slow Quick Quick*; Timing for Waltz is *Slow Slow Slow, Slow Slow Slow*. Begins in Semi-Closed Position. In turn, each Rolls-Across In-Front of Partner to Left-Half-Open then to Half-Open Position. Rotation is Clockwise in Half-Turns.

Man dances *RollAcross1/2CW* her Foot to momentarily Face *sideturn3/8CW DiagForward* to Left-Half-Open, *forward Forward forward* to Half-Open.

Lady dances *forward Forward forward* to Left-Half-Open, *RollAcross1/2CW* his foot to momentarily Face *sideturn3/8CW DiagForward* to Half-Open.

(See Rolling-Turn, RollAcross, WhirlAway, Half-Sashay, ReSashay, and In-and-Out Runs.)

Maneuver (*manuv*): A Leadable one-Measure, three Step Coupledance Figure suitable for all **Foxtrots**, **Waltzes**, **Quicksteps** and **Twosteps**, among other dances.

From Closed Position, total Couple-Rotation is a Half-Turn Clockwise to Closed Position. Man usually Maneuvers to face Reverse-Line-of-Dance. Heel-Turn for the Lady. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *ForTurn1/8CW diagforswivel3/8CW Close*.

Lady, Following with Head-Closed, Lowers then dances *shortbackturn1/8CW HeelTurn3/8CW inplace*.

(See Natural-Turn-One-Half for Quickstep.)

Manhattan-Hustle: See Four-Count.

Manners: Having Coupledance Manners; polite social behavior on the Dancefloor.

(See Etiquette and Looking-Circle.)

Man-Roll-Across, Lady-Roll-Across: See Man-Across, Lady-Across.

Man's-Free-Spin: A General Coupledance Movement most suitable for all **Swings** and for **Mambo**. Normally, from Facing Position, Pushing-Off his Lady's Right Palm-of-Hand, the Man Spins himself, detached, usually for a Full-Turn Counter-Clockwise on his Left Ball-of-Foot.

(See Free-Spin, Push-Spin, Inside-Spin, and Outside-Spin.)

Man's-Inside-Underarm-Single-Turn, Left-Hand-Lead: See Underarm-Single-Turns.

Man's-Inside-Underarm-Single-Turn, Right-Hand-Lead: See Underarm-Single-Turns.

Man's-Left-Underarm-Turn: A Leadable 1 1/2-Measure, eight Steps, Six-Count-Triple-Timing, Coupledance Pattern suitable for Eastern **Swing** and Jive. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in Butterfly Position or in Left-Open-Facing Position. The Couple dances a Fallaway-Right-Face-Turning, except for the last Triple, where Man dances Underarm, Half-Turning Counter-Clockwise.

Man dances *rockapart CrossInFront sideturn1/8CW Close sideward, ForTurn1/4CCW close ForTurn1/4CCW.*

Lady dances *RockApart recover CrossInFront sideward Close, ball Flat flat.*

(See He-Go-She-Go, and Arch-Turn.)

Man's-Loop-Turn: See Man's-Right-Underarm-Turn.

Man's-Mirror-Step: A Leadable Six-Count Coupledance Pattern, with 4/4 Rhythm Timing. This is one of Man's two Basic Steps for the **NewYork-Hustle**, (the other being **Man's-One-Step**.) Timing for both Partners is *Slow Slow Tap Slow, Quick And Slow.*

From Butterfly or Left-Open-Facing Positions, the Man Turns to Left-Open Position then mirrors the Lady as she dances her **SugarPush-Lady's-Hustle**.

Man dances *forward ForSwivel1/2CCW* to Side-by-Side *backtap · strideforswivel1/2CW* to Side-by-Side, *Backward together ForRecover.* With his Left Hand Grasping her Right Hand, the Man Sweeps arms high Clockwise, beginning with Partners' Swivel to Back-Hitch.

Man's-Mirror-Step is also a suitable alternate for dancing his **West-Coast-Swing** SugarPushes.

(See Hustle, NewYork-Hustle Basic-Step #1, SugarPush-NewYork-Hustle Routine, and Lady's-Inside-Turn-Pattern.)

Man's-One-Step: A Leadable Six-Count Coupledance Pattern, one of Man's two Basic Steps for the **NewYork-Hustle**, (the other being **Man's-Mirror-Step**.) Man's Timing is *slow Slow slow Slow, slow Slow.*

Lady's Timing is *Slow slow Tap Slow, quick And slow.* Lady dances her **SugarPush-Lady's-Hustle**.

Man begins in Left-Open Position, perpendicular to Lady and Sideways from Lady's Slot. Man's Left and Lady's Right Hands may remain Clasped, or Partners may Change-Hands twice during Pattern. Pattern ends in Left-Open Position.

Man dances *backturn1/4CCW CrossInFront* Cross-Stretch *crossbehind Sideward, crossinfront* Cross-Stretch *Recover.*

Man's-One-Step is also a suitable alternate for dancing his **West-Coast-Swing** SugarPushes, if transitioned first from **Man's-Mirror-Step**.

(See Hustle, NewYork-Hustle Basic-Step #2, SugarPush-NewYork-Hustle Routine, and Lady's-Inside-Turn-Pattern.)

Man's-Outside-Underarm-Single-Turn, Left-Hand-Lead: See Underarm-Single-Turns.

Man's-Outside-Underarm-Single-Turn, Right-Hand-Lead: See Underarm-Single-Turns.

Man's-Right-Underarm-Turn or **Man's-Loop-Turn** or **Man's-Wild-Turn:** A Leadable 1 1/2-Measure, eight-Step, Six-Count-Triple-Timing, Coupledance Pattern, most suitable for a Slower Cadence Eastern **Swing** or Jive. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in Left-Open-Facing Position. Partners Change-Places as **Man Spins 1 1/2 Full-Turns Clockwise** under a Single-Arch, after his Lady begins her Half-Turn Clockwise. Man's Left and Lady's Right Hands remain Joined. Ends with an Anchor-Step for both.

Man dances *rockapart CrossInFrontSwivel1/2CW sideswivel1/2CW ForTurn1/4CW forturn1/4CW, Ball flat Flat.*

Lady dances *RockApart recover CrossInFrontSwivel1/2CW backward InPlace, ball Flat flat.*

(See Fallaway-Right-Face-Turning, Arch-Turn, and Man's-Left-Underarm-Turn.)

Man's-Ronde-Anchor: An alternate Coupledance Movement suitable in place of the last three Steps, *Quick quick Slow*, of both Six-Count and Eight-Count **West-Coast-Swing** Figures. Instead of *BackBall ball FlatHold* for the Man's **Anchor-Step**, which is the Basic **Break-Ending** for any of his **SugarPush**, **PullThru** and **Whip** Figures, he may Ronde. He **Rearward-Rondes** his Right leg, either as a Flare-Ronde or as a Fan-Ronde, taking the full Timing, Ending Locked Behind his Left Supporting-Foot.

(See Lady's-Ronde-Anchor, and Ronde-Whip.)

Man's-Ronde-Turn: A partially Leadable, Spot-Coupledance Figure, one Measure long, suitable for International **Tango** and other dances.

This Figure usually follows a **Double-Ronde**. Total Couple-Rotation is 7/8-Turn. Begins in Closed Position #1 for Tango. On Right Ball, Man Fans an extra-long Rearward-Ronde, Sweeping his **Left** leg, as his Lady Strides four Steps around him, to end in Feathered-Left Position. Man's Timing is *LongSlow*; Lady's Timing is *Quick quick Quick quick.*

Man dances *Swivel7/8CCWtouch.*

Lady dances around Man *ForTurn1/8CCW forturn1/4CCW ForTurn1/4CCW forturn1/4CCW.*

Man's-Splits: See Split.

Man-Under: Two Leadable, Basic Coupledance Movements, Mirror-Image, Left or Right. Man's and Lady's Arching Hands remain Joined while Man takes three Steps Under. Man begins with either Foot but with Opposing Footwork.

(See Duck, Lady-Under, Lace-Across, Change-Sides, and Change-Places.)

Man's-Wild-Turn: See Man's-Right-Underarm-Turn.

Marathon Dancing or **Dance-Marathon:** A Coupledancer's Term for an American dated 1930s Fad.

Dance Partners, lured by cash prizes and the possibility of attracting Hollywood talent scouts, participated in these grueling Dance-Marathons of the 1930s. Savvy entrepreneurs took advantage of the popularity of Coupledancing and the escape it offered from the desperate realities of the Great Depression. They would stage these nonstop contests of endurance which often lasted more than 48 hours.

Through days and nights, exhausted Marathon Coupledancers would hang on each other, Competing for the prize money in Marathon Dancehalls. The winners would be **the last Couple** still standing upright on the Dancefloor.

By the 1980s, Marathon Dancing had returned, but with its emphasis more toward philanthropy, rather than Competition. Penn State had its 26th Dance-Marathon in february 1998, in which some 540 students Coupledanced to exhaustion for 48 hours, with no sitting and no sleeping. Proceeds pledged went to treat children with cancer. Their 25th Dance-Marathon raised $1.5 million for charity in 1997.

Marcando: A Leadable **PasoDoble** Spot-Coupledance Pattern, danced Facing in the PasoDoble-Hold throughout, and with keeping one's Feet close Together.

Starts with an *Appel* for both. Man Starts with his Right Foot, Lady with Left, Marking Time **In-Place** for eight Counts. Danced on Balls with short Steps. Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

(See Sur-Place, Mark-Time, Heel-Strike, and Basic-Movement.)

March: Music is in 2/4 or 4/4 Time; Coupledancing is usually Performed like the **Onestep**, with one Step taken upon each Beat of the Measure, with 120 BPM average.

Danced at Balls by southern gentry in the early 1800s, and in Ballrooms in the early 1900s.

(See Military-Team, One-Step, Band-Step, Posture, Classical-Walk, Ballet-March, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Marcha (*MAR-chah*): (Spanish for *march.*) The Latin counterpart for the English Coupledance Term, **March**. **Marcha** is a Marching Step, the Latin Coupledance Beat for **PasoDoble**s, **Flamenco**s, **Cariocas**, and that Beat at Brazilian carnival time.

(See Band-Step, Mark-Time, Military-Team, Marcando, Ballet-March, Walk, Forward-Walk, Backward-Walk, SideWalks, Forward, Backward, Sideward, Kiki-Walks, Side-Step, Back-Step, Back-Off, and In-Place March! Also see Walking-Step, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Classical-Walk, Body-Rhythm, Stroll, Trot, Jog, Run, Strut, Skate, Skim, Ramble, and Meander. Also see Onestep, One-Step, Peabody, Four-Count, and Charleston.)

Marchessi: A Leadable with cooperation, one-Measure (minimum) Advanced Coupledance Pattern, suitable for both **Sambas**, for **Cumbia**, and for other dances. Timing is *Quick Quick, Quick Quick, Quick Quick, Quick Quick; 1&2&3&4&.*

The Man's Right Foot and the Lady's Left Foot remain as the center (Home) point, as Partners *Heel* Forward and *Toe* Rearward.

Danced in a tight Spot with no Float or Rocking. Danced in Loose-Closed Position, except Man Lowers Lady's Hand below Waist-Level to Lead her Right Foot. The Man's Left with his Lady's Right Feet, and their Joined Hands Move Forward and Backward in Unison, all in the same direction. Weight shifts as they Step **In-Place**.

Man dances *heel Step toe Step heel Step toe Step.*

Lady dances the corresponding Opposing Steps, *Toe step Heel step Toe step Heel step.*

Similar to **Corta-Jaca**, and **Rocking-Chair**. (See SugarFoot, Sand-Step, Electric-Kicks, Rock, and Rocking-Steps.)

Marching-Step: See Ballet-March.

Marencumbae (*mah-reen-KOOM-bay*): A Columbian **Folk** Coupledance, from which, through Cuba then the U.S., the **Pachanga** was later derived.

Similar to the **Charanga**.

Marinera (*mah-ree-NAY-rah*): (Spanish for *lady sailor.*) A Latin-American **Folk** Coupledance, where Partners **dance Apart** in flirtatious, light, and playful courtship, with the Lady waving her kerchief.

Similar to **LaCueca**, **Bailecito**, **Sanjuanito**, and **Zamacueca**. (See Flirtation-Dances-of-Latin-America.)

Mark-Time: A Leadable, Basic Coupledance Movement of Stepping in Time to the music Beat, in Time-of-Music, In-Place without Progressing.

(See Military-Team; In-Place, March!; Sur-Place; Marcando; Time-Step; and Side-Balance.)

Mark-Time, March! See Military-Team; and In-Place, March!

Martinique-Beguine: See Beguine.

Mashed-Potato or **Mash-Potato** or **Mashed-Potatoes:** A partially Leadable, 1950s novelty Fad Singles and Coupledance of American origin, that Traveled. Danced to 4/4 Time in moderate Tempo. Rhythm Timing was *AndQuick andquick AndQuick andquick.*

Danced Backward and Forward with Softened-Knees, usually in Facing or Open Position; **Mashed-Potato** involved Pressing the Dancefloor with extreme Swiveling Action on Balls-of-Feet.

Rearward Basic Step Pattern is *BehindSwivel1/4CCW behindswivel1/4CW BehindSwivel1/4CCW behindswivel1/4CW.*

Forward Basic Step Pattern is *infrontswivel1/4CW InFrontSwivel1/4CCW infrontswivel1/4CW InFrontSwivel1/4CCW.*

A Variation Step Pattern is *BehindSwivel1/4CCW behindswivel1/4CW InPlaceSwivelBothHeelsIn swivelbothheelsout*; (This Timing is *AndQuick andquick AndQuick quick.*)

Lady's Step Pattern varied from Identical to Mirror-Image Opposite Man's.

(See Charleston, Charleston-Crosses, Louie-Louie, Quiver, Fifth-Position-Break, Traveling-Latin-Crosses, and Twist. Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Mash-Potato: See Mashed-Potato.

Mashed-Potatoes: See Mashed-Potato.

Masquerade-Ball: Elegant and Formal, Costumed Coupledance Balls have been popular since the 1600s. A mask was and is imperative.

(See Ball, Commencement-Ball, Debutante-Ball, Gala-Ball, and Assembly.)

Master: A General Coupledance Term for one who is exceptionally gifted or Skilled and experienced in some art of Coupledancing. Or, to become expert in some art of Coupledancing. Or, a presiding, authoritive, directing person: **Dancing-Master** was a 17th Century Term for a teacher by profession. By having shown proficient personal Performance, Dancing-Masters became fixtures in the noble courts of Europe, insuring conformity to a strict Coupledance Standard.

(See Professional, Experienced-Dancer, Dance-Teacher, Dance-Specialist, and Schooled-Dancer. Also see Skillful, Dexterous, Adroit, Clean, Elegance-of-Movement, and Technique. Also see Difficulty-Levels, Challenge, Challenge-Level, Challenge Figures, Professional, and Professional-Level.)

Mat: The floor upon which girl CheerLeaders and Male-Tumblers Perform is an extensive, square **Mat**, about two inches thick for safety. Competing, a CheerLeading Team might Spring out onto the stage floor, all smiles, shouting, "*Hit the Mats*!" They position themselves precisely on the **Mat** before starting their routine.

(See Tumbling, Tumbling-Pass, Tumbling-Tryouts, and Flyer. Also see Gymnastic-Feats, Aerials, and Drill-Team. Also see Dancefloor.)

Matched-Hands: A Basic Coupledance Term. Various Coupledance Stances where Hands are Joined Right-to-Right and/or Left-to-Left.

(See Shake-Hands, Hand-in-Hand, and Opposing-Hands.)

Mattress-Mambo: A joking Coupledance Term. Slang for sex.

Maxixe: Pronounced '**Mah she she**,' a Brazilian Coupledance, which was introduced in Paris in 1912, then imported into the U.S. about 1916. **Vernon and Irene Castle** varied the **Samba** of that day into their particular elegant **Maxixe**.

Maxixe is played in rapid 2/4 Time, with a Slight Syncopation. The Basic Step is commonly danced in Butterfly Position, **Tilting**. The carriage of one's Head and arm Positioning are important.

(See Maxixe-Hold. Also see Pagode, Bahia-Carioca, LaBamba, Street-Samba, BossaNova, and Lambada; all are variations of the **Samba**. Also see Hi-Lo-Sweetheart. Also see Castle-Walk, Valse-Classique, Castle-Tango, Last-Waltz, Castle-Combination, and Lame-Duck; all written by the Castles. Also see Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all Fad dances in vogue in the 1910s.)

Maxixe-Hold: Two flashy Closed Coupledance Positions, Left and Right; one Grasps Left Hands overhead, the other Grasps Right Hands overhead. The other two arms Grasp around the other's waist. The American **Samba**, or slower **Cumbia**, is most commonly Performed using the Maxixe-Hold in the Left Hands overhead Position.

(See Natural-Roll, Reverse-Barrel-Roll, and Maxixe.)

Maxixe-Roll: See Natural-Roll.

Maypole-Dance: An ancient and Traditional group **Folkdance**, begun in Europe about 400 AD, and celebrated on the First of May, "May-Day". Danced using a tall pole with multi-colored streamers attached to a garland on top. Dancing to music, mixed company would each take a streamer and weave in and out, creating Choreographed Patterns down the pole. The dancing would end with streamers too short to continue, and with admiration for the particular pattern woven on the pole. There is mention of dancing around a Maypole to music in New England in 1628. `Bluff King Hal' was an old English Maypole Country-Dance, characterized with Skips.

(See Swedish Singing-Games.)

Maypole-Volta or **Continuous-Volta-Turn:** Two, Leadable with cooperation, Mirror-Image Coupledance Figures or Patterns, Left or Right, suitable for both **Sambas**, for **Cumbia**, and for other dances.

With either Lead-Hands or Trailing-Hands Joined, the Lady dances a **Spot-Volta** Rotating one direction, while the Man dances a **Circular-Volta** around his Lady, Rotating in the Opposite Direction-of-Dance.

Mazurka or **Mazurek:** A Leadable, lively but stately, Traditional Polish **Folk** Coupledance, named after the Mazur Lakes. At Eighteenth Century Russian Balls, the **Mazurka** was Traditionally the closing dance. Couples would dance in Circular Formation around the hall. One of their early **Mazurka** Patterns was, while the Lady would be kneeling, her Man would Chasse about her; this Pattern was then reversed.

Its music and dance are vigorous and intense. Not all 3/4 music is Waltz Timing; the Mazurka is to 3/4 Time, but with accent on second Beat. Tempo ranges from 47 to 53 MPM, and is played at 141 to 159 BPM. Normally danced to even Timing but sometimes the Rhythm is *Quick And Slow, Quick And Slow.*

Mazurka is danced on Same-Feet in Varsouvienne Position, or on Opposing-Feet in Loose-Closed Position.

A six-Measure Pattern may be danced Sideward to Left, then In-Place, then Sideward to Right, then In-Place:

Man dances *sideward Close Hop, sideward Close Hop, step Step step; Sideward close Hop, Sideward close Hop, Step step Step.* His Lady Follows.

A *Cut* is often substituted for a *Close*. Mazurka is often Coupledanced in conjunction with the similar **Polish-Mazurka**. (See Swedish-Varsouvienne, Jarabe, Scoot, Displace-Hop, Schottische, Polka, and Polka-Mazurka.)

Meander: A General Coupledance Term; an emotional inflection to Coupledancing, dancing In-and-Out as if wandering aimlessly on a Winding-Course.

Similar to **Ramble**. (See Stroll, and Lazy. Also see Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Skate, Skim, Trot, Jog, and Run. Also see SideWalks, Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Measure (*meas*): A musical and Coupledance Basic Term. A **Measure** is a grouping of Beats by means of metrical accents. On a sheet of music, the section between two **Bar** lines is a **Measure**; or, the number of Beats in a **Time-Signature** is a Measure; or, Movement to a Bar of music; or, a unit of measurement of the length of Movements or music; or, a grouping of Beats separated by Bar lines, each Measure including the specified number of Beats.

About 30 Measures-per-Minute is normal walking speed at 4/4 Time, or about 120 Beats-per-Minute. See Metronome, 30 MPM = 120 BPM.

(See Beats-per-Measure, MPM, BPM, Time-of-Music, Phrase, and Tempo. Also see Beat, Cadence, Count, Counts, Four/Four-Time, Three/Four-Time, Two/Four-Time, Rhythm, Rhythm-Pattern, Duple-Meter, and Triple-Meter.)

Measures-per-Minute: See MPM.

Mechanics-Memory: A Standard Coupledance Term; the converse of Muscle-Memory. **Memorizing intellectually** some Bodily Action, Movement, Figure or Pattern, rather than memorizing through Bodily repetitive Practice. But **Muscle-Memory** is retained longer than retention by **Mechanics-Memory**.

(See Body-Mechanics, Schooled-Dances, Experienced-Dancer, and Think-It-Thru.)

Medium-Cadence: See Normal-Walking-Cadence.

Medium-Foxtrot: See American Medium-Foxtrot.

Medium-Height: A General Coupledance Term. Medium-Height is with Softened-Knees, the median between Standing-Height and deep Flexing of one's Knees. Most successful dancing is accomplished by applying and Flexing Softened-Knees.

(See Height, Standing Stance, Partner-Heights, Higher, Lower, Down, and Up.)

Medium-Waltz: See American Medium-Waltz.

Medley: A General Coupledance Term; a succession of Coupledances to a succession of melodies, all to a constant Rhythm.

(See Seguey, and Suite.)

Mejorana (*may-HOR-ah-nah*): (Spanish for *improved woman*.) A Latin-American **Folkdance**, a **Square Dance** for a group.

Similar to **Perican**, and **Punto**.

Melt: A Basic Coupledance Movement; gradually settling onto the Dancefloor.

Member: A General classification in Coupledancing. **Member** is the third complete Level of the **International System**, representing those who have mastered **Advanced** Movements, Figures, Patterns, and concepts.

(See Amateur-Level, Professional-Level, and Fellow.)

Mento: A Caribbean **Folk** Coupledance, **Mento** is the most popular native dance of **Jamaica**. It resembles a Slow **Rumba**.

(See Beguine, Habanera, Guahuanco, Sohn-Guajira, Guaracha, and Botecita.)

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Menuet: See Minuet.

Merengue or **Merengue-de-Frac** or **LaMeringue** or **Dominican-Merengue** or **Haitian-Merengue:** A popular Latin Rhythm, "lame-legged" Traveling-Coupledance, that is often interspaced while dancing the **Samba**, since the music for both dances is similar. **Merengue** is in Cut-Time. Stemming directly from African Rhythms, **Merengue** music, Generally Fast in Tempo, is similar to a March except every other Measure is Syncopated.

Said to mimic a Spanish king who was lame, **Merengue** originated in West Indies, either in Haiti or Dominican Republic. The very easy to dance **Merengue** became popular in the U.S. about 1957.

Merengue Music is in 2/4 Time with Coupledance Steps taken as if in 4/4 Time. Tempo at 4/4 Time ranges from 29 to 32 MPM, played at 116 to 128 BPM.

Danced mostly as a One-Step, **Merengue** is Stepped to a two-Count *Slow Slow* or a *Quick Quick* Rhythm. The dance is simple and Smooth in its Slowest paces, and somewhat colorful and exciting when Faster. Basically, Small-Steps are taken Sideward, mostly to the Man's Left. The Man may Soften his Right Knee while in a Slight Sideward Dip of his Left shoulder, as he Steps Left on each first Count. With a Slight Limp, the one same Foot is dragged with subtly controlled Cuban-Motion and with Swivels, on each second Count. The Upper-Body has little Movement. The Lady Follows.

There are many dance variations of the **Merengue**; some are the **Soca**, the **Calypso**, **Conga-Line**, **Bomba**, and the **Plena**.

(See Clave-Beat, Scooting, Paddle-Turn, Buzz-Step, Ibo, Beguine, and American Samba.)

Merengue-de-Frac: See Merengue.

Meter: A General Coupledance Term; the division of Time or Rhythmical structure indicating the number of Beats in one Measure.

(See Mixed-Meter.)

Methodes: See Methods.

Methods or **Methodes** (*may-TAWD*): A Coupledance Term, referring to academic **Ballet** from AD1661 to present.

(See Court-Dance; Ballet, Cecchetti Method; Ballet, French School; Ballet, Italian School; Ballet, Russian School; and Ballets Russes.)

Metronome: Useful for Practicing Coupledance Rhythm and Timing; a device with a pendulum adjustment for ticking at constant speeds of from 40 to 200 ticks per minute.

Cadence for Largo = 40-60, Larghetto = 60-66, Adagio = 66-76, Andante = 76-108, Moderato = 108-120, Allegro = 120-168, and Presto = 168-208.

Example: For 4/4 Time, Bars (or Measures) per minute for Largo = 10-15, Larghetto = 15-16.5, Adagio = 16.5-19, Andante = 19-27, Moderato = 27-30, Allegro = 30-42, and Presto = 42-52.

(See Metronomic-Motion.)

Metronomic-Motion or **Swinging:** General Coupledance Movements of a tic-toc nature involving easy, natural Movements of the Body or its parts. **Metronomic-Motion** is Movements of one's Upper-Body, simulating **the Swinging Action of a Metronome**, i.e., one's Upper-Body accelerating then reversing in larger Movements than those of one's Lower-Body.

Opposite of **Pendulum-Motion**. (See Sway, Sway-To-and-Fro, Undulating, Side-Stretch, Waving, Wag, Broken-Sways, Sweep, Swoop, Cuban-Motion, Side-Lift, Side-Rise, Hip-Lift, Hip-Rocks, Hip-Waves, and Side-Body-Waves.)

Mexican-Brush: See Step-HeelBrush.

Mexican-Hat-Dance: See LaRaspa.

Mexican-Polka: A simple, Floating Coupledance, currently in vogue with Latins; in Loose-Closed Position, hanging on to each other, they dance a Bobbing One-Step, Bob - Bob - Bob - Bob -, almost a Jump - Jump - Jump - Jump -.

(See LaQuebradita.)

Mid-Height: A General Coupledance Term; approximately Chest-Level for arm Motion; or, one's height at normal Standing Stance when not dancing.

Military-Pivot or **To The Rear, March!:** Two Leadable, General Coupledance Movements, Left or Right, Mirror-Image Opposite, suitable for many dances. Rhythm Timing is *Slow Slow*. A **Military-Pivot** is half a **Basketball-Turn** or half a **Basketball-Four**.

After Stepping into the Fourth Basic Foot Position, (Walking-Step, see Five Basic Foot Positions,) with Weight on Balls of both Feet, a **Half-Turn** is Swiveled in the direction of the Rearward Foot. Both Feet remain In-Place, and one Recovers In-Place.

For the command, **To The Rear, March!**: In two Beats, with Left Foot Forward, *forswivel1/2CW RecoverInPlace*.

(See Military-Team, Pivot-Half, Singular-Pivot, and Military-Turn. Also see Turn, Turn-Around, Turn-In, Turn-Out, StrideTurn, BackTrack, SwitchWalk, Turn-In-and-Around, and Turn-Out-and-Around.)

Military-Team or **Dance-Team** or **Close-Order-Drill:** One class of the **Formation-Teamdancing** Genre. A Formation Drill-Team or Teamdance, Coupledance Marching to March music. Normal Cadence is 120 Beats per minute, but may race to 180.

Commands for Stationary Movements:

1) **Fall-In!** The group type is addressed, i.e., if a Drill-Team, command is **Drill Team, Fall In!** Group guides Right to Align Left arm distance.

2) **Fall-In, Close-Interval:** Command is **Close Interval, Fall In!** Left Elbow distance.

3) **Attention!** Command is **Attention!** Feet together, arms Down, Head erect and front, shoulders straight, stomach in, chest High.

4) **Count-Off!** Command is **By (Fours,) Count, Off!** Right to Left, front to rear.

5) **Dress-Right!** Command is **Dress Right, Dress!** Eyes Right and Align with Guide-On, (Left arm distance).

6) **Dress-Right, Close-Interval:** Command is **At Close Interval, Dress Right, Dress!** Eyes Right and Align with Guide-On, (Left elbow distance).

7) **Dress-Left!** Command is **Dress Left, Dress!** Eyes Left and Align, (Left arm distance).

8) **Ready-Front!** Command is **Ready, Front!** Face front, drop arm, Attention.

9) **Right-Face!** Command is **Right, Face!** In two Beats, *Swivel1/4CW* on Heel *close* with Stamp.

10) **Left-Face!** Command is **Left, Face!** In two Beats, *swivel1/4CCW* on Heel *Close* with Stamp.

11) **About-Face!** Command is **About, Face!** In two Beats, *HookBehind* and beyond *swivel1/2CW* on *heel* and *Ball*. (See Hook-Wind.)

12) **As-You-Were!** Command is **As You Were!** Resume previous Position or Movement.

12) **At-Ease!** Command is **At Ease!** From Attention, in one Beat, *sideward* 12 inches and Clasp Left wrist behind back.

13) **Rest!** Command is **Rest!** From At-Ease Position, relax keeping Right Foot In-Place.

14) **Fall-Out!** Command is **Drill Team, Fall Out!** From Attention, disperse.

Commands for Marching Movements:

1) **Forward-March!** Command is **Forward, March!** Begins with Left Foot.

2) **Mark-Time!** Command is **Mark Time, March!** Begins with Left Foot, In-Place.

3) **Flank-Movements:** Commands are **By-the-Right-Flank, March!** or **By-the-Left-Flank, March!** In two Beats. For Right-Flank, *forswivel1/4CW Forward*. For Left-Flank, *ForSwivel1/4CCW forward*.

4) **Oblique-Movements:** Commands are **By-the-Right-Oblique, March!** or **By-the-Left-Oblique, March!** In two Beats. For Right-Flank, *forswivel1/8CW Forward*. For Left-Flank, *ForSwivel1/8CCW forward*.

5) **Column-Movements:** Commands are **Column-Right, March!** or **Column-Left, March!** Inner Guide-On Marks-Time four Beats as two or more in column Turns 90 degrees.

6) **To-the-Rear, March!** Command is **To The Rear, March!** In two Beats, with Left Foot Forward, *forswivel1/2CW RecoverInPlace*. (See Basketball-Turns, Basketball-Four, and Military-Pivot.)

7) **Eyes-Right!** Command is **Eyes, Right!** Eyes Right and Align on (eyes-straight) Guide-On. Followed by Ready, Front!

8) **CounterMarch, March!** Left or Right, four Beats per Rank, command is **Countermarch, March!** For Left, first Rank Steps *ForSwivel1/4CCW forward ForSwivel1/4CCW forward*. First Rank Half-Steps as second Rank CounterMarches, etc. Right CounterMarch is Mirror-Image Opposite.

9) **Halt!** Command is **Drill Team, Halt!** Two Beats, *forward Close*.

10) **File-Off!** Command is **Drill Team, File Off!** Right File Trails off first, Stepping By-the-Right-Flank, March!

(See Drill-Team, Drum Corps International, CheerLeading, Teamdance, Teamdance Positions, Chorus-Line, Line-Formation, Guide-On, Rank, File, and Kick-Line.)

Military-Turn or **Flank-Movement:** Two Leadable, General Coupledance Movements, Left or Right, Mirror-Image Opposite. One's **Flank** is one's side. In two Beats, Rhythm Timing is *Slow Slow.*

Commands are **By-the-Right-Flank, March!** or **By-the-Left-Flank, March!** For Right-Flank, *forswivel1/4CW Forward.* For Left-Flank, *ForSwivel1/4CCW forward.*

(See Military-Team, and Military-Pivot.)

Milonga: The Amorous **Milonga** was originally an Unleadable Spanish Gypsy **Folkdance** from Andalusia. Awhile before 1923, destitute Gypsy Flamenco-dancing immigrants from Spain, Coupledanced their **Milonga** in the Plata region of Buenos Aires. In lower dive cafes, these Gypsies almost but never touched their Lady, but other poor immigrants grabbed their Ladies in a Closed Position. These other Argentine immigrants were from Italy and also from Spain, and were predominently men. Through them, the **Milonga** greatly influenced the evolution of the **Argentine Tango**.

The modern **Milonga**, popular and currently Coupledanced in Argentina, and also somewhat the world over, is a Traveling dance in Fast 2/4 Time, mostly using the Hold described under **Argentine Tango**. Rhythm Timing is *1 2, 1 2, 1 2,* etc. There are no pauses, such as there are in the Argentine Tango.

(See Tango y Milonga, ContraDanza-Spanish, Habanera, Vals, and Candombe.)

Mime: A General Coupledance Term for dancers, usually Singular, who often Perform a variety of dramatic Actions and Movements conveying emotion. **Mime** is gesture with facial expression to express emotion, Dramatic Action, or a story.

Minera: A Traditional Spanish **Folk**dance from **Andalusia**. Its origins are still unexplained, but often attributed to the cultural Traditions of the **Moors**.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Mini-Telespin or **Checked-Telespin:** A Leadable Coupledance Pattern suitable for the Slow-**Foxtrot**, **International Tango**, both **Quicksteps** and Slow-**Waltz**. Timing for Foxtrot and Tango is *Slow Quick Quick, And Quick Quick Slow*; for Quickstep is *Slow Slow, Slow And Quick Quick, Slow*; and for Waltz is *Slow Slow Slow, And Slow Slow Slow.*

Begins and ends in Closed Position, two or 2 1/2 Measures, for 1 1/4 Turns Counter-Clockwise. After second Step, Man is Hub-Partner, and Lady is Rim-Partner. By third Step, Man keeps Left Side Forward toward Lady, or he may Open Lady for a Whip sensation created by his Spinning. Lady's Head remains Closed.

Man dances *forward* with CBM *DiagForTurn1/4CCW Swivel3/8CCW* Point Left Toe and Open Lady, *spinonball3/8CCW continuespin1/4CCW Close.*

Lady Heel-Turns then takes Quick Forward Turning Steps; she dances *BackTurn1/8CCW* with CBM *Heelturn1/4CCW ForTurn1/4CCW* in Semi-Closed, *forturn1/4CCW* in CBM *ForTurn1/4CCW* Right-Side-Lead *closeturn1/8CCW* on Toes.

(See Telespin, and Telespin-to-Semi-Closed.)

Mini-Turn: A General Coupledance Action. A Slight Bodily Rotation.

Minor-Set: A Coupledance Term used in Traditional **Country-Dance**. A **Minor-Set** is two or three Couples that dance together for only one **Round**, within a **Progressive-Longways** or **Set-Dance** Routine.

Minuet(1) or **Menuet:** A Traditional **Court-Dance** Genre in favor during the 17th Century, and the height of fashion in the 1690s. Originally the Term `Menuet' was used to describe any Coupledance of small Steps. How to dance the Minuet was first described by Thoinot-Arbeau in his book, `Orchesographie', published in 1588, (which was later translated into English by Cyril Beaumont.) Originally a Peasant or Folk-Dance of Poitou, a Branle with small, light and delicate Steps. The Minuet was introduced into Paris in 1650, then later set to music by Lully and danced by King Louis XIV in public. Probably the most persistent of all the Court Group-Coupledances during the classical and romantic periods, the Minuet dominated until the close of the 18th Century, and is familiar even today. `Don Juan' was one of the many French Minuets. Many changes were made, each more rigid and stately but simpler to Coupledance. Ornamental Steps were gradually dropped and a set Pattern was adopted, finally consisting of four or five Movements. Many different Minuet Routines were Choreographed, each with its own melody. In Pierre Rameau's book, "Maitre a Danser" (Paris 1725), he also describes how to dance the Minuet. Slow and pompus, a resplendently dressed assemblage would Step and Point with Grace and Style. Not all 3/4 music is Waltz Timing; the Minuet is to 3/4 Time, but with a choppiness or repetition of eighth notes, for Pointing of Toes and for delicate Movements. The Minuet became the most elaborate and artificial form of Court-Dance ever seen. The Minuet was deemed the "queen of dances" by the French Court.

In the American South, three to six couples would stand Facing their Partners; Beginning with Curtsy and Bow, then touching Opposing arms, Partners would Strut one direction then reverse, and so-on. Its graceful Bows, its neat and precise Steps and stately Body Carriage were taught by the Dancing-Master. It bore the dignity so esteemed then by aristocratic society.

(See Court-Dance.)

Minuet(2) or **Together-and-Apart:** A Leadable, Accordioning Coupledance Pattern, danced to the **Period Waltz**, **Slow-Waltz**, **Medium-Waltz**, and the **American Viennese Waltz**.

Danced entirely in Butterfly Position or in Left-Open-Facing Position. No Turning, or very little Turning. Six Steps in two Measures, Timing is *1-2-3, 4-5-6*. On Counts *1-2-3*, **Partners Close Together** Step-Step, Balancing, with spread arms to Chest-Level Hand-Hold. On Counts *4-5-6*, **Partners separate** Step-Step, Balancing, to Waist-Level Hand-Hold.

Man dances *forward Close inplace, Backward close InPlace.*

Lady Follows Mirror-Image Opposite, Stepping Together then Apart.

Opposite of **Reverse-Minuet**. Similar to **Waltz-Balances-Together-and-Apart**. Also similar to **Together-Step-Step** then **Away-Step-Step**. (See Balance-Forward-and-Back,-Hitch-Forward-and-Back, Hitch-Together, and Hitch-Four. Also see Counter-Balance, Counter-Movement, and Counter-Sway. Also see Pulse, Spring-Action, Accordion, and Crab-Walk.)

Mirror-Image or **Natural-Opposite:** A General Coupledance Term; the diametrically Opposite Stance, Action, Movement, Figure, or Pattern, etc., of one's Partner.

Synonymous with **Opposite**. (See Counter, Contra, and Contrary.)

Mixed-Dancing: A General Coupledance Term. A 17th Century Term used in Boston and New England for Men and Ladies Coupledancing together, "Mixt or Promiscuous Dancing, viz. of Men and Women".

Mixed-Meter: A General Coupledance Term. A Rhythmical structure composed of an irregular division of underlying Beats into Measures of different **Meters**.

Mixer: A General Term for a Choreographed Coupledance that has Pattern(s) designed to cause Couples to change Partners at intervals during the dance.

(See Mixers.)

Mixers: A General Coupledance Term for a procedure, where dancing Partners are changed with others permanently, at intervals during the dance. The following methods for mixing dancers are popular:

(1) Music is interrupted at intervals, whereupon dancers find new Partners on the Dancefloor.

(2) Men in one line, Ladies in the other, each front Lady is Coupledanced to continuous music from one hall end to the other, where they separate then re-line-up.

(3) Ladies facing-out and Hand-in-Hand form a ring, while Hand-in-Hand Men form a facing-in ring about the Ladies; the rings counter-circle till the music is interrupted, and Facing new Partners Coupledance till the music is again interrupted, whereupon they all reform rings.

(4) A few couples are pre-chosen to begin the Mixer; they Coupledance till the music is interrupted, whereupon they all select a new Partner from the audience, till the music is again interrupted.

(See Snowball, and Mixer.)

Moda: The **Moda** were Portuguese songs and Coupledances, from which Style, the Brazilian **Modinha** Coupledances were derived.

Mode-of-Dress-and-Behavior or **Way-of-Life:** As with many sports, participating people being wrapped up in a particular Coupledance can be vastly influenced in their Way-Of-Life. A Coupledance can create a certain colorful **Mode-of-Dress-and-Behavior**. Examples follow:

Folkdancers of Europe have and had various unique Costumes, depending upon their country or area.

Court-Dances, from about 1380 to a period after 1793, vastly influenced dress and Way-Of-Life, first in France then throughout Europe.

Flemenco Dancers, Gypsies, have always been influenced in dress and Way-of-Life in Spain, by their dance.

Argentine Tango has influenced participant's Way-of-Life in Buenos Aires.

Samba as Danced in Brazil has continually influenced participant's Mode-of-Dress-and-Behavior, as in their Mardi Gras.

Square Dancing Mode-of-Dress-and-Behavior was influenced in the U.S., mostly in the 1960s through the 1980s.

Disco's Mode-of-Dress-and-Behavior was vastly influenced in the U.S. in the 1970s.

Country-Western Dancing dress has been greatly influenced in the 1980s and 90s; everyone is a cowboy or cowgirl.

(See Costume, Disco-Era, and Tango.)

Moderate-Timing: A Basic Coupledance Term; between Slow and Fast Timing, from about 100 to 130 Beats per minute.

(See Metronome.)

Modern Ballroom and Latin Teamdancing: See Teamdance.

Modern Dance: A General Group-Dance Term for a type of dancing that expresses complex emotions and abstract ideas; developed early in the Nineteenth Century and still in vogue today.

Moderns-and-Smooth Genre or **Smooth Genre:** Looking under **Amalgamation-of-Dances**, the following **Modern and Smooth Dances** are listed:

Moderns-and-Smooth Genre
- Waltz Family
  - Waltz Group
    - International Slow-Waltz
    - American Medium-Waltz
      - Valse-Classique
      - Last-Waltz
    - Country-Western Waltz
      - Cajun-Waltz
    - Vals
  - Viennese Waltz Group
    - International Viennese Waltz
    - American Viennese Waltz
  - Period Waltz Group
    - Hesitation Waltz
    - Varsouvienne
    - Polonaise
    - Cotillion
    - Minuet
    - Polish-Mazurka
    - Mazurka
      - Cotillion
      - Swedish-Varsouvienne
      - Dal-Step
    - Alexandrovsky
    - Kehruu-Valssi
    - Polacca
    - Landler
    - Basse-Danze
      - Pavane
      - Sarabande

(Continued)

Moderns-and-Smooth Genre: *(Continued)*

- Foxtrot Family
  - Foxtrot Group
    - International Slow-Foxtrot
    - American Medium-Foxtrot
      - Roseland-Foxtrot
      - Arthur Murray Foxtrot
  - Quickstep Group
    - International Quickstep
    - American Quickstep
    - Peabody
      - Slicker
  - Onestep Group
    - American Onestep
      - Castle-Walk
    - Four-Count
    - March
    - Charleston
      - Black-Bottom
      - Varsity-Drag
  - Twostep Group
    - American Twostep
    - Country-Twostep
      - Cajun-Twostep
    - Slow-Twostep
    - Nightclub-Twostep
- Tango Family
  - Tango Group
    - Argentine Tango
      - Tango y Milonga
        - Milonga
        - ContraDanza-Spanish
        - Habanera
        - Candombe
    - International Tango
    - Continental Tango
    - American Tango
      - American Competition Tango
      - Castle-Tango
      - Tango-Hustle
      - Taiwanese-Tango

Modern Smooth: A General Coupledance Term for American Coupledances that Progress Around the Line-of-Dance. Basically the same as those for the International Modern; the Medium-Waltz, American Viennese, Medium-Foxtrot, American Quickstep, Continental Tango, the Peabody, etc.

(See International Modern Smooth, Smooth-Dances, and Travel-Dancing.)

Modified (*mod*): A General Coupledance Term; meaning somewhat of a change to a Coupledance Stance, Action, Movement, Figure or Pattern.

Modinha: The Style of the Brazilian **Modinha** Coupledances was derived from the **Moda** Portuguese songs and Coupledances. Early **Modinha** dances were influenced by Italian music. Modern **Modinhas** are of a sentimental nature, and are similar to the Latin American **Bolero**.

Momentum: A General Coupledance Term. The force or Impetus driving Body Movement at a certain velocity across the Dancefloor.

Money-Musk: An American novelty Fad Coupledance of the 1840s-1870s.

(See the Grizzly-Bear, Lanciers, and Washington-Post-Twostep; which were all novelty Fads in vogue in the 1800s.)

Monkey: The **Monkey** was a novelty Fad **Singles** dance in the U.S. in the 1960s. Having been derived from the **Frug**, the **Monkey** was related to the **Swim**, the **Dog**, the **Watusi**, the **Waddle**, and the **Jerk** dances.

Danced In-Place Singularly or as a Couple Facing, dancers Swung hips Side-to-Side and sometimes Stepped, with the following added arm Movements: With both fists clenched, dancers would pump their arms Up and Down in sequence to the music, with one Up and one Down, as with the **Pony**.

(See the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, Twist, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Monte Carlo School of Classical Ballet: See Ballets Russes.

Mooch: A Leadable Eastern **Swing** Spot-Coupledance Pattern. An Eight-Count, four-Measure long combination of **Shag** and **Flying-Lindy**; Shag Flicks, one Side then the other, Inside-Foot Routine-Sections, repeated Mirror-Image. Begins in Half-Open Position; Partners Switch to Left-Half-Open Position, then Switch back to Half-Open Position. Rhythm Timing is *Slow Slow Quick Quick Quick Quick, Slow Slow Quick Quick Slow, Slow Slow Quick Quick Quick Quick, Slow Slow Quick Quick Slow.*

Man dances *rockback Recover kick step Kick Step, rockback RecoverTurn1/2CW ball Ball flat, RockBack recover Kick Step kick step, RockBack recoverturn1/2CCW Ball ball Flat.*

Lady dances *RockBack recover Kick Step kick step, RockBack recoverturn1/2CCW Ball ball Flat, rockback Recover kick step Kick Step, rockback RecoverTurn1/2CW ball Ball flat.*

All Kicks are Light Flicks, close to Dancefloor. (See Flying-Lindy, and Lindy.)

Mood: A General Coupledance Term. The compelling Tempo, state of emotion or feeling, or tone of Movement in a Coupledance.

Moon-Walk: A Singular or Coupledance Movement suitable for some **Swings** and other dances. Toe-first Stepping, that gives the appearance of Forward Motion when dancer is actually Stepping Backward.

(See Cake-Walk.)

Moorish-Dance: See Morris Dance.

Mooriske-Dans: See Morris Dance.

Morisca: A Genre of ancient **North African and Black African** dances, that were imported into **Andalusia**. The **Morisca**'s cultural origins are still unexplained, but are often attributed to the cultural Traditions of the **Moors**.

The **Morisca** may have been an antecedent of all of the following old, lost, Spanish **Folk**dances from **Andalusia**, all appearing in the 16th and 17th Centuries:
Sarabanda, Zarambeque, Chacona, Gayumba, Zambapalo, Paracumbe, and **Guineo**.

(See Spanish Dance, Spanish-Folkdance-by-Region, and Morris-Dance.)

Morisque: See Morris Dance.

Morris-Dance or **Morisque** or **Moorish-Dance** or **Danse-Mauresque** (French) or **Mooriske-Dans** (Flemish): An ancient and Traditional, English rustic **Folkdance** Genre, usually Performed only by Men, and usually Performed during the Spring and Summer. Some said these lively and gay dances were originally a fertility rite as part of religious ceremony. Others said it was derived from the ancient military dances of the Moors, with the tabor instrument as accompanyment.

Similar to the ancient English Sword-Dances, it was supposedly introduced into England from Spain by John of Gaunt about AD 1350, and eventually assumed a very English flavor. It was usually danced by five men and a boy, the five miming Robin Hood, Little John, Friar Tuck, Allan-a-Dale and another; the boy played Maid Marian.

Morisque is mentioned by Thoinot-Arbeau in his book, `Orchesographie', published in 1588. Generally danced on May Day in processions and pageants, it was banned by the Puritans but later revived. A team of dancers execute the precise Routine, with bells and bright ribbons tied to the calf of each leg. In some dances, sticks are carried and knocked together rhythmically. In others, large hankerchiefs are waved in various Patterns. `Country-Gardens' was an English Morris-Dance with handkerchiefs, and the English `Lads a Bunchun' was a Morris Stick Dance. `Shepherd's Hey' was an English Morris-Dance, and `Laudnum Bunches' was a Morris Corner Dance.

(See Sword-Dance, Maypole-Dance, and Morisca.)

Motion: See Movement.

Moto: See Movement.

Motown-Sound: A type of American music. A style of popular music originating in the 1960s, that combined **Pop**, **Rhythm-and-Blues**, and gospel styles.

(See Rock, Funk, Hard-Rock, Punk-Rock, Heavy-Metal, and Rap.)

Moulin-Rouge-Pattern: A Leadable four-Measure, 12 Step Coupledance Pattern, suitable for the Medium-**Waltz**. Timing is 12 *Slow*s. Begins in Shadow Position with Man behind, except Man Clasps Lady's Right Hand with his Left Hand. Free-Hands are Extended as they dance.

Man dances *crossinfrontcheck Recover sideward* to original Position, as Lady dances *CrossInFrontCheck recover Sideward* to original Position.

Next, the Man dances *CrossInFrontCheck recover Sideward* to pass Behind, as Lady dances *crossinfrontcheck Recover* with Joined Hands over her Head *sidespin3/4CCW* to Face.

Next, the Man dances *stepthruturn1/4CCW* to Face *Sideward crossbehind*, as Lady dances *StepThru sideward CrossBehind*.

Finally, with Hands still Joined, the Man Leads *Thru* then Solo-Rolls *Swivel1/2CW swivel1/2CW Turn1/4CW* to again Clasp Lady's Right Hand with his Left Hand, as Lady Solo-Rolls *swivel1/2CCW Spin3/4CCW crossinfront* to original Shadow Position. The Pattern is usually repeated.

Move: See Movement, and Step.

Movement (*mvt*) or **Move** (*mv*) or **Motion** or **Moto:** A General Coupledance Term, at times Termed Step or Break. When in a Coupledancing context, **Movement is Motion with a resulting Change-of-Weight**. **Movement** requires Step(s) to be taken. **Movement** is a change in Body Position, a Style or manner of Transferring one's Weight. Time and Energy are the two aspects of **Movement**.

Conversely, **Action** is **Movement** without a Change-of-Weight.

(See Figure, and Pattern. Also see Locomotor, Projection, Step, Hop, and Jump. Also See "Classification of Coupledance Words" at beginning of this book.)

Movement-Count: A General Coupledance Term for Counting every Foot Step plus every non-Change-of-Weight. For example, the **Movement-Count** for the Man's part for the Basic-Sugar-Push is six Steps plus one Tap.

Movements-in-Dancing: According to the Classical **Ballet**, there are seven Movements-in-Dancing: (1) Elancer (*ay-lahn-SAY,*) to **Dart**; (2) Etendre (*ay-TAHN-druh,*) to **Stretch**; (3) Glisser (*glee-SAY,*) to **Glide** or **Slide**; (4) Plier (*plee-AY,*) to **Bend**; (5) Relever (*ruhl-VAY,*) to **Raise** or **Lift**; (6) Sauter (*soh-TAY,*) to **Jump**; and Tourner (*toor-NAY,*) to **Turn-Around**.

(See Stride.)

Moves: A very General Coupledance Term that encompasses Actions, Movements, Motions, Steps, Breaks, Figures, Patterns, Sequences, and Routine-Sections.

(See Dance-Step.)

Moving-Foot: See Free-Foot.

Moving-Leg: See Free-Foot.

Moving-Out: See Stride.

MPM or **Measures-per-Minute:** A Coupledance Basic Term, in relation to **Tempo**. Dancers think in Terms of MPM, while musicians think in Terms of BPM.

(See Timing, Beat, and Beats-per-Measure.)

MTV-Style Dancing: Single-Person and Aerobic, in vogue in the U.S. in the 1990s.
(See Teen-Dancing, and Open-Step. Also see Ska, Punk-Rock, Grunge, and New-Wave. Also see Hip-Hop, Break-Dancing, Street-Dancer, Lyrical-Dancer, Jazz-Dance, and Urban-Dance. Also see Rock, Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Mulekick or **Back-Flick** or **Kick-Back** or **Kick-Up:** An Unleadable Basic Coupledance Movement followed by a Leg Position; a **sudden straight Backward Movement of the Free-Foot** from its Bent-Knee, till one's shin is parallel with Dancefloor, followed by a Slower Recovery.
There may or may not also be some Throwing of the thigh included; **Mulekick-Major** includes the thigh.
More Kick than a **Flick**. (See HeelBrush.)

Multi-Figures: See Pattern.

Multi-Movements: See Figure.

Multiple-Hand-Changes: Two Leadable Basic Coupledance Movements, Left or Right, used mostly in **Country-Twostep**. Rapid singular or multiple Toe-Spins, suitable for use normally by the Lady.
On Balls with Feet Closed or close Together, a Change-of-Weight with each Half-Turn. She may Toe-Spin In-Place or she may slightly Travel. Her Hands are held close Together over her Head. The Lady is Led by her Partner's Body Moving Toward her. Every two Beats, he changes Opposing-Hands with her, beginning with his Left to her Right Hand for either direction.
(See Illusion, Halo-Lead, Toe-Spin-Clockwise, Toe-Spin-Counter-Clockwise, Pencil-Turns, PittyPatter-Turns, Demi-Points, and Pinwheel.)

Multi-Spins: Two Unleadable, Basic Spot-Coupledance Movements or Figures, Left or Right, suitable for West-Coast-**Swing**, Eastern Swing, Jive, **Hustle**s, and other dances. Either or both Partners **Spinning** Singularly **on one Ball-of-Foot multiple Turns** Clockwise or Counter-Clockwise before Transferring Weight.
See **Single-Spin** for instructions. (Also see Spin, and Twirl.)

Murciana: A Traditional Spanish **Folk**dance from **Andalusia**. Its origins are still unexplained, but often attributed to the cultural Traditions of the **Moors**.
(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Muscle-Memory: A Standard Coupledance Term; the converse of Mechanics-Memory. Memorizing some Bodily Movement, Figure or Pattern by Bodily **repetitive Practice**. **Muscle-Memory** is retained longer than retaining by **Mechanics-Memory**.
(See Body-Mechanics, Street-Dancer, Experienced-Dancer, and Subconscious-Dancing.)

Muscle-Tone: A Standard Coupledance Term; the degree of firmness, vigor and/or Tension in resting muscles.
(See Muscular-Control, and Tension.)

Muscular-Control: A General Coupledance Term for the power to exercise a regulating influence over one's own muscles; or, restraining or conserving muscle power.
(See Muscle-Tone.)

Musical-Eccentricities: A General Coupledance Term. A Routine most times fits, or fits best, **only a certain rendition of a particular song**. Most Coupledances are Choreographed in Eight-Beat-Segments, due to music usually being written in Eight-Beat-Segments, but the music often varies.

In only one of the verses or choruses, or in a Break-Sequence, there may be a different organization or an additional Measure or two; or, there may be an additional Intro-Segment and/or Coda-Segment. Additionl Steps may be added as a Tag, or Steps may be Truncated.

(See Interlude, Bridge, Phrasing, and Underlying-Beat.)

Musicality: A General Coupledance Term for one's Skillful ability to discern music in the way that is correctly interpreted, with regards to both mechanical and artistic expression.

(See Artistic-Presentation, and Technical-Merit.)

Music for Coupledancing, 1500 to 1700: Requiring precise Beats and Measures for their developing new Coupledances, Dancing-Masters were the ones instrumental in the development of the accompanying **Court-Dance** music for this period. Most Dancing-Masters were adept at instruments of the day, and at arranging Folk-Dances for the court. At first, Coupledances were accompanied by singing then songs and a wind or string instrument and drum. The number and variety of instruments grew, as did professional composers at the courts. Original melodies to the requisite Rhythms were born, also musical suites that included the Courante, Allemande, Sarabande, and Gigue. Later suites included the Minuet.

Musicians'-Gallery: A Coupledance Term relating to Europe and also to Colonial times in America, from 1700 and through the 1800s. The **Musician's-Gallery** was located above the dancers, where the musicians could be seen and heard. The **Musicians'-Gallery** was a built-in, raised, long and narrow platform or balcony, with a railing. Here the musicians would sit. This was customary with indoor English Longways **Country-Dances**. Upon this, the musicians played music on their instruments for Country-Dances and Cotillions, for the **Ball** or **Assembly** of dancers. The **Musicians'-Gallery** marked the location of the **Head-of-Set**. **The-Presence** would customarily sit beneath the **Musicians'-Gallery**.

(See Longway-Set, Set-Dance, and Progressive-Longways.)

My-Card-is-Full: Refers to the filling of the Lady's **Dance-Card**. The saying, "My card is full," is familiar to and is used by particular Lady Coupledancers. Ladies use this saying often as a means not to dance with a certain Man.

(See Etiquette, Dance-Set, Dance-Piece, Debutante, and Formal-Ball.)

BEST COPY AVAILABLE

CHA CHA

Ending of Flirt
ChaCha in the International Latin Division

Painting by Nancy Raquel Flores
5 LaCanada, St Helena, CA 94574
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Nanigo: A Latin novelty Fad Coupledance of Afro-Cuban origin; danced at carnivals. The **Nanigo** has also been adapted and developed into a Step used in a certain Swing dance.

Narrow-Base: A Basic Coupledance Term; usually referring to one's **unsteady** Center-of-Balance, due to Feet being Closed, close Together, or In-Line with the other.

National Ballroom Dance Week: The fourth week of each September is **National Ballroom Dance Week**.

National-Championship: See Nationals.

National Cheerleading Association or **NCA:**

Begun on the sidelines, **Cheerleading** has since developed into a true art. Competitive **Cheerleading** is a sport that started in the Southern United States, then spread north and west to include the entire country.

The Dallas, Texas Convention Center, at times jammed with over 250 Teams and some 10,000 CheerLeader moms, is the **NCA** center of activity and Competition. More than half of these Teams won't make it past the Preliminaries and will spend Finals-Day in the stands.

The **Cheerleading** Teams Compete once a year to win the "**Nationals**", sponsored by the **National Cheerleading Association**. The winning All-Star-Squads win an **NCA** jacket for each member. The **NCA** has future planning for "World-Cup" participation.

Competition-Categories are Co-Ed CheerLeading, All-Girl CheerLeading, Large-Squads CheerLeading, and Small-Squads CheerLeading. Large-Squads CheerLeading, whether Co-Ed-Squad or All-Girl-Squad, all have 25 Spots on each Team, and each has six girl Flyers.

Although the allotted Performance time is only 2 1/2 minutes long for each Team or Squad, each of these groups Practices for perfection all year long. Their Routines are Choreographed to bits and pieces of music, strung together with sound effects.

A typical winning Team might be the "NCA All-Star National Champion, Large Co-Ed CheerLeaders".

A competitor of the Drum Corps International. (See International Sport Aerobics Competition, Drill-Team, Showdance, Cheer-Pom Coach, Teamdance, Teamdance-Choreography, Teamdance Positions, Drill-Team-Stack, Military-Team, Formation, Rank, File, On-Stage, Facials, Pom-Pons, Dance-Sneaker, and Novelty-Props. Also see Line, Line-Formation, Kick-Line, and Line-Captain. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Technical-Merit, and Artistic-Presentation. Also see Competition-Age-Categories, Competition-Levels, and Competitive-Dancers. Also see Gymnastic-Feats, Aerobatic-Maneuver, Ground-Bound, Aerials, Flyer, Stunt, Arabesque, High-Kick, Poisson, and Side-Leg. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Lift, Loft, Lift-Throw, Lifts-to-Chest-or-Shoulder, Throw, Enlevement, Elevation, and Dead-Weight. Also see Alight, and Touchdown. Also see Tryouts, Clean, Sloppy, False-Start, Error, Slip, and Slipped-Out. Also see Coordination, Locomotor, Tuck, Tumbling, Male-Tumbler, Tumbling-Error, Tumbling-Pass, and Tumbling-Tryouts. Also see Co-Ed, Spot, Mat, and Major-Player. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale.)

National Congress of State Games or **NCSG:** A community-based multiple-sport organization; the national governing body of **DanceSport**, it is connected with the U.S. Olympic Committee. Its events encompass various sports for all ages and abilities. As of 1998, DanceSport had not yet been fully accepted into the **State Games of America**, nor into the Olympics.

(See United States Amateur Ballroom Dance Association.)

National Council of Dance Teacher Organizations, Inc. or **NCDTO:**
113-12 Liberty Ave., Richmond Hill, NY 11419
Member Organizations:
American Dance Teachers Assn.
Arthur Murray International, Inc.
Boston Dance Club and American Society
Dance Educators of America
Florida Dance Teachers Assn.
Fred Astaire National Dance Assn.
New York Society of Teachers of Dancing
Pan American Dance Teachers Assn.
U.S. Dance Teachers Assn.
U.S. Imperial Society of Teachers of Dance
U.S. Terpsichore Assn.

National C/W Dance Teachers Association or **NTA:** A non-profit Country-Western organization.
NTA, PO Box 458, Urbana, IL 61803 (217)344-0410.

National-Dance: See Folkdance.

Nationals or **National-Championship: Cheerleading** Teams Compete once a year to win the **"Nationals"**, sponsored by the **National Cheerleading Association**. The winning All-Star-Squads win an **NCA** jacket for each member. The **NCA** has future planning for "World-Cup" participation.
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A typical winning Team might be the "NCA All-Star National Champion, Large Co-Ed CheerLeaders".
(See CheerLeading.)

National Smooth Dancers, Inc. or **NSD:** This is a social association that encourages a broad range of Ballroom Dancing, both International and American, Latin and Modern. Formed in 1937, **NSD** has ten chapters. Contrary to the "National" in its title, all chapters are in California only.

Natural (*nat*): A Basic Coupledance Action or Movement; **Right-Turning Clockwise**, or to the Right. British Men start some of their dances on their Right Foot, hence '**Natural**'.
Same as **Right-Face** and **Clockwise**. Opposite of **Reverse**.

Natural-Basic-Movement: See Samba-Right Turns.

Natural-Fallaway-Weave(1): A Leadable two-Measure, seven-Step Traveling-Coupledance Pattern suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Quick Quick Quick Quick*.

Beginning with Inside-Feet, and Couple-Rotating Clockwise in Semi-Closed Position upon the first two Steps, both make a 3/8- to 1/2-Turn to Check, where Lady has been Hub-Partner and Man the Rim-Partner. Next, both Partners Recover Back on Inside-Feet then Lock Behind with Outside-Feet, whereupon the Man Slips them Counter-Clockwise to Closed Position #1, then Crosses-in-Front to Feather.

Man dances *StepThruTurn1/4CW* in CBM *forturn1/8CWrisecheck* with Left-Side-Stretch *RecoverBack* on Toes.

Lady, Following, dances *stepthruswivel1/4CW* in CBM *DiagForTurn1/8CWRiseCheck* with Right-Side-Stretch *recoverback* on Toes.

Man, for the four Fallaway-Slip and ending Steps, Lowers then *fanlockbehind Slip1/4CCW* in CBM into Closed Position *forturn1/8CCW* into Closed with Left-Side-Stretch *CrossInFront*.

Lady, Following, Lowers then *FanLockBehind slip3/8CCW* in CBM beginning Closed Position *Swivel3/8CCWDiagBack* into Closed with Right-Side-Stretch *crossbehind*.

(See Natural-Hover-Fallaway, Fallaway, and Natural-Weave for Foxtrot.)

Natural-Fallaway-Weave(2): A Leadable two-Measure, six-Step Traveling-Coupledance Pattern suitable for the Slow-**Waltz**. Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow*.

Beginning with Inside-Feet, and Couple-Rotating Clockwise in Semi-Closed Position upon the first two Steps, both make a 3/8- to 1/2-Turn to Check, where Lady has been Hub-Partner and Man the Rim-Partner. Next, both Partners Recover Back on Inside-Feet then Lock Behind with Outside-Feet, whereupon the Man Slips them Counter-Clockwise to either Feathered or Semi-Closed Position.

Man dances *StepThruTurn1/4CW* in CBM *forturn1/8CWrisecheck* with Left-Side-Stretch *RecoverBack* on Toes.

Lady, Following, dances *stepthruswivel1/4CW* in CBM *DiagForTurn1/8CWRiseCheck* with Right-Side-Stretch *recoverback* on Toes.

Man, for the three Fallaway-Slip and ending Steps, Lowers then *fanlockbehind Slip1/4CCW* in CBM into Closed Position *forturn1/8CCW* with Left-Side-Stretch into Feathered or Semi-Closed Position.

Lady, Following, Lowers then *FanLockBehind slip3/8CCW* in CBM beginning Closed Position *Swivel3/8CCWDiagBack* Feathered with Right-Side-Stretch or *DiagForward*.

(See Natural-Hover-Fallaway, Fallaway, and Natural-Weave for Waltz.)

Natural-Fallaway-Weave-from-Closed(1): A Leadable two-Measure, seven-Step Traveling-Coupledance Pattern suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Quick Quick Quick Quick.*

Begins in Closed Position #1 and, Couple-Rotating Clockwise, blends to Semi-Closed Position upon the second Step to Check. By here, the Man has made a 3/8- to 1/2-Turn, while his Lady has made a 5/8- to 3/4-Turn, where Lady has been Hub-Partner and Man the Rim-Partner. Next, both Partners Recover Back on Inside-Feet then Lock Behind with Outside-Feet, whereupon the Man Slips them Counter-Clockwise to Closed Position #1, then Crosses-in-Front to Feather.

Man dances *DiagForSwivel1/4CW* in CBM *forturn1/8CWrisecheck* with Left-Side-Stretch *RecoverBack* on Toes.

Lady, Following, dances *smallbackswivel1/4CW* in CBM *DiagForTurn1/8CWRiseCheck* with Right-Side-Stretch *recoverback* on Toes.

Man, for the four Fallaway-Slip and ending Steps, Lowers then *fanlockbehind Slip1/4CCW* in CBM into Closed Position *forturn1/8CCW* into Closed with Left-Side-Stretch *CrossInFront.*

Lady, Following, Lowers then *FanLockBehind slip3/8CCW* in CBM beginning Closed Position *Swivel3/8CCWDiagBack* into Closed with Right-Side-Stretch *crossbehind.*

(See Natural-Hover-Fallaway-from-Closed, Fallaway, and Natural-Weave for Foxtrot.)

Natural-Fallaway-Weave-from-Closed(2): A Leadable two-Measure, six-Step Traveling-Coupledance Pattern suitable for the Slow-**Waltz**. Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow.*

Begins in Closed Position #1 and, Couple-Rotating Clockwise, blends to Semi-Closed Position upon the second Step to Check. By here, the Man has made a 3/8- to 1/2-Turn, while his Lady has made a 5/8- to 3/4-Turn, where Lady has been Hub-Partner and Man the Rim-Partner. Next, both Partners Recover Back on Inside-Feet then Lock Behind with Outside-Feet, whereupon the Man Slips them Counter-Clockwise to either Feathered or Semi-Closed Position.

Man dances *DiagForSwivel1/4CW* in CBM *forturn1/8CWrisecheck* with Left-Side-Stretch *RecoverBack* on Toes.

Lady, Following, dances *smallbackswivel1/4CW* in CBM *DiagForTurn1/8CWRiseCheck* with Right-Side-Stretch *recoverback* on Toes.

Man, for the three Fallaway-Slip and ending Steps, Lowers then *fanlockbehind Slip1/4CCW* in CBM into Closed Position *forturn1/8CCW* with Left-Side-Stretch into Feathered or Semi-Closed Position.

Lady, Following, Lowers then *FanLockBehind slip3/8CCW* in CBM *Swivel3/8CCWDiagBack* Feathered with Right-Side-Stretch or *DiagForward.*

(See Natural-Hover-Fallaway-from-Closed, Fallaway, and Natural-Weave for Waltz.)

Natural-Fallaway-Whisk: A Leadable, one-Measure Coupledance Figure, suitable for Slow-**Foxtrot**, and **Argentine-Tango**. Rhythm Timing for both is *Quick Quick Quick Quick.*

Total Couple-Rotation is a Clockwise 3/4-Turn in four Steps; from Semi-Closed Position, into Closed, to Reverse-Semi-Closed, into Left-Whisk Positions.

Man dances *ThruTurn1/4CW* with CBM *diagbackturn1/4CW SideTurn1/4CW crossbehind* in CBMP.

Lady, Following, dances *stepthru* with CBM *Forward* between Feet *swivel1/2CWdiagbackward Turn1/4CWCrossBehind* in CBMP.

Natural-Fleckerl or **Right-Fleckeral:** A partially Leadable Coupledance Pattern used in both **Viennese** Waltzes. Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Quick Quick Quick, Quick Quick Quick*.

The Fleckerl is a Fast Turn on one Spot. Danced in a close Closed Position with no Float and no Side-Stretch, with either 24 or 48 Quick Steps of **Clockwise** Couple-Rotation total. Two Full-Turns per six Steps. Lady Locks Behind on each second Step, Man Locks Behind on each fifth Step.

Man dances, with CBM *DiagForSwivel1/2CW* between Lady's Feet *sideturn1/8CW* half-Weight *ForTurn1/4CW*, *sidespiral1/2CW LockWellBehind3/8CW* Weight on Left Foot *InPlaceturn1/4CW* Feet Uncrossed.

Lady, Following with Head-Closed, dances *sidespiral1/2CW LockWellBehind3/8CW* Weight on Left Foot *InPlaceturn1/4CW* Feet Uncrossed, with CBM *DiagForSwivel1/2CW* between Man's Feet *sideturn1/8CW* half-Weight *Forturn1/4CW*.

Notes:

1) May be preceded by a **Natural-Right-Turn** toward Ballroom center.
2) Coupledance either four or eight **Natural-Fleckerl**s in Sequence.
3) Followed by either a **Forward-Change-Natural-to-Reverse**, or by a **Natural-Right-Turn** toward Ballroom Wall.

Essentially Opposite of **Reverse-Fleckerl**. (See Wagon-Wheel, Swing, Right-Outside-RunAround, Orbit, Wheel, Wheel-Side-by-Side, Allemande-Right, Arm-Right, Right-Reel, Right-Waist-Swing, Right-Highland-Swing, Paddle-Turn-Right, Basket, and Buzz-Step-Right.)

Natural-Half-Pivot: See Pivot-Half.

Natural-HoverCross or **HoverCross:** A Leadable two-Measure, **seven-Step**, Spot-Coupledance Pattern suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick* for Foxtrot, and *Slow Slow Slow, Quick Quick Slow Slow* for Waltz.

Prior to the Ending, Couple-Rotation is a **3/4-Turn** Clockwise total, all by the first three Steps. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Feathered Position (to pass Closed upon first Step) or in Closed Position #1. The Position then Moves to Left-Feathered, passes Closed again, ending in Feathered Position.

Man dances *LongForTurn1/8CW* with CBM *sideswivel1/2CW* with Left Side-Stretch *SideTurn1/8CW* with Right Shoulder-Lead, *shortcrossinfrontturn1/8CWcheck* in CBMP with Head Left and Right Side-Stretch *RecoverBackward* with CBM *shortdiagforturn1/8CCW* with Left Shoulder-Lead *Forward* Feathered Head Right in CBMP.

Lady, Following, dances *shortbackturn1/8CW* with CBM *CloseheelSwivel1/2CWRise sideturn1/8CW* with Left Shoulder-Lead, *CrossBehindTurn1/8CWCheck* in CBMP with Head Right and Left Side-Stretch *recoverforward* with CBM *ShortDiagBackTurn1/4CCW* with Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to **Natural-HoverCross-from-Semi-Closed** except for first two Steps. (See Syncopated-HoverCross, HoverCross-Ending, and Syncopated-HoverCross-Ending. Also see Continuous-Natural-HoverCross, HoverCross-Check-to-Continuous-HoverCross, Traveling-HoverCross, and Traveling-HoverCross-to-Semi-Closed.)

Natural-HoverCross-from-Semi-Closed: A Leadable two-Measure, **seven-Step**, Spot-Coupledance Pattern suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick* for Foxtrot, and *Slow Slow Slow, Quick Quick Slow Slow* for Waltz.

Prior to the Ending, Total Rotation for Man is a 3/4-Turn Clockwise; total Rotation for Lady is a 1/4-Turn Clockwise. Man is Rim-Partner and Lady is Hub-Partner.

Man dances *LongStepThruTurn1/8CW* with CBM *sideswivel1/2CW* with Left Side-Stretch *SideTurn1/8CW* with Right Shoulder-Lead, *shortcrossinfrontturn1/8CWcheck* in CBMP with Head Left and Right Side-Stretch *RecoverBackward* with CBM *shortdiagforturn1/8CCW* with Left Shoulder-Lead *Forward* Feathered Head Right in CBMP.

Lady, Following, dances *shortstepthru* with CBM *inplaceTurn1/4CW sideturn1/8CW* with Left Shoulder-Lead, *CrossBehindTurn1/8CWCheck* in CBMP with Head Right and Left Side-Stretch *recoverforward* with CBM *ShortDiagBackTurn1/4CCW* with Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to **Natural-HoverCross** except for first two Steps. (See Syncopated-HoverCross, HoverCross-Ending, and Syncopated-HoverCross-Ending. Also see Continuous-Natural-HoverCross-from-Semi-Closed, HoverCross-Check-to-Continuous-HoverCross-from-Semi-Closed, and Traveling-HoverCross-from-Semi-Closed.)

Natural-Hover-Fallaway: A Leadable, one-Measure **Coupledance** Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Rhythm Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.

Three Steps in Semi-Closed Position throughout; Couple-Rotation is a 3/8-Turn Clockwise total, beginning with Inside-Feet.

Man dances *StepThruTurn1/4CW* with CBM *forturn1/8CWrisecheck* with Left Side-Stretch *RecoverBack* on Toes.

Lady, Following, dances *stepthruswivel3/8CW* with CBM *DiagForRiseCheck* with Right Side-Stretch *recoverback* on Toes.

(See Natural-Hover-Fallaway-from-Closed, and Hover-Fallaway.)

Natural-Hover-Fallaway-from-Closed: A Leadable one-Measure, three Step **Coupledance** Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Rhythm Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.

Begins in Closed Position #1 and ends in Semi-Closed Position upon the second and third Steps. Couple-Rotating Clockwise, the Man makes a 3/8- to 1/2-Turn total, while his Lady makes a 5/8- to 3/4-Turn total.

Man dances *DiagForSwivel3/8CW* in CBM *forturn1/8CWrisecheck* with Left-Side-Stretch *RecoverBack* on Toes.

Lady, Following, dances *smallbackswivel5/8CW* in CBM *DiagForTurn1/8CWRiseCheck* with Right-Side-Stretch *recoverback* on Toes.

(See Natural-Hover-Fallaway, and Hover-Fallaway.)

Natural-Hover-Telemark: A Leadable, two-Measure, five-Step Coupledance Pattern, suitable for the Slow-**Foxtrot**. A Britisher named Henry Jacques originated the **Natural-Hover-Telemark** in the 1930s.

Danced entirely in Closed Position #1, except ends in Feathered Position. Total Couple-Rotation is 3/4 to a Full-Turn Clockwise. Rhythm Timing is *Slow Quick Quick, Slow Quick Quick.*

Man dances *ForRiseTurn1/8CW* with CBM, *sideturn1/4CWlower* Left-Side-Stretch, *DownSideSwivel1/2CWRise* Heel-Pull Right-Side-Stretch; *leftkneeveersinwardsturn1/8CWUp* Right-Side-Stretch, *diagforup* Left Shoulder-Lead, *ForLower* in CBMP Feathered.

Lady Following dances *backriseturn1/8CW* with CBM, *Closeturn3/8CW* Heel-Turn Right-Side-Stretch, *Lowersideturn3/8CWrise* Left-Side-Stretch; *Brushriseturn1/8CW* Inner-Edge Left-Side-Stretch, *DiagBackUp* Right Shoulder-Lead, *backlower* in CBMP Left-Side-Stretch.

Notes:

May be preceded by a Three-Step, Closed-Telemark, or a Hover-Telemark.

May be followed by a Reverse-Turn, or a Closed or Open Telemark.

(See Natural-Telemark.)

Natural-Opening-Out or **Right-Cuddle-Break:** A Leadable Coupledance Figure suitable for all **Boleros**, **Rumbas**, **Mambos** and **ChaChas**. One Measure, Rhythm Timing is *Slow Quick Quick* for Bolero, *Quick Quick Slow* for Rumba and Mambo, and *Slow Slow Quick Quick Slow* for ChaCha.

Begins in Loose-Closed Position, Man dances Sideward Left to Swivel on Ball-of-Foot with a Clockwise Twist-Upper-Body, then Recovers and Closes. Lady is Opened Clockwise then is Recovered to her former Position and Location. Upon Opening-Out, Outside Hands are Extended Up and Out, and Partners Look-Away.

Man dances *sidebodytwist1/4CW RecoverBodyTwist1/4CCW close.*

Lady dances *backswivel1/2CWSideCheck* Ball-Flat *forswivel1/2CCW Sideward.*

Mirror-Image Opposite of **Reverse-Opening-Out** except for beginning Position. (See Back-Break, Three-Cuddle-Breaks, and Advanced-Opening-Out.)

Natural-Opposite: See Opposite, and Mirror-Image.

Natural-Pivot: See Pivot.

Natural-Pivot-Turn: A Leadable, four-Step, 1 1/2-Measure Coupledance Pattern, suitable for the **International Tango**. Rhythm with 2/4 Timing is *Slow Quick Quick, Slow.*

Turn is a Clockwise 7/8-Couple-Rotation total, that begins in Promenade Position and then continues in Closed Position #1 for Tango.

Man dances *diagforward StepThruTurn1/4CW backpivot5/8CW, DiagForward.*

Lady, Following, dances *DiagForward stepthru ForPivot1/2CW, diagbackward.*

Identical to **Natural-Promenade-Turn** except ends in Closed Position.

Natural-Promenade-Turn: A Leadable, four-Step, 1 1/2-Measure Coupledance Pattern, suitable for the **International Tango**. Rhythm with 2/4 Timing is *Slow Quick Quick, Slow.*

Turn is a Clockwise 7/8-Couple-Rotation total, that begins in Promenade Position, Changes to Closed Position #1 for Tango, then ends in Promenade Position.

Man dances *diagforward StepThruTurn1/4CW backpivot5/8CW, Forward.*

Lady, Following, dances *DiagForward stepthru ForPivot1/2CW, diagbackturn3/8CW.*

Identical to **Natural-Pivot-Turn** except ends in Promenade Position.

Natural-Promenade-ZigZag: A Leadable 1 1/2-Measure, five-Step, Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot**, and both **Quicksteps**. Rhythm with 4/4 Timing, for all three dances, is *Slow Quick Quick, Quick Quick*.

Pattern begins with both Partners Stepping-Thru from Semi-Closed Position. Man Crosses Clockwise In-Front of Lady into Feathered-Left Position, then both **Twisty-Vine-Two**, ending in Feathered Position.

Man dances *StepThruTurn1/4CW diagforswivel1/2CW SideTurn1/8CW* Feathered-Left, *stepthruturn1/4CCW DiagBackTurn1/8CCW* Feathered.

Lady dances *stepthruturn1/8CW CrossInFrontTurn1/4CW sideturn1/8CW* Feathered-Left, *CrossBehindTurn1/4CCW forward* Feathered with CBM.

(See ZigZag-from-Closed, ZigZag-from-Semi-Closed, Running-ZigZag, and ZigZag.)

Natural-Resolution or **Resolution:** An Argentine Coupledance Term for the Ending of each **Argentine Tango** Pattern or musical Phrase. This **Natural-Resolution** (Ending) is perhaps as follows:

Man ends dancing *forward* Toe Outward *ForFeathered forward* Left Shoulder-Lead *Close* then knees straight.

Lady ends dancing *Backward* Weight Forward *backfeathered* with CBM *Backward* Right Shoulder-Lead *lockinfront* as she Leans against Man.

(See Tango-Milonga, Gancho, Tango, Argentine Tango Basic-Step, American-Start, Backward-Start, and Basic-Start.)

Note: Here, the word "Natural" has nothing to do with Clockwise.

Natural-Right-Turn (for Viennese) or **Basic-Right-Turn** (for Viennese) or **Natural-Turn:** A Leadable two-Measure, Traveling-Coupledance Pattern, suitable for both **Viennese** Waltzes. Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Quick Quick Quick, Quick Quick Quick*.

Partners dance in Closed-Position #1 throughout for **International Viennese Waltz**, while they may dance in Closed-Position #2 for **American Viennese Waltz**. Total Couple-Rotation is a Full-Turn Clockwise in six Steps. No Viennese-Locks are made during these Clockwise Turns.

Man dances *ForTurn3/8CW* with CBM *sideturn1/8CW* Left Side-Stretch *RiseClose, backturn1/8CW* with CBM *SideTurn3/8CW* Right Side-Stretch *riseclose*.

Lady, Following with Head-Closed, dances *backturn1/8CW* with CBM *SideTurn3/8CW* Right Side-Stretch *riseclose*, *ForTurn3/8CW* with CBM *sideturn1/8CW* Left Side-Stretch *RiseClose*.

Notes:

1) May be preceded by Man dancing *forward CloseTouch Hold*. Or, may be preceded by a **Forward-Change-Reverse-to-Natural** or a **Natural-Fleckerl**.

2) For International Viennese, repeat either eight or sixteen Measures of **Natural-Right-Turn**ing, while Traveling Line-of-Dance around the Dancefloor.

3) May be followed by Man dancing *Forward closetouch hold*. Or, may be followed by a **Forward-Change-Natural-to-Reverse** or a **Natural-Fleckerl**.

4) The **Natural-Right-Turn** is the most used Viennese Waltz Pattern in Europe, while the **Viennese-Turn** is the most used Viennese Waltz Pattern in the United States.

(See Right-Face-Waltz-Turn, and Canter-Rocks-Right.)

Natural-Roll or **Samba-Roll** or **Body-Roll** or **Maxixe-Roll:** A Leadable, Advanced, Rolling, two-Measure, six-Step Coupledance Pattern, suitable for both **Sambas** and for **Cumbia**. Rhythm with 2/4 Timing is either *Slow Quick Quick, Slow Quick Quick*; or, *Quick Quick Slow, Quick Quick Slow.*

No Floating. Performed Clockwise and up to a Full-Turn total Couple-Rotation in Closed Position, except both Left Hands are Clasped over Heads, and Right arms are around waists. A Slight Counter-Clockwise Body-Roll is Performed concurrently, wherein both Bodies Lean as one.

Man Dances *SlowForTurn*LeanBack *sideturn*leanright *Close, slowbackturn*leanforward *SideTurn*LeanLeft *close*. His Lady Follows.

(See Reverse-Barrel-Roll, and Maxixe-Hold.)

Natural-Spin-Turn: See Spin-Turn.

Natural-Telemark-Facing-Offset-to-Reverse-Semi-Closed: A Leadable Coupledance Figure suitable for Slow-**Foxtrot** and Slow-**Waltz**.

Identical to **Natural-Telemark-to-Reverse-Semi-Closed** except begins in Feathered Position.

(See Telemark-from-Left-Outside-to-Semi-Closed, for Mirror-Image Opposite Footwork.)

Natural-Telemark-to-Left-Outside: A Leadable Coupledance Figure suitable for Slow-**Foxtrot** and Slow-**Waltz**. One Measure, three Steps, total Couple-Rotation is a 3/4-Turn Clockwise. Rhythm Timing is *Slow Quick Quick* for Foxtrot; for Waltz is *Slow Slow Slow.*

If beginning in Closed Position #1:

Man dances *Forward forspiral3/4CW* Lady to Feathered-Left *DiagForward.*

Lady dances *backward heelTurn3/4CW backward.*

(See Telemark-to-Facing-Offset, for Mirror-Image Opposite Footwork.)

If beginning in Semi-Closed Position:

Man dances *ForThru forspiral3/4CW* Lady to Feathered-Left *DiagForward.*

Lady dances *forthruturn1/4CW InPlaceTurn1/4CW backward.*

(See Double-Natural-Telemark.)

Natural-Telemark-to-Reverse-Semi-Closed: A Leadable Coupledance Figure suitable for Slow-**Foxtrot** and Slow-**Waltz**. A Britisher named Henry Jacques originated the **Natural-Telemark** in the 1930s. Rhythm Timing is *Slow Quick Quick* for Foxtrot; for Waltz is *Slow Slow Slow.*

Begins in Closed Position #1, one Measure, three Steps, total Couple-Rotation is 3/4-Turn Clockwise. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *Forward* with CBM *forspiral3/4CW* with Left Side-Stretch *DiagForward* Right-Side-Lead.

Lady, Following, dances *backward* with CBM *HeelTurn1/4CW diagforward* Left-Side-Lead.

Similar to **Natural-Telemark-Facing-Offset-to-Reverse-Semi-Closed**. (See Telemark-to-Semi-Closed, for Mirror-Image Opposite Footwork.)

Natural-Top: A Leadable Coupledance Figure suitable for all **Rumbas, Boleros,** and **ChaChas**. Same as **Continuous-Natural-Top** but for only one Full-Couple-Rotation in two Measures, after their three Steps for an Open-Break, (or five Steps for ChaCha).

(See Reverse-Top.)

Natural-Turn(1): A Leadable, six-Step Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Slow, Slow.*

Partners in Closed-Position #1 throughout make a Full-Couple-Rotation Clockwise in 2 1/2-Measures; Heel-Turn for the Lady. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *ForTurn1/4CW sideturn1/4CW Close, backturn1/8CW ShortSideSwivel3/8CW* (Heel-Pull), *forward.*

Lady, Following with Head-Closed, dances *backturn1/8CW SideSwivel3/8CW close, ForTurn1/8CW sideturn1/4CW, BackTurn1/8CW.*

(See Reverse-Turn.)

Natural-Turn(2): A Leadable, six Step Coupledance Pattern, suitable for Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Quick Quick.*

Partners in Closed-Position #1 throughout make a 3/4 to Full-Couple-Rotation Clockwise in two Measures; Heel-Turn for the Lady. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *ForSwivel3/8CW diagbackturn1/8CW Backward, backturn1/8CW ShortSideTurn1/4CW forward.*

Lady, Following with Head-Closed, Lowers then dances *shortbackturn1/8CW CloseheelTurn3/8CW forward, ForTurn1/8CW sideturn1/4CW BrushBackward.*

(See Reverse-Turn.)

Natural-Turn(3): See Outside-Turn, Lady's; and Natural-Right-Turn.

(Also see Direction-of-Turn.)

Natural-Turn-One-Half(1) or **Half-Natural** (Turn): This Coupledance Figure, when referring to both **Quicksteps**, is identical to the **Maneuver** Figure.

Natural-Turn-One-Half(2) or **Half-Natural** (Turn): A Leadable, three Step Coupledance Figure suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick.*

Partners in Closed Position #1 Couple-Rotate a Clockwise Half-Turn total in one Measure. Heel-Turn for the Lady. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *ForSwivel3/8CW diagbackturn1/8CW Backward.*

Lady, Following with Head-Closed, Lowers then dances *shortbackturn1/8CW CloseheelTurn3/8CW forward.*

(See Open-Natural-Turn, and Reverse-Turn-One-Half.)

Natural-Twist-Turn: A Leadable Coupledance Pattern, suitable for the Slow-**Foxtrot** and **International Tango**. In two Measures, six Steps for Lady and four Steps for Man. Rhythm with 4/4 or 2/4 Timing is *Slow Quick Quick, Slow Quick Quick.*

Total Couple-Rotation is a 7/8-Turn Clockwise. Begins in Semi-Closed or Promenade Positions. Inside-Feet are danced Thru with Man Turning to Closed Position, Man Locks Behind then Unwinds Clockwise, and ends in Semi-Closed Position. Man is Hub-Partner; Lady is Rim-Partner.

Man dances *diagforward StepThruSwivel3/8CW diagbackward, CrossBehind* with no Weight until near Unwound.

Lady dances *DiagForward stepthru Forward* in Closed, *forward* Feathered *ForOutsideSwivel7/8CW recovershortsideward* Unwinding her Man.

(See Natural-Turn, and Open-Natural-Turn.)

Natural-Weave(1): A Leadable, two-Measure, seven-Step Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Quick Quick Quick Quick*.

Begins in Feathered or Closed Position #1; Partners Couple-Rotate a **Clockwise** total of 3/8- to 1/2-*Turn* they *Check* then *Back, Back Turn Side* Counter-Clockwise 1/4-Turn in Closed Position, then *Thru* into Feathered Position or Semi-Closed Position.

The *Back, Back Turn Side* Steps are on a Straight-Line. The Foxtrot has an extra Step-Thru at ending, as compared with the **Natural-Weave for Waltz**.

Man dances *LongForTurn1/8CW* with CBM *sideturn1/4CWrisecheck* with Left-Side-Stretch *RecoverDiagBack, backward* into Left-Feathered Position *BackTurn1/8CCW* with CBM into Closed Position *diagforturn1/4CCW* in Closed with Left-Side-Stretch *CrossInFront* or *StepThru*.

Lady, Following with Head-Closed, dances *smallbackheelturn3/8CW* with CBM *CloseRise* with Right-Side-Stretch *diagforward* with Left-Side-Lead, *Forward* in CBMP into Left-Feathered Position *forturn1/8CCW* with CBM into Closed Position *DiagBackTurn1/4CCW* in Closed with Right-Side-Stretch *crossbehind* or *stepthru*.

(See Natural-Weave-from-Semi-Closed.)

Natural-Weave(2): A Leadable, two-Measure, six-Step Traveling-Coupledance Pattern suitable for the Slow-**Waltz**. Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow*.

Begins in Feathered or Closed Position #1; Partners Couple-Rotate a **Clockwise** total of 3/8- to 1/2-*Turn* they *Check* then *Back, Back Turn Side* Counter-Clockwise 1/4-Turn in Closed Position.

Last four Steps are on a Straight-Line. Waltz has one less Step at ending, as compared with the **Natural-Weave for Foxtrot**.

Man dances *ForTurn1/8CW* with CBM *sideturn1/4CWrisecheck* with Left-Side-Stretch *RecoverDiagBack, backward* into Left-Feathered Position *BackTurn1/8CCW* with CBM into Closed Position *diagforturn1/4CCW* in Closed.

Lady, Following with Head-Closed, dances *smallbackheelturn3/8CW* with CBM *CloseRise* with Right-Side-Stretch *diagforward* with Left-Side-Lead, *Forward* in CBMP into Left-Feathered Position *forturn1/8CCW* with CBM into Closed Position *DiagBackTurn1/4CCW* in Closed.

(See Natural-Weave-from-Semi-Closed.)

Natural-Weave-from-Semi-Closed(1): A Leadable, two-Measure, seven-Step Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Quick Quick Quick Quick*.

Begins in Semi-Closed Position; Partners Couple-Rotate a **Clockwise** total of 3/8- to 1/2-*Turn* they *Check* then *Back, Back Turn Side* Counter-Clockwise 1/4-Turn in Closed Position, then *Thru* into Feathered Position or Semi-Closed Position.

The *Back, Back Turn Side* Steps are on a Straight-Line. The Foxtrot has an extra Step-Thru at ending, as compared with the **Natural-Weave-from-Semi-Closed for Waltz**.

Man dances *StepThruTurn1/8CW* with CBM *sideturn1/4CWrisecheck* with Left-Side-Stretch *RecoverDiagBack, backward* into Left-Feathered Position *BackTurn1/8CCW* with CBM into Closed Position *forturn1/4CCW* in Closed with Left-Side-Stretch *CrossInFront* or *StepThru*.

Lady, Following, dances *stepthruswivel3/8CW* with CBM *DiagForTurn1/8CWRiseCheck* with Right-Side-Stretch *recoverbackslipturn* with Left-Side-Lead, *Forward* in CBMP into Left-Feathered Position *forturn1/8CCW* with CBM into Closed Position *DiagBackTurn1/4CCW* in Closed with Right-Side-Stretch *crossbehind* or *stepthru*.

(See Natural-Weave.)

Natural-Weave-from-Semi-Closed(2): A Leadable, two-Measure, six-Step Traveling-Coupledance Pattern, suitable for the Slow-**Waltz**. Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow.*

Begins in Semi-Closed Position; Partners Couple-Rotate a **Clockwise** total of 3/8- to 1/2-*Turn* they *Check* then *Back, Back Turn Side* Counter-Clockwise 1/4-Turn in Closed Position.

Last four Steps are on a Straight-Line. Waltz has one less Step at ending, as compared with the **Natural-Weave-from-Semi-Closed for Foxtrot**.

Man dances *StepThruTurn1/8CW* with CBM *sideturn1/4CWrisecheck* with Left-Side-Stretch *RecoverDiagBack, backward* into Left-Feathered Position *BackTurn1/8CCW* with CBM into Closed Position *diagforturn1/4CCW* in Closed.

Lady, Following, dances *stepthruswivel3/8CW* with CBM *DiagForTurn1/8CWRiseCheck* with Right-Side-Stretch *recoverbackslipturn* with Left-Side-Lead, *Forward* in CBMP into Left-Feathered Position *forturn1/8CCW* with CBM into Closed Position *DiagBackTurn1/4CCW* in Closed.

(See Natural-Weave.)

NCA: See National Cheerleading Association.

NCDTO: See National Council of Dance Teacher Organizations.

NCSG: See National Congress of State Games.

NC2: See NightClub-Twostep.

Near-Foot: See Inside-Foot.

Near-Hand: See Inside-Hand.

Neck-Cross: See Buddy-Buddy.

Neck-Cross Position: See Buddy-Buddy Position.

Neck-Wrap(1): Four mostly Unleadable Coupledance Patterns, two for her, two his, each Mirror-Image Opposite. Suitable for all **Rumbas**, **ChaChas**, **Mambos**, and **Swings**; also handy for **Polka**, all **Twosteps**, **Hustles** and other dances. Two Measures long, six Steps total; begins in either Open or Left-Open Position. Rhythm Timing is *Quick Quick Slow, Quick Quick Slow*; or, *Slow Slow Slow, Slow Slow Slow.*

Beginning with Inside-Foot, the Partner to be Neck-Wrapped Rotates Toward one's own Joined Hand, Raising that Hand onto one's own shoulder, then retaining that Hand Joined so as to Brake then to reverse-Rotate for a Roll-Out, beginning with Outside-Foot. Partner that is Twirling is to look Toward direction of Turn.

(See Rolling-Turn, Roll-In, and Roll-Out.)

Neck-Wrap(2): See Snake.

Neck-Wrap-Whip: A Leadable Eight-Count, **West-Coast-Swing** Coupledance Pattern, same as the Straight-Whip except with Right-Shake-Hands throughout.

Man Raises and turns her Right Hand over Inwards to Lead her to Rotate Counter-Clockwise 1 1/2-Turns until the back of her Right Hand is laying almost against her Right shoulder, whereupon she is Facing her Partner for her Coaster-Step. She then Rolls-Out Clockwise on her two (Left, Right,) Slows, *swivel3/4CW Swivel3/4CW*, before her Anchor-Step.

(See Whip.)

Neighbor: A General, Traditional Coupledance Term, used mostly in **Folkdance**, and **Country-Dance**.

Neighbor is the person on one's own side of a **Miner-Set**; or, the person Positioned next to one, other than one's own Partner.

(See Opposite, Partner, and Contrary.)

Neutral-Head Position: In International, Modern and Smooth Coupledancing, **Neutral-Head Position** is where the Lady's Head is momentarily Turned to viewing her Partner's eyes, and the Man also views the Lady's eyes for an instant, as should happen in a Rise or in a Link Action. Unleadable.

(See Neutral Position.)

Neutral Position or **Position-of-Attention:** A Basic Coupledance Position, usually assumed in a Facing Position, suitable for all dancing. One or both Partners Stand at Military Attention; looking Forward with Head erect, Feet either Together or six inches Apart, arms to sides, Shoulders-Rolled-Back.

(See Center, Home, Stand, Standing Stance, Posture, Recover, RecoverTurn, Parade-Rest, Stance, Body-Tone, Ideal-Dance-Position, Head Position, and Neutral-Head Position.)

New-England-Contra: A Coupledance Term, differentiating from the Traditional English **Longways-Set** in **Country-Dance**. **New-England-Contra** refers to the American Style of Figures and Patterns in the same Country-Dances, compared with the English. English came to the young U.S. with their Country-Dances, which then deviated with time.

New-French-Tango: See American Tango, and Continental Tango.

New-Line-of-Dance: A General Coupledance Term. Slightly oversimplifying, a rectangular shaped Ballroom has four Lines-of-Dance, one for each side. Traveling past a corner, the Couple Faces a **New-Line-of-Dance**.

(See Line-of-Dance.)

New-Wave: A Singular or Coupledance, in vogue with American teenagers in the 1990s.

(See Teen-Dancing, and Open-Step. Also see Ska, Rock, Punk-Rock, Two-Tone, and Grunge. Also see Urban-Dance, Locking-and-Popping, Hip-Hop, Break-Dancing, MTV-Style Dancing, and Street-Dancer. Also see Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

NewYorker(1): A Six-Count Spot-Coupledance of the Eastern **Swing** Amalgamation, originating and first danced socially in the United States in the 1930s. Erroneously called 'The Lindy' by some, especially in the 1950s and 60s, (see Lindy,) although the NewYorker is a spinoff from the original Lindy-Hop.

In Syncopated 4/4 Time, NewYorker is danced ideally at 40 Bars per minute Tempo, (32 to 45). Basic Pattern is danced Triple-Timing to Slow music, and Double-Timing or Single-Timing to Faster music. Danced Flat and Slowly Rotating Clockwise, the Basic Step takes 1 1/2-Measures. Rhythm Timing is *Slow Slow Quick And Slow, Quick And Slow.*

(See Eastern Swing, Six-Count-Swing, and Triple-Swing.)

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New-Yorker(2) (*ny*): Two Leadable, Mirror-Image Coupledance Figures, Right or Left, suitable for all **ChaChas, Mambos, Rumbas** and **Boleros**, and for other dances. Rhythm Timing varies.

New-Yorkers are usually danced one in each direction. One Measure, three Steps, (five for ChaCha,) each begins and ends usually in Open-Facing or Left-Open-Facing Position.

Partners Step-Thru and Lunge, both looking in Lunge direction, then Recover to Face; *TurnThruLunge RecoverBackTurn Sideward*; the Lady Follows Opposite. Usually Elbow-Leads are used by one Partner, which are then matched by the other Partner.

(See Quick-New-Yorker, Fence-Line, and New-Yorker-in-Four.)

New-Yorker-in-Four: Two Leadable, two-Measure, eight-Step, Spot-Coupledance Patterns, Right or Left, Mirror-Image, suitable for both **ChaChas**, both **Rumbas**, both **Boleros** and both **Mambos**. Rhythm with 4/4 Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick*.

Each begins and ends in Butterfly Position; each Quarter-Turns twice to either Left-Open or Open Position.

For the **New-Yorker-in-Four** to the Man's Right, the Man dances *stepthru Recover sideward InPlace, stepthru Recover sideward InPlace*. His Lady Follows Mirror-Image Opposite. Usually Elbow-Leads are used by one Partner, which are then matched by the other Partner.

(See Quick-New-Yorker, New-Yorker, and Basketball-Four.)

New-Yorker-With-Springs: See Quick-New-Yorker.

NewYork-Hustle: The **NewYork-Hustle** was the most popular of all the **Disco** dances of the 1970s. A Leadable, Six-Count Spot-Coupledance, this dance is similar to the NewYorker Eastern Swing dance, and suitable for use in conjunction with dancing West-Coast-Swing. The heavy, pounding Beat, music Tempo ranges from 27 to 36 MPM in 4/4 Time, and is played at 108 to 144 BPM.

Basic **NewYork-Hustle** Rhythm Timing is *Slow Slow Slow Slow, Quick And Slow*, or *1 2 Tap 4, 5& 6*.

Man's Pattern is either Triple-Timed to the afore-mentioned Timing, (see **Man's-Mirror-Step**,) or else is danced Single-Stepped by the Man to *slow Slow slow Slow, slow Slow*, or *1 2 3 4, 5 6* Timing, (see **Man's-One-Step**.)

Lady's Basic **NewYork-Hustle** Pattern is a variance of her Basic Sugar-Push, danced *Slow slow Tap Slow, quick And slow* Timing, (see **SugarPush-Lady's-Hustle**.) She keeps the same Rhythm Timing throughout her dance.

(See Hustle, Disco-Era, Hustles-of-Tap-Genre, NewYork-Hustle Basic-Step, Latin-Hustle, and Couple-Hustle.)

NewYork-Hustle Basic-Step #1: A Leadable, Six-Count, Spot-Coupledance Pattern, that incorporates the **Man's-Mirror-Step**. Basic-Step #1 is 1 1/2-Measures long if in 4/4 Time, (music could also be in 2/4 Time.) Rhythm Timing is *Slow Slow Slow Slow, Quick And Slow*, or *1 2 Tap 4, 5& 6*.

Pattern begins in Left-Open Position, Butterfly Position, or in Left-Open-Facing Position. Man dances a Slot parallel and to the side of his Lady's Slot. Their Pattern Mirror-Images each other. Man's Left and Lady's Right Hands normally remain Clasped, but Partners may Change-Hands twice during Pattern. Man swings their Clasped-Hands Clockwise in a high, Straight-Arm circle, at the beginning and during their Swivel to Back-Hitch. Lady Half-Turns herself upon her second Step. Pattern ends in Left-Open Position.

Partners Step Forward (or Step-Thru) and Swivel a Half-Turn into **Open** Position, where they both **BackTap** with Outside-Feet. Next, Partners Step Forward, (in direction opposite from Start,) and Swivel into **Left-Open** Position, where they both Step Backward, Side-by-Side, Back-Hitching and Recovering Forward.

Man Steps *forward ForSwivel1/2CCW* to Side-by-Side *backtap strideforswivel1/2CW* to Side-by-Side, *Backward together ForRecover*.

Lady Steps, Mirror-Image Opposite, *Forward forswivel1/2CW BackTap StrideForSwivel1/2CCW, backward Together forrecover*. (Same Footwork as for Lady's **NewYork-Hustle Basic-Step #2**.)

(See NewYork-Hustle, Lady's-Inside-Turn-Pattern #1, Couple-Hustle Basic-Step, Latin-Hustle Basic-Step, and Same-Foot-Hustle Basic-Step.)

NewYork-Hustle Basic-Step #2: A Leadable, Six-Count, Spot-Coupledance Pattern, that incorporates the **Man's-One-Step**. Basic-Step #2 is 1 1/2-Measures long if in 4/4 Time. The normal *1 2 Tap 4, 5& 6* Rhythm Timing for Man is *slow Slow slow Slow, slow Slow*; for Lady is *Slow slow Tap Slow, quick And slow*.

Pattern begins and ends in Left-Open Position. Man dances a Slot parallel and to the side of his Lady's Slot. Man's Left and Lady's Right Hands normally remain Clasped, but Partners may Change-Hands twice during Pattern. Lady Half-Turns herself upon her second Step.

Man dances his **Man's-One-Step**; Man Steps *backturn1/4CCW CrossInFront* Cross-Stretch *crossbehind Sideward, crossinfront* Cross-Stretch *Recover*.

Lady dances her **SugarPush-Lady's-Hustle**; Lady Steps *Forward forswivel1/2CW* Cross-Stretch *BackTap StrideForSwivel1/2CCW, backward* Cross-Stretch *Together forrecover*. (Same Footwork as for Lady's **NewYork-Hustle Basic-Step #1**.)

(See NewYork-Hustle, Lady's-Inside-Turn-Pattern #2, Couple-Hustle Basic-Step, Latin-Hustle Basic-Step, and Same-Foot-Hustle Basic-Step.)

TRY NewYork-NightClub-Twostep: Believed to be a variation of Buddy Schwimmer's original **NightClub-Twostep**. A Leadable Spot-Coupledance, with a six-Step Basic Pattern, danced at between 60 and 80 Beats-per-Minute (BPM) ideally at 70 BPM, to music in **2/4 Time**, (same as with the California-NightClub-Twostep, while East-Coast-NightClub-Twostep is usually danced to music in 4/4 Time.) Rhythm is *And Quick Slow, And Quick Slow.*

The Basic Step is danced Relaxed and informally in a Loose-Closed Position, Partners some four to six inches Apart, Toe-to-Toe and Eye-to-Eye, and with Man normally Facing the Wall. Dance **begins with Feet Spread shoulder-width Apart** and with Weight on Trailing-Feet.

One's Foot leaves the Dancefloor and Travels some 15 inches into Fifth Position on every *And.* With this **NewYork-NightClub-Twostep**, only about one-eighth of one's Weight is applied on each *BackBall* Step; even less Weight than for the California-NightClub-Twostep. Conversely, with the East-Coast-NightClub-Twostep, about three-quarters of one's Weight is applied. Coupledanced first to the Man's Right then to his Left.

Man dances *diagbackball Recover widesideward, DiagBackBall recover WideSideward.*

Lady, Following, dances *DiagBackBall recover WideSideward, diagbackball Recover widesideward.*

Similar to the **California-NightClub-Twostep**, and the **East-Coast-NightClub-Twostep**. (See DiscoCha, and Fifth-Position-Break Patterns; both of which first **Cross-Behind**. Also see the following which all Step **Sideward first**: Slow-Twostep, DiscoSwing, Waltz-Balance-Sideward-Behind, Samba-Balance-Sideward-Behind, Side-Cross-Hesitation, Balance-Sideward-Close, and Twisty-Balance.)

NightClub Dancing or **Dinner-Dance** or **Out-On-The-Town:** Both Traditional and as of the 1990s, this General Term has been associated more with General Spot-Coupledancing on a Crowded-Dancefloor, and in a place of entertainment, normally with dinner and a FloorShow. These places usually provide drinking and did previously allow smoking. The General Coupledancing may be between shows, almost always to a combo, band or orchestra. Spot-Coupledancing encompasses mainly the American Medium Foxtrot and Waltz, the Onestep, American Tango, American Rumba and Bolero, American ChaCha and Mambo, American Samba and Merengue. Also, the Eastern and West-Coast-Swings, and Balboa, among other dances. These dancers may not be as Skilled as Ballroom-Dancers.

(See Discotheque, Salsa, Ballroom Dancing, Big-Band-Dancing, Ballroom-Dancers, Social Dancing, Tea-Dance, Dance-Band, Combo, Dance-Set, and DanceSport.)

NightClub-Rumba or **One-Beat-Rumba** or **Cuban-Rumba:** A Latin Rhythm Spot-Coupledance, first danced socially in vogue in the West about 1936. Differs from the **International Rumba** only in that it is danced on the One-Beat Rhythm-Station.

The Basic Figure is danced `Side-Rock-Forward' *Quick Quick Slow, Quick Quick Slow,* with Cuban-Motion. In 4/4 Time, *1& 2, 3& 4*; the *Sideward* Steps are low with wide Sweeps using extra-Slow Tempo, ideally at 27 to 29 Bars per minute Tempo, (MPM, 24 to 44.)

Man dances his Basic Figure *sideward ForBall recover, Sideward backball Recover.* Lady Follows.

(See Rumba, Clave-Beat, and American Box-Rhumba.)

NightClub-Twostep or **NC2** or **Contemporary-Twostep** or **Boston-Twostep:** This Leadable Spot-Coupledance Glides sensuously.

There was a very popular Spot-Coupledance called **DiscoSwing** in the 1970s Disco Era. After almost a twenty year hietas, two similar dances came back into vogue in the 1990s; they are named the **Slow-Twostep**, and the **NightClub-Twostep**.

Buddy Schwimmer developed, in about 1979, his **NightClub-Twostep** from the then-popular DiscoSwing; similar to how Fred Astaire Studios revised Arthur Murray Studio's American Box-Rumba. After fifteen or twenty years, **NightClub-Twostep** finally took off.

Several **NightClub-Twostep** variations became popular in the 1990s; two were the **East-Coast-NightClub-Twostep** and the **California-NightClub-Twostep**. Also, there is a variation called the **NewYork-NightClub-Twostep**.

All six of the above mentioned dances are covered in this Handbook.

NightClub-Twostep is danced at between 60 and 80 Beats-per-Minute in 2/4 Time, while **DiscoSwing** was danced at about 76 to 82 BPM in 2/4 Time, to a heavy Disco Beat. The similar **Slow-Twostep** is danced to a Slower (60 BPM if 2/4) Cadence. This **NightClub-Twostep** Rhythm is danced *Quick Quick Slow, Quick Quick Slow.*

Both this **NightClub-Twostep**'s six-Step **Basic Pattern**, and **Fifth-Position-Break**, are danced Low, mostly in Loose-Closed, but sometimes in Butterfly Position. Partner's remain Shoulders-Parallel, and Feet never leave the Dancefloor. Each Partner **begins with Feet shoulder-width Apart**. Coupledanced first to the Man's Right then to his Left.

Free-Foot is Moved Behind the Supporting-Foot in a Heel-at-Arch Step extended some six inches, and Weight is taken on Ball only for the first *Quick* Count. With Change-of-Weight on the second *Quick* Count, the new Free-Foot is Moved Across the Supporting-Foot one to six inches, depending upon the Cadence. For the *Slow* Count Step, one Transfers one's Center-of-Balance **Sideways** with a Softened-Knee, to Recover with Feet again shoulder-width Apart. All is repeated Mirror-Image Opposite.

Similar to **DiscoCha**.

(Slightly similar, comparing **Slow-Twostep** Basic, **Waltz-Balance-Sideward-Behind**, **DiscoSwing**, and **Samba-Balance-Sideward-Behind** Patterns, of which, each is identical except for Rhythm Timing: All are danced **first** with a wide *Sideward* Step, a *CrossBehind* and beyond Step with a Slight Opening-Out, and a *CrossRecoverForward* Step, then repeated Mirror-Image Opposite. And all are Coupledanced first to the Man's Left then to his Right.)

(Also see Side-Cross-Hesitation, Balance-Sideward-Close, and Twisty-Balance; all of which Step Sideward first.)

Nimble: A General Coupledance Term. Quick and Agile in Movement, Active, Sure-Footed, Lively, Lightly, deft, Skillful, adroit, Dexterous. Not Heavy.

(See Lithe, Limber, Pliant, Supple, and Bend.)

Nineteenth Century Coupledancing: Replacing Court-Dancing, modern Coupledancing essentially began approximately in the 1830s, with the Waltz and then the Gallop coming into vogue in Europe, followed by the Polka. Before this time period, Court-Dancing had mostly died with the beheading of Louis XVI in 1793.

German Folkdances, the Waltz, Polka and Schottische, gave this period the Turning Coupledances, the characteristic of Couples-Rotating as they Travel Counter-Clockwise around the Ballroom. The growth of the middle class greatly influenced 19th Century Coupledancing.

No-Contact: A General Coupledance Term; dancing together as one, but without touching each other.

(See Open-Step.)

No-Contact Position: See Facing Position.

Nod: An Unleadable, General Coupledance Action. To **Bow** one's Head briefly as in a gesture of Acknowledgement.

(See Reverence, Curtsy, Honors, and Incline.)

No-Float: A General Coupledance Term; dancing Flat with absolutely no *Up-Down* Movement. Opposite of **Floating**. (See Tango for No-Float example.)

No-Hands-Contracheck: Performed with artful Balance, an Unleadable Coupledancing Picture-Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and **International Tango**, and as an ending for other dances, such as both **Quicksteps**, both **Boleros**, both **Rumbas**, and **Cabaret**.

Man, after first Lowering by Softening his Right Knee, the Man Moves Forward into Lady, and the Couple assumes a Figure identical to the normal ContraCheck, except the Partners Perform the Figure **without Touching**. Instead, both spread their arms to match.

Non-Competitive: A General Term in Coupledancing, where everyone has fun without winners or losers.

Non-Progressive: See Spot-Dancing.

No-Patch or **Apart:** Derogatory Terms for **having lost their Patch** while International Modern or Modern Smooth Coupledancing.

Normal: The Standard, General or Basic Coupledance Pattern, Figure, Movement, Action or Stance.

Normal-Head Position: See Head Position.

Normal-Walking-Cadence or **Medium-Cadence:** A General Coupledance Term. Approximately the Time of an average Walking Step of a grown person, some 110 to 120 even Steps-per-Minute **Cadence**.

(See Body-Rhythm, Slow, Quick, Count, Counts, Beat, Tempo, Timing, Lagged-Timing, BPM, Rhythm, Rhythm-Pattern, Speed-It-Up, and Slow-Down. Also see Walk, Forward-Walk, Forward, Backward-Walk, Backward, SideWalks, Sideward, Side-Step, Back-Step, and Back-Off. Also see Walking-Step, March, Ballet-March, Classical-Walk, Brisk-Walk, Swing-Time, Stroll, Trot, Jog, Run, Strut, Skate, Skim, Ramble, and Meander. Also see Kiki-Walks, ChaCha-Walk, ChaCha-BackWalk, ChaCha-SideWalks, Mambo-Walk, Mambo-Backward-Walk, Mambo-SideWalks, Rumba-Walk, Rumba-Rearward-Walk, Rumba-SideWalks, Bolero-Walk, Bolero-Rearward-Walk, and Bolero-SideWalks. Also see Forward-Twostep, Backward-Twostep, Sideward-Twostep, Forward-Foxtrot, Backward-Foxtrot, and Sideward-Foxtrot. Also see FootWork, Foot-Movements, Foot-Placement, and Foot Positions.)

Norwegian Country-Dance or the **Bygdedans:** The **Halling, Gangar, Springar**, and **Pols** are examples.

(See Norwegian Folkdance.)

Norwegian Figure-Dance or the **Turdans:** Composed of Quadrilles, Contra and Square Formations.

(See Norwegian Folkdance.)

Norwegian Folkdance: Three Types: The **Song-Dance**, the **Bygdedans** or **Country-Dance**, and the **Turdans** or **Figure-Dance**. The **Song-Dance** is the oldest form, but the **Country-Dances** are the oldest living form with uninterrupted tradition.

(See Song-Dance, Norwegian Country-Dance, and Norwegian Figure-Dance.)

Notation: A General Coupledance Term. **Notations** are abbreviated instructions to assist Routine remembrance. Although many systems of dance **Notation** have been devised, there is no standard or universal system for recording dance Choreography.

Use of **Cue-Sheets** is one system; another is the system of **Notation** used in this Glossary. As a further example, **Ballet** Generally uses two systems, (1) Labanotation and (2) Benesh **Notation**.

(See Step-List, Call, Cue, and Cuer.)

Novelty-and-Fad Genre or **Fad Genre:** Looking under **Amalgamation-of-Dances**, the following dance **Novelties** and **Fads** are listed:

Novelty-and-Fad Genre

Alexander - 1913
Baion (A Murray)
Bamba (A Murray)
Bambuco - 1950s
Big-Apple - 1930s
Black-Bottom - 1927
Bomba - 1996
Boomps-A-Daisy - 1940
Bop - 1956
Boston-Dip - 1912
Bump - 1975
Bunny-Hop - 1950s
Bunny-Hug - 1910
Cake-Walk - 1900
Calypso - 1950s
Carioca - 1930s
Castle-Combination - 1912
Castle-Tango - 1914
Chicken - 1960
Chicken-Dance - 1980s
Conga-Line - 1938
Creep - 1954
Dirty-Dancing - 1990s
Dog - 1960s
Fish - 1968
Flea-Hop - 1950s
Freeze - 1950-60s
Frug - 1960s
Gaby-Glide - 1915
Grizzly-Bear - 1889
Guapacha - 1950s
Hokey-Pokey - 1950s
Hoochy-Koochy - 1899
Huckle-Buck -
Hug-Me-Close - 1912
Hullie-Gullie - 1967-68
Jerk - 1969
Jersey-Bounce -
Jingle-Bob -
Joropo -
Kickapoo - 1904
Lambada - 1990s
Lambda-Nu -
Lambeth-Walk - 1930s
Lame-Duck - 1915

(Continued)

Novelty-and-Fad Genre *(Continued)*

Lanciers - 1870s
Last-Waltz - 1914
Limbo-Rock - 1962
Macarena - 1996
Mashed-Potato - 1966
Money-Musk - 1840s
Monkey - 1969
Nanigo -
Pachanga - 1950s
Peck -
Plena - 1950s
Pony - 1966
Punta y Soka - 1990s
Quebradita - 1993
Rag-Time - 1906
Rock-and-Around - 1950s
Scooter - 1950s
Shimmy - 1921
Shim-Sham - 1920s
Shiver-Dance - 1912
Slide - 1960
Strole - 1956-57
Surfers - 1960s
Suzy-Q -
Swim - 1966
Teen-Dancing - 1990s
Tiger-Rag - 1906
Truck -
Tumba-Cha - 1950s
Turkey-Trot - 1910s
Twist - 1959
Twister - 1950s
Urban-Dance - 1997
Valse-Classique - 1914
Varsity-Drag - 1920s
Waddle - 1960s
Washington-Post-Twostep - 1894
Watusi - 1960s
Yankee-Doodle -

Novelty-Props or **Prop:** A General Coupledance Term. **Novelty-Props** include **PomPons**, flags, batons, hoops with bright colored streamers, colorful gloves and ribbons, Body-Glitter, etc., that are carried or worn, mostly by girls. There are also **Novelty-Props**, many large, around which persons or Coupledancers Perform.

Since the requirement is for **All-Look**-and-Move-**As-One in any Team Performance**, individual **Novelty-Props** must be identical for each Team member.

(See Pom-Squads, Facials, CheerLeading, National Cheerleading Association, Drill-Team, and Drum Corps International.)

Novice: A Beginner at Coupledancing.

(See Pre-Novice and Competition.)

Novice-Level: A General Coupledance classification for a Beginner in Coupledancing in **Amateur** Competitions. **Novice-Level** is higher than **Pre-Novice-Level** but lower than **Bronze-Level**.

(See Dance-School-Dancers, Competition, Competition-Levels, Amateur-Level, Easy-Level, Silver-Level, Gold-Level, Pro-Am-Level, Pro-Level, and Difficulty-Levels. Also see Basic Figures, Beginner, and Phase.)

NSD: See National Smooth Dancers.

NTA: See National C/W Dance Teachers Association.

Nuevo-Ritmo: A Coupledance musical Term. A musical section called **Nuevo-Ritmo** was added at the end of the stately **Danzon** music, in the late 1930s and early 1940s. This **Nuevo-Ritmo** then served as a musical start for the Mambo-Montuno, and later the ChaCha.

(See Son-Montuno.)

Note: The **Montuno** is the Term used to describe the repeating Syncopated vamp played by the piano.

Number: See Dance-Piece.

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ILLUMINATION

Latin Cabaret Performance
Lady's Drape in Bolero

Painting by Nancy Raquel Flores
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Oblique: A General Coupledance Term for a Slight Position, Turn or Movement that is neither parallel nor perpendicular. **Oblique** is most commonly a Forward Change-of-Direction, one-eighth Clockwise or Counter-Clockwise.

(See Oblique-Movements, and Diagonal.)

Oblique-Movements: See Military-Team.

Ochos or **Figure-Eights:** Forward Dance Steps plotting an '8'. Two Leadable Coupledance Movements, Left or Right, suitable for all **Tangos** and **PasoDobles**. In all dances, three Ochos are normally performed; Timing is *Slow-, Slow-, Slow-*.

Performed by the Lady from Loose-Closed Position; here the PasoDoble-Hold is sometimes used. Her ForSwivels are Half-Turns on Ball-of-Foot; her Free-Foot is Flared Rearward and Away from her Supporting-Foot.

Additions for when Performing **Argentine Tango** only: Lady's Knee is Raised to Hip-Level after each ForSwivel, as she Steps Forward Across Man's Right protruding Straight-Leg and Foot, while the Man Touches her Supporting-Foot with a side of his Right Toe after each Swivel, as she Steps Across.

(See Ochos-para-Atras.)

Ochos-para-Atras or **Backwards-Figure-Eights:** Rearward Dance Steps plotting an '8'. Two Leadable Coupledance Movements, Left or Right, suitable for all **Tangos** and **PasoDobles**. In all dances, three Ochos are normally performed; Timing is *Slow-, Slow-, Slow-*.

Performed by the Lady from Loose-Closed Position; here the PasoDoble-Hold is sometimes used. Her BackSwivels are Half-Turns on Ball-of-Foot; her Free-Foot is Flared Forward and Away from her Supporting-Foot.

Additions for when Performing **Argentine Tango** only: Lady's Knee is Raised to Hip-Level after each BackSwivel, as she Steps Rearward Across Man's Right protruding straight leg and Foot, while the Man Touches her Supporting-Foot with a side of his Right Toe after each Swivel, as she Steps Across.

(See Ochos.)

Off-Balance: See Out-of-Balance.

Offset: A Coupledance Term; Partners Positioned Diagonally from each other, on the Oblique.

(See Offset-Facing-Opposed Position, and Offset-Facing-Same Position.)

Offset-Facing-Opposed Position: Two Generalized Coupledance Positions, Left or Right. Partners Face each other and to the side of each other, Left or Right, Offset diagonally with Facing Feet. Hand-Holds are various or none.

A less-explicit description of **Outside Position**, **Left-Outside Position** (Sidecar,) and **Facing-Offset Position** (Banjo.) (See Dance Positions, Offset-Facing-Same Position, Open-Facing-Offset Position, Left-Open-Facing-Offset Position, Butterfly-Facing-Offset Position, Butterfly-Left-Outside Position, Feathered Position, Feathered-Left Position, Star Position, Left-Star Position, Shoulder-to-Shoulder Position, Left-Shoulder-to-Shoulder Position, Hip-to-Hip Position, Left-Hip-to-Hip Position, Loose-Hug Position, Left-Loose-Hug Position, and Spaghettis.)

Offset-Facing-Same Position: Four Generalized Coupledance Positions. Both **Partners Face the same direction** but are Offset diagonally, Left or Right, and Man is either Behind or In-Front of Lady. Hand-Holds are various or none.

A less-explicit description of **Skaters Position, Skirt-Skaters Position, Shadow Position, Left-Shadow Position, Varsouvienne Position, Left-Varsouvienne Position, TurkishTowel Position, Left-TurkishTowel Position, Flirt Position,** and **Left-Flirt Position**. (See Figure 20.) (See Offset-Facing-Opposed Position, Open Position, Side-by-Side Position, and Spaghettis.)

Old Dan Tucker: An American Folk Country-Dance.

Old-Time-Dances: A Term used for Traditional Coupledances popular from about 1830 to about 1910.

Old-Tyme-Group-Dances: See Group-Dance.

OLOD: See Outside-Line-of-Dance.

Omni-Directional: A Basic Coupledance Term; Direction Forward, Backward, Sideward, Crossward or Diagonal.

One-Arm-Slide: See Head-Loop.

One-Beat: See DownBeat, and One-Beat Timing.

One-Beat Timing or **Break-On-One Timing:** A General Term for Coupledancing on the first Beat, or sometimes called "the DownBeat". One-Beat is the first Beat of a 2/4 or 4/4 music Measure, or of a 3/4 Waltz Measure.

(See Two-Beat Timing, Dance-Count, DownBeat, Unphased, and Rhythm-Stations.)

One-Foot-Turn: See Chaine.

One-Piece: A General Coupledance Term for an Unleadable Movement. One's Stiff Body, mechanically Moving without Forward, Backward, or Sideward Sway.

(See Waddle, Pitch, and Totter.)

Onestep(1)**:** Popular in America in 1912 and until about 1930, and still danced presently. The Onestep was and is generally Coupledanced to a faster Cadence than was the original Twostep. In 1912, one popular version of the Onestep was the Castle-Walk. Certain features of the Onestep have since been incorporated into both the Peabody and all Foxtrots.

Coupledanced with Striding Progression to fast Ragtime or Marching-type music, in 4/4 or 2/4 time, with one Step taken for each Beat of the Measure. Onestep makes full use of the Feathered Position, and occasionally Twinkles or Scissors to the Left-Feathered Position.

Differs from another **One-Step**.

One-Step(2)**:** A General Coupledance Term; Stepping one Step to each Beat of music.

Differs from another **Onestep**. (See Peabody, Four-Count, and Charleston. Also see Walk, Forward-Walk, Backward-Walk, SideWalks, Forward, Backward, Sideward, Kiki-Walks, Side-Step, Back-Step, and Back-Off. Also see Walking-Step, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, March, Marcha, Ballet-March, Classical-Walk, Body-Rhythm, Stroll, Trot, Jog, Run, Strut, Skate, Skim, Ramble, and Meander.)

Figure 20, **Offset-Facing-Same-Position**

On-Point: A General Coupledance Term, meaning Pointing with one's Toe.
(See Coup-de-Pique.)

On-Points or **Toe-Dancing** or **Sur-les-Pointes** (*sewr-lay-pwent* = on the points): A General Coupledancer's Term for one of the more difficult **Ballet** Movements, first introduced in 1820s-1830s.

An Unleadable Action or Position of having Risen High to the tip of one's Toes. One's Feet, usually the Lady's, are supported upon as many Toes as possible; not just upon one's big Toes.

On-Points may be Performed in two ways; (1) first Pressing into the Dancefloor with both Heels then Rising to **On-Points** with a Slight Spring; or, (2) Slowly Rising to **On-Points**.

(See Demi-Points. Also see for Ballet; Ronde, Rond-de-Jambe, En-Dedans, En-Dehors, Ecarte, Pirouette, Chasse, Barre, Posture, Plie, Fondu, Arabesque, Attitude-Line, Assembly, Cabriole, Jete, Ballon, and Develope. Also see Toe-Movements.)

On-Stage: A General Show-Business and Coupledance Term, referring to staging a production; or, Couple(s) Performing; or, Coupledancing for effect on one's audience, as if On-Stage.

(See Tryouts, Perform, Stage-Struck, Gig, In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, Hitting-the-Mat, Theatre-Arts Dancing, and Curtain-Call. Also see Line-Formation, Kick-Line, Drill-Team, Drill-Team-Stack, Facials, Military-Team, and Teamdance. Also see Projection, Essence-of-a-Dance, Elegance-of-Movement, Free-Hand-Fashioning, Style, and Technique.)

On-the-Beat or **To-the-Beat:** A Basic Coupledance Movement. Center-of-Balance begins Forward Movement at the instant of drumbeat, followed by stepping Forward with Heel to the Dancefloor, as with servicemen Marching.

(See Beat, Lagging-the-Beat, and Step.)

Open-Arm-Space: See Tunnel-Window.

Open-Basic(1): A Leadable 1990s, **Slow-Twostep** Coupledance Pattern that Half-Opens Sideways in both directions. Danced in 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, in 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick*.

This **Slow-Twostep-Open-Basic** six-Step Pattern is danced with No-Float and with Softened-Knees, to the Man's Left then Right. Shape-to-Partner during Turns.

Begins in Butterfly Position, then to Left-Half-Open, to Cuddle, to Half-Open, then ends back to Butterfly or Loose-Closed Positions.

The two Figures of this Pattern, (each Measure,) do not have to be danced together:

Man's **Left-Open-Basic** Figure is Stepped with a wide *diagforward* Push-Off, a *1/4TurnCWCrossBehind* Rock-Step, then a *recoverinplace1/4turnCCW* Step. Lady Follows Mirror-Image Opposite.

Man's **Right-Open-Basic** Figure is Stepped with a wide *DiagForward* Push-Off, a *1/4turnCCWcrossbehind* Rock-Step, then a *RecoverInPlace1/4TurnCW* Step. Lady Follows Mirror-Image Opposite.

Man's **Side-Stretches**: (1) Left Strongly, (2) Right Strongly, (3) Left Softened; (4) Right Strongly, (5) Left Strongly, and (6) Right Softened.

See for other **Slow-Twostep** detail Patterns: Basic-Step, Alternate-Basic, Lunge-Basic, Switches, Left-Turn-with-Inside-Roll, and Right-Turn-with-Outside-Roll.

Similar to **Open-Break**(1). (Also see Hand-to-Hand, Back-Break, Time-Step, Opening-Out, and Three-Cuddle-Breaks.)

Open-Basic(2): See ChaCha-Basic.

Open-Box (*op box*): A Leadable two-Measure, six Step Coupledance Pattern, suitable for the American **Twostep**, **Peabody**, Medium-**Waltz**, and other dances. Twostep and Peabody Timing is *Quick Quick Slow, Quick Quick Slow*; Waltz Timing is *Slow Slow Slow, Slow Slow Slow.*

Danced in Open or Left-Open Position throughout. On Opposing Feet, both Partners Step *Sideward* Apart *Close Forward, Sideward* Together *Close Backward*, for Twostep; and *Forward Sideward* Apart *Close, Backward Sideward* Together *Close*, for Waltz.

(See Open-Reverse-Box.)

Open-Break(1) (*op brk*) or **Breakaway** (*BRKWY*): A Leadable General Coupledance Opening Figure, one Measure long, suitable for all **Mambos**, **Rumbas**, most **Swings**, both **Sambas**, and other dances. Mambo, Rumba, and Swing Timing is *Quick Quick Slow*; Samba Timing is *Quick And Slow.* Begins in Loose-Closed, Left-Open-Facing, or Butterfly Positions.

With Lead-Hands Joined, both Partners Iniate-Strongly by swinging their Trailing-Arms Up while Rocking-Apart into Left-Open-Facing Position. Both Recover, Lowering Free-Arms then Stepping Sideward.

Man dances *backcheck ForRecover sideward.*

Lady dances *BackCheck forrecover Sideward.*

Often followed by an Underarm-Turn or Natural-Top. (See Open-Break for Bolero, Slow-Twostep and DiscoSwing; Open-Break for ChaCha; Back-Break, Hand-to-Hand, and Lunge-Break.)

Open-Break(2) or **Breakaway:** A Leadable General Coupledance Opening Figure, one Measure long, suitable for both **ChaChas**, and other dances. ChaCha Timing is *Slow Slow Quick And Slow.* Begins in Loose-Closed, Left-Open-Facing, or Butterfly Positions.

With Lead-Hands Joined, both Partners Iniate-Strongly by swinging their Trailing-Arms Up while Rocking-Apart into Left-Open-Facing Position. Both Recover, Lowering Free-Arms then Tripling Sideward.

Man dances *backcheck ForRecover sideward Close sideward.*

Lady dances *BackCheck forrecover Sideward close Sideward.*

Often followed by an Underarm-Turn or Natural-Top. (See Open-Break for Bolero, Slow-Twostep and DiscoSwing; Open-Break for Mambo, Rumba, Swing, and Samba; Back-Break, and Hand-to-Hand.)

Open-Break(3): A Leadable General Coupledance Opening Figure, one Measure long, suitable for both **Boleros**, **Slow-Twostep**, **DiscoSwing**, and other dances. Rhythm Timing is *Slow And Quick.* Begins in Loose-Closed, Left-Open-Facing, or Butterfly Positions. Open-Break begins to the Man's Right.

With Lead-Hands Joined, both Partners Initiate by Swooping Sideward then swinging their Trailing-Arms gracefully Rearward while Rocking-Apart into Left-Open-Facing Position. Both Recover, Lowering Free-Arms.

Man dances *Sideward backcheck ForRecover.*

Lady dances *sideward BackCheck forrecover.*

(See Open-Break for ChaCha; Open-Break for Mambo, Rumba, Swing, and Samba; Back-Break, Open-Basic, and Hand-to-Hand.)

Open-Break(4): See Swing-Out.

Open-Break Position: See Left-Open-Facing Position.

Open-Choreography: A General Term for where Partners Coupledance **a Routine Apart** without Touching each other; limited to visual Lead-and-Follow.
(See Connection, and Choreography.)

Open-Circle: See Broken-Circle.

Open-Counter-Promenade Position: See Left-Open Position.

Open-Dance Position: See Full-Open Position.

Open-Dancing(1): A **C**oupledance Term. A category that includes all **Swings**, **Jives**, **Rumbas**, **Boleros**, **ChaChas**, **Mambos**, **Sambas**, **Discos**, **Hustles**, **Twosteps**, and many others, where at times, the only Lead is through their one set of Joined Hands, his Left and her Right.
Unable to definitively Lead her with such minimum contact, the Man then can still signal, indicate and invite Movements for her Body by means of his Hand Actions.
(See Left-Open Position.)

Open-Dancing(2): See General-Dancing.

Open-Facing-Offset Position: A rare but Basic **C**oupledancing Stance, partially Leadable. Partners are Facing and Apart, with Facing Feet Sideways to their Right, and with the Man's Right and the Lady's Left Hands Joined In-Front of the Lady.
Same as **Open-Facing Position** except for Offset. Mirror-Image Opposite to **Left-Open-Facing-Offset Position**. This is an explicit form of the **Offset-Facing-Opposed Position**. (See Outside Position.)

Open-Facing Position (*op fc*) or **Partners-Facing Position:** A Leadable, Basic **C**oupledancing Stance, Partners are Facing Toe-to-Toe, Arm's-Length distance Apart, with the **Man's Right and the Lady's Left Hands Joined** at Waist-Level, similar to **Butterfly Position**.
Same as **Left-Open-Facing Position** except for Hand-Hold. (See Facing Position, Shake-Hands Position, Left-Shake-Hands Position, Full-Open Position, and Toe-to-Toe Position.)

Open-Figure: A Generally Leadable **C**oupledance Figure or Pattern, usually Traveling. Any Figure or Pattern involving continuous **Passing-of-Feet** or **Continuity-of-Movement, without any Feet Closing Together**. Dancing a Chasse or a Box is NOT an **Open-Figure**.
(See Open-Reverse-Turn, Open-Natural-Turn, and Open-Finish.)

Open-Finish: A Generally Leadable, last part of a **C**oupledance Movement or Figure or Pattern, Ending with the **Passing-of-Feet, without Feet Closing Together**.
(See Continuity-of-Movement, Open-Reverse-Turn, Open-Natural-Turn, and Open-Figure.)

Open-Finish-Gancho: An **Argentine Tango** Figure. One of four Behind-Gancho-to-Weighted-Foot Figures. Man holds Lunge-Right outside Partner while Lady Flicks Behind with Right Foot. Only partially Leadable.
(See Ganchos and Flick.)

Open-Her-Head or **Lady's-Head-Open:** A Leadable, General Action or Term, used in **International, Modern and Smooth** Traveling-Coupledancing. While the Lady normally keeps her Head Closed, the Man-Leader Opens her Head at rare times. **The Man decides where and when her Head should Open** in all Coupledances, including Roundancing. When he Opens-Her-Head, the Lady Turns her Head only Slightly to her Right, and then only momentarily. Her shoulders remain parallel to the Man's while her Head is Open. Quickly, her Head returns Closed as if spring-loaded.

Man Opens-Her-Head by Stretching his Right side, which Raises his Right elbow Slightly, which in turn Opens-her-Head. The Lady should always keep her Head-Closed when in doubt about this signal, because many Figures and Patterns cannot be Performed with her Head-Open, but ALL of them can be Performed successfully with her Head-Closed.

(See Head-Position, Head-Open, Lady's-Head-Closed, Head-Closed, and Patch.)

Open-Hip-Twist(1): A Leadable Coupledance Figure suitable for both **ChaChas**, six Steps for Lady, one Measure. ChaCha Rhythm Timing is *Slow Slow Quick And Slow And.*

Begins in Left-Open-Facing Position; ends with Lady Facing Across front of Man, in "L" Position. Lead Hands are retained. Man, after his fifth Step, Leads Lady in a Singular Quarter-Turn Clockwise Hip-Twist. Both have Braced-Arms which causes Lady to Swivel a Quarter-Turn Clockwise after Lady's fifth Step, for her Hip-Twist.

Man dances *forward Recover shortsideward Close shortsideward* **Hip-Twist** Lady.

Lady dances *Backward recover ShortSideward close ShortSideward Turn1/4CWtouchclose.*

Close can be a *CrossInFront*, for both. Normally followed by **Fan-from-Hip-Twist**. (See Hip-Twist, Open-Hip-Twist-with-Swivels, and Half-Basic-to-Fan.)

Open-Hip-Twist(2): A Leadable Coupledance Figure suitable for all **Mambos**, **Rumbas** and **Boleros**, four Steps for Lady, one Measure. Rumba and Mambo Rhythm is *Quick Quick Slow And*; Bolero Rhythm is *Slow Quick Quick And.*

Begins in Left-Open-Facing Position; ends with Lady Facing Across front of Man, in "L" Position. Lead Hands are retained. Man, after his third Step, Leads Lady in a Singular Quarter-Turn Clockwise Hip-Twist. Both have Braced-Arms which causes Lady to Swivel a Quarter-Turn Clockwise after Lady's *Forward* Step, for her *And* Count Hip-Twist.

Man dances *forward Recover close* **Hip-Twist** Lady.

Lady dances *Backward recover ShortDiagForward Turn1/4CWtouchclose.*

Normally followed by **Fan-from-Hip-Twist**. (See Hip-Twist, Open-Hip-Twist-with-Swivels, and Half-Basic-to-Fan.)

Open-Hold: See Left-Open-Facing Position, and Shake-Hands Position.

Open-Impetus or **Open-Impetus-Turn:** A Leadable, one- or 1 1/2-Measure Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Also used at times in American Medium-Foxtrot and Medium-Waltz. Three Steps, Rhythm Timing is *Slow Quick Quick* for Foxtrot, *Slow Slow Slow* for Waltz, and *Slow Slow, Slow* for Quickstep.

Begins either in Feathered Position, if preceded by an Open-Natural-Turn, or in Closed Position, and ends in Semi-Closed Position. A Clockwise 3/8 total Turn for Man, Clockwise 7/8 total Turn for his Lady. Man is Hub-Partner; Lady is Rim-Partner.

Man dances *shortbackturn1/8CW* with CBM *BrushheelTurn1/4CW* with Right Side-Stretch *diagforward.*

Lady, Led either to Step Outside (after Open-Natural-Turn) or between Man's Feet, dances *ForPivot1/2CW* on Ball in CBMP *diagforturn3/8CW* with Left Side-Stretch *BrushDiagForward.*

Note: An Open-Impetus begun from a Closed Position is **identical to an Impetus-to-Semi-Closed**. An Open-Impetus is normally begun from either Facing-Offset or Feathered Positions, but may begin from a Closed Position, while an Impetus-to-Semi-Closed is always begun from a Closed Position.

(See Closed-Impetus, Reverse-Impetus, and Outside-Spin.)

Open-Impetus-Turn: See Open-Impetus.

Opening-Basic or **California-Hustle Basic-Pattern #1:** The Lady Coupledances in a Slot on Opposing Feet as in the West-Coast-Swing. Slot may Slowly precess Counter-Clockwise. Pattern length is 1 1/2-Measures and eight Steps. Rhythm with 4/4 Timing for both Partners is *Step Step A'Step Step, Step A'Step*; or, *1 2 &3 4, 5 &6.*

Pattern Begins perpendicular to Slot, with Couple in Loose-Closed Position with Wrist-Hold. Moving with Lady Facing Slot direction, and Man having Half-Turned Counter-Clockwise, into "L" Position; Lady is perpendicular to front of Man, with his Right Hand to her Left Wing. Ends with Lady Facing her Slot in reverse, in Fan Position but with her Left Foot extended toward Man. His Left and her Right Hands remain retained throughout.

Man Turns to Face and dance Sideways to his Lady's Slot. The Man Lightly Leads Lady on Steps *One* and *Four*. There is a Quarter-Turn Couple-Rotation on Step *One*, then Man Opens-Out on Step *Two* and Spreads with a Check-Step-Sideward. Man Wing-Catches Lady at his Right side; he Catches her at her Left Wing with his Right Hand on Step *Two* for her Step *Four* Pulse. He simply Shifts-Weight on Steps *Four* and *Five*, then he Check-Steps-Rearward.

Man dances *forturn1/4CCW ForTurn1/4CCW sideball* Spread *RecoverSide sideward, Sideward backcheck* on Ball *RecoverForward.*

Lady is first Quarter-Turned Clockwise before her first Check-Step-Rearward, then she Half-Turns Counter-Clockwise (toward her Man) before her second Check-Step-Rearward.

Lady dances her Slot *ForTurn1/4CCW backward BackCheck* on Ball *recoverforward ForTurn1/2CCW, backward BackCheck* on Ball *recoverforward.*

Lady's Styling is to spread her Free-Arm Away (Open-Out) on Step *Three*, (before beginning her second *ForTurn.*)

(See Closing-Basic, California-Hustle, Hustles-of-Street-Genre, and Hustle.)

Opening-Out: See Natural-Opening-Out, Reverse-Opening-Out, and Open-Basic.

Open-Magic-Step: Traveling Coupledanced mainly to the American Medium-**Foxtrot**, the Arthur Murray Open-Magic-Step Pattern has Broken-Rhythm, 1 1/2 Measures, and four Steps. Leadable. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick*.

Beginning in Closed Position #2, Partners Step-Thru to Conversation Position then return to Closed Position #2.

Man dances *diagforward StepThru, inplace InPlace*. His Lady Follows.

(See Magic-Step.)

Open-Natural: See Open-Natural-Turn.

Open-Natural-Turn or **Open-Natural:** A Leadable, one- or 1 1/2-Measures, three-Step Coupledance Figure used in both **Quicksteps**, in the Slow-**Foxtrot**, and in the Slow-**Waltz**. Rhythm with 4/4 Timing can be either *Slow Quick Quick*, or *Slow Slow, Slow*, for Quickstep; *Slow Quick Quick* for Slow-Foxtrot; and *Slow Slow Slow* for Slow Waltz.

Begins in Semi-Closed Position and ends in Feathered Position, for a 3/8 to Half-Turn Clockwise total for Man, no Turn for Lady. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *StepThruTurn1/8CW diagforswivel3/8CW Backward* Outside with Right Shoulder-Lead.

Lady, Following, dances *stepthru* with CBM *Forward* between Man's Feet *forward* with Left Shoulder-Lead.

(See Natural-Turn-One-Half, Maneuver, Open-Turn, Open-Figure, Open-Finish, Continuity-of-Movement, Passing-Feet, and Open-Reverse-Turn.)

Open-Out(1) or **Slow-Open-Out:** A Leadable one-Measure, two Steps Coupledance Figure, suitable for each **Rumba** and **Bolero**, and other dances. Timing is *Slow Slow*.

Man Rocks Left on Ball then Rocks Right to Clockwise Quarter-Turn Lady to Open-Out from Loose-Closed Position, then to return her to Loose-Closed Position. Both Look-Away, and Man Side-Stretches Away, from each other upon Open-Out. May be danced in Loose-Hug Position.

Man Steps *sidebodytwist1/8CW*, Leading Lady to *swivel3/8CWSideward*; then Man Steps *Recover1/8CCWtouch*, Leading Lady to *forswivel3/8CCWTouch*.

(See Opening-Out, Advanced-Open-Out, and Half-Open Position.)

Open-Out(2)**:** An Unleadable Basic Coupledance Movement, suitable for various **Hustle**s and the Country-**Twostep**, among others. Turning from Partner and spreading the Free-Arm horizontally Away, for Styling or in Preparation for a particular Movement, Step, Change-of-Direction, etc.

Open Position(1) (*OP*) or **Couple Position** or **Strolling Position** or **Inside-Hands-Joined Position** or **Open-Promenade Position:** A Leadable, Basic Coupledance Position with Lady on Man's Right, Side-by-Side and both Facing same direction. Hand-in-Hand, Inside-Hands are held Forward, either with Man's Palm-Up or Clasping back of Lady's Hand. Outside-Hands are Free and extended level toward Outside.

Same as **Side-by-Side Position** except Hands are Joined. Similar to **Escort Position**, and **Wrap-Around Position**. Mirror-Image Opposite to **Left-Open Position**. (See Promenade Position, and Offset-Facing-Same Position.)

Open Position(2)**:** See Facing Position.

Open-Promenade: A Leadable **International Tango** Coupledance Pattern, that may also be suitable for American Tango. Consists of four Steps in 1 1/2 Measures. Timing is *Slow Quick Quick, Slow.*

Begins in Promenade Position, then to Closed Position #1 (for International Tango) with Pickup, and ends in Feathered Position in CBMP after four Steps.

Lady rides Man's hip until completing her Swivel. First two Steps have Heel-Lead for both, also for Man's third and fourth Steps. During Heel-Leads for first two Steps, Feet of both continually Point in parallel, angled toward Partner. Both have CBMP on Step-Thru and on last Step.

Man dances *diagforward StepThru diagforturn1/8CCW, ForwardFeathered.*

Lady dances *DiagForward stepthruswivel1/2CCW PickupTurn1/8CCW, backwardfeathered.*

Same as **Closed-Promenade**, except ends ForwardFeathered instead of Close. (See Promenade-Ending, Quarter-Beats, Promenade-Link, Promenade-Tap, Progressive-Link, Head-Flick-Link, Counter-Promenade, and Promenade-to-Counter-Promenade.)

Open-Promenade Position: See Open Position.

Open-Reverse-Box: An Unleadable two-Measure, six-Step Coupledance Pattern, used in the American **Twostep** and Medium-**Waltz**. Twostep Timing is *Quick Quick Slow, Quick Quick Slow*; Waltz Timing is *Slow Slow Slow, Slow Slow Slow.*

Danced in Open or Left-Open Position throughout. On Opposing Feet, both Partners Step *Sideward* Apart *Close Backward, Sideward* Together *Close Forward* for Twostep, and *Backward Sideward* Apart *Close, Forward Sideward* Together *Close* for Waltz.

(See Open-Box.)

Open-Reverse-Double-Gancho: See Right-Behind-Ganchos.

Open-Reverse-Turn(1): A Leadable, one-Measure, three-Step, Traveling-Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and other dances. Rhythm with 4/4 Timing is *Slow Quick Quick.* Rhythm with 3/4 Timing is *Slow Slow Slow.*

Begins in Closed Position #1. Total Couple-Rotation is a 3/8- to Half-Turn Counter-Clockwise; ends Feathered in CBMP.

Man dances *forturn1/8CCW SideSwivel3/8CCW* Outside Right Shoulder-Lead *backward.*

Lady, Following with Head-Closed, dances *BackTurn1/8CCW sideswivel3/8CCW Forward.*

(See Reverse-Turn-One-Half, Open-Turn, Open-Figure, Open-Finish, Continuity-of-Movement, Passing-Feet, and Open-Natural-Turn.)

Open-Reverse-Turn(2): See Reverse-Turn-Open-Finish.

Open-Reverse-Turn-Closed-Finish: See Feathered-Reverse-Turn-Closed-Finish.

Open-Step: A General Coupledance Term for Steps one takes without touching Partner.

Opposite of **Partner-Combination**. (See Free-Style, Single, No-Contact, Facing Position, Side-by-Side Position, Trail, and Rock.)

Open-Style: A certain Style of Competition Coupledancing, such as in American Smooth Division, where breaking Away from Partner is allowed.

(See Closed-Style.)

Open-Telemark(1): See Telemark-to-Semi-Closed.

Open-Telemark(2): A Leadable Coupledance Pattern suitable for the **PasoDoble**. Starts and ends Facing Closed in PasoDoble-Hold. Total Couple-Rotation is a 3/4-Turn. Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**.

Consists of two Stepping Measures, eight Steps, Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick*.

Man dances *SlipAppel1/8CCW forward SideTurn1/8CCW diagbackswivel1/2CCW* to Promenade; *ForCross1/8CCW* in CBM *close Sideward close*.

Lady, Following, dances *slipappel1/8CCW Backward closeheelturn1/4CCW DiagForward* to Promenade Right-Side-Lead; *forturn1/8CCW* in CBM *CloseTurn3/8CCW sideward Close*.

(See Telemark-to-Semi-Closed.)

Notes: 1) May be preceded with **Sur-Place**, **Chasses-to-Right**, **Promenade-Link**, **Sixteen**, **Fregolina**, **Farol**, or **Coup-de-Pique**.

2) May be followed with **Sur-Place**, or **Basic-Movement**.

Open-Telemark-from-Left-Outside: See Telemark-from-Left-Outside-to-Semi-Closed.

Open-Turn: Two Basic Turning Figures, Turning either Left or Right, Coupledanced with **Feet Passing without Closing**.

Opposite of **Closed-Turn**. (See Open-Reverse-Turn, Open-Natural-Turn, Open-Figure, Open-Finish, Continuity-of-Movement, and Passing-Feet.)

Open-Vine (*op vin*): Two Leadable, Traveling-Coupledance Patterns, four Steps, Left or Right Mirror-Image, suitable for American **Twostep**, **Onestep**, and other dances. One Measure long with *Quick Quick Quick Quick* Timing, or two Measures long with *Slow Slow, Slow Slow* Timing.

Partners generally begin Facing. They Change-Hands and dance Opposition-Footwork. Quick Steps are danced with Softened-Knees and on Balls-of-Feet.

Partners dance *Sideward CrossBehindTurn* 1/4 to Open *BackTurn* 1/4 to Facing *CrossInFrontTurn* 1/4 to Open.

(See Lock-Step, and Vine-Four.)

Opposing-Feet or **Opposition-Footwork**: A Basic Coupledance Term, where both Partners are dancing with (normal) Opposing-Feet, rather than with their Same Identical-Feet.

Example: When Man Steps on his Left Foot, Lady Steps on her Right Foot.

Opposite of **Same-Feet**. (See Opposition, and Different.)

Opposing-Hands: A General Coupledance Term; Couples with Left Hand Clasped to Right Hand, or with Right Hand Clasped to Left Hand, in Positions such as Butterfly or with Double-Crossing-Hands.

Opposite of **Matched-Hands**. (See Hand-Hold, Hand-in-Hand, and Opposition.)

Opposite(1) (*opp*) or **Natural-Opposite**: A General Coupledance Term; Counterpart Position, Footwork, etc., of the Partner.

Synonymous with **Mirror-Image**. (See Counter, Contra, and Contrary.)

Opposite(2): A General, Traditional Coupledance Term, used mostly in **Folkdance**, and **Country-Dance**.

One's **Opposite** is the person directly Facing one in a **Progressive-Circle**, or a **Square** or **Set** Formation.

(See Neighbor, Partner, and Contrary.)

Opposite-Rotations: A usually Leadable, General, Coupledance Movement. Partners Turning or Spinning in Opposite directions, as when Turning their backs to each other from Facing.

(See Chopper, and Both-Free-Spin.)

Opposition(1)(*opp*): A General Coupledance Term. A Position or Movement taken in a direction or in some way Opposite or in contrast to that of one's Partner.

With relation to her Man's, the Lady's Footwork can be labeled "**Same**," "**Opposite**," or "**Different**."

Opposite of **Same-Feet**. (See Opposing-Feet, Opposing-Hands, and Different.)

Opposition(2): A General Coupledance Term that refers to a certain "law," especially in **Ballet**, where one's arm Position is to be in **Opposition** to one's leg that is In-Front, whether that leg is one's Supporting-Leg or Free-Leg. This is done **for a Balanced look** and to maintain one's own Balance.

For example, if one's Left leg is In-Front, one's arms are Positioned in **Opposition** by Raising one's Right arm In-Front, Curving or Extending, and Extending one'a Left arm Sideward or Rearward.

Opposition-Footwork: See Opposing-Feet.

Opposition-Points: Two partially Leadable, one-Step or no-Step, Picture-Coupledance Movements or Actions, Left or Right, Mirror-Image Opposite, suitable for Slow-**Foxtrot**, Slow-**Waltz**, and other dances.

In various Closed Positions, both Man's and Lady's Weights are Lowered to their Supporting-Foot, then each **Free-Foot is Pointed Sideward**, Opposite from each other.

Orbit: A Leadable, General Coupledance Circular Movement, Figure, or Pattern, suitable for use in the **Four-Count**, **Latin-Hustle**, **Onestep**, and **PasoDoble** Coupledances, among other dances.

Turning Forward, Partners Orbit Clockwise in Butterfly-Facing-Offset or in Banjo Positions, around a central point between them. Amount of Steps varies.

Opposite direction of **Windmill**. More General than **Wheel**. (See Spanish-Arms, Elbow-Swing, Waist-Swing, and Highland-Swing. Also see Wagon-Wheel, Swing, Allemande, Reeling-Action, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Wheel-Side-by-Side, and Buzz-Step, Partners.)

Ordinary-Steps: A General Coupledance Term, meaning a class of Steps that are simple and easy to Execute.

(See Step, Single-Step, Double-Step, Heel-Marching-Step, Stepping, Hop, Jump, Stamp, Stomp, Stride, Long-Stride, Stretch, and Stroke. Also see Step-and-Close, Step-and-Drag, Step-in-Place, Step-Scoot, Step-Swing, StepSwivel, Step-Thru, Step-Close-Turn, Scissors, and Twinkle. Also see Touch-Step, Step-Touch, Dig-Step, Step-Dig, Kick-Step, and Step-Kick. Also see Triple-Step, Coaster-Step, Backward-Hitch, Forward-Hitch, Chasse, and Anchor-Step. Also see Heel-Strike, Taconeo, Zapateado, Forward, Forward-March!, Forward-Walk, Forward-Run, Push-Off, and Heel-Lead.)

Orquesta-Tipica: (Spanish for *typical orchestra*; *or-KESS-tah TEE-pe-kah*.) A Coupledance Term for Cuban musical ensembles, which were the Traditional interpreters of the early forms of various Cuban **Danzas**.

(See ContraDanza-Cubano, Danza-Habanera, Habanera, and Danzon. Also see Songo.)

Out: A Basic Coupledance Term, Action or Movement, meaning Away from the Inside or Center; or, Moving Outbound or Outward.
Opposite of **In**.

Outbound: A Basic Coupledance Term. Outward bound, Stepping heading Outward, Away from one's Partner or from one's Body.
Opposite of **Inbound**. (See Out, ZigZag, Sideward, and Diagonal.)

Outbound-Diagonal: See Diagonal.

Outer-Ball or **Ball-Outside-Edge:** A General Coupledance Term, referring to the Outer-Edge along the Ball, Opposite the Instep side of the Foot.
(See Foot.)

Outer-Edge or **Outside-Edge** or **Outside:** A General Coupledance Term; the side of the Foot Opposite its Instep, the Outer-Edge along almost its entire length.
(See Foot.)

Outer-Heel or **Heel-Outside-Edge:** A General Coupledance Term, referring to the Outer or Outside Heel edge, the edge farthest from the Opposing Heel.
(See Foot.)

Outer-Person: See Rim-Partner.

Outer-Toe or **Toe-Outside-Edge:** A General Coupledance Term, referring to the Outer-Edge along the tiny Toe, Opposite the Instep side of the Foot.
(See Foot.)

Out-of-Balance or **Off-Balance:** A General Coupledance Term for a loss of Equilibrium. Refers to one's Center-of-Balance being off-centered; or, to have one's Body Weight distribution going askew; or, to lose one's Balance while Coupledancing.
Opposite of **Equilibrium**. (See Totter, Tilt, Tips, AnkleTrip, Pitch, Lean, Incline, and Bend.)

Out-of-Phrase: A musical and Coupledance General Term. Considered **Out-of-Phrase** when the number of Steps in the dance Pattern do not equal the number of Beats or music Measures, or visa-versa.
(See Phrase, and Phrasing.)

Out-On-The-Town: See NightClub Dancing.

Outside (*outsd* or *os*): A usually Leadable, General Coupledance Movement; to Step into an **Outside Position** from another Position.
(See Facing-Offset Position, Offset-Facing-Opposed Position, and Feathered Position.) (Also see Shoulder-to-Shoulder Position, Hip-to-Hip Position, Loose-Hug Position, Star Position, and Spaghettis.)

Outside: See Outer-Edge.

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Outside-Basic-Movement: A Leadable, Floating Coupledance Pattern used in the International **Samba**. Counted ***1&2 3&4, 5&6 7&8***; danced with *Down Lilt Down Lilt Down Lilt Down Lilt, Down Lilt Down Lilt Down Lilt Down Lilt* Knee-Motions.

Coupledanced Beginning and Ending in Loose-Closed Position, with Facing-Offset Position in-between. The first Eighth-Turn is Counter-Clockwise, while the second Eighth-Turn is Clockwise.

Man, beginning with his Right Foot, dances *Forward closeTurn1/8CCW* to Outside, *backward TouchClose, Forward closeTurn1/8CW* to Closed, *backward TouchClose*. His Lady Follows.

Outside-Change: A Leadable, one-Measure, three-Step Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Slow Quick Quick* for Foxtrot, and *Slow Slow Slow* for Waltz.

Begins in Feathered Position or Closed Position #1, with Man Facing Reverse Line-of-Direction; Couple-Rotation is 1/4- to 1/2-Turn Counter-Clockwise, (Man Turns toward Wall,) if ending in Feathered Position; only the Man Turns if ending in Semi-Closed Position. There is no Body-Sway, no CBM, no Heel-Leads. Lady keeps her Head-Closed except at Semi-Closed Position.

Man dances *backward BackSwivel3/8CCW diagforward.*

Lady, Following, dances *Forward forswivel3/8CCW DiagBackward* with Head-Closed for Feathered, or *Forward forward DiagForward* for Semi-Closed ending Position.

(See Outside-Check.)

Outside-Change-to-Banjo: See Outside-Change.

Outside-Check: A Leadable one-Measure, three Step Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Slow Quick Quick* for Foxtrot, and *Slow Slow Slow* for Waltz.

Begins in Feathered Position or Closed Position #1, with Man Facing Reverse Line-of-Direction; Couple-Rotation is 1/4- to 1/2-Turn Counter-Clockwise, (Man Turns toward Wall,) and ends Checked in Feathered Position.

Man dances *BackSwivel3/8CCW* with CBM *diagforward* with Left Side-Stretch *CrossInFrontCheck* in CBMP.

Lady, Following with Head-Closed, dances *forswivel3/8CCW* with CBM *DiagBackward* with Right Side-Stretch *crossbehindcheck* in CBMP.

(See Outside-Change.)

Outside-Edge: See Outer-Edge.

Outside-Foot or **Far-Foot:** A General Term in Coupledancing; the Foot farthest from Partner, when in Semi-Closed, Promenade, Outside, or Side-by-Side etc., Positions.

Opposite of **Inside-Foot**. (See Outside-Hand.)

Outside-Hand or **Far-Hand:** A General Term in Coupledancing; the Hand farthest from Partner, when in Positions such as Side-by-Side.

Opposite of **Inside-Hand**. (See Outside-Foot.)

Outside-Line-of-Dance or **OLOD:** A General Coupledance Term. Outside of an imaginary line around the perimeter of the room which dancers follow.

(See Inside-Line-of-Dance, Center-of-Hall, Wall, Line-of-Dance, and Reverse-Line-of-Dance.)

Outside Position (Sidecar): A General Coupledance Position, similar to the various Closed Positions. One's Facing Feet are Closed and **to the Right and Outside of Partner's Feet**. Hand-Holds are various or none. Shoulders may be either Parallel or Feathered, and hips either Hip-to-Hip or not.

More explicit than **Offset-Facing-Opposed Position**. Same but less explicit than **Facing-Offset Position**, and **Feathered Position**. (See Dance Positions, Left-Outside Position, Butterfly-Left-Outside Position, Left-Open-Facing-Offset Position, Feathered-Left Position, Left-Star Position, Left-Shoulder-to-Shoulder Position, Left-Hip-to-Hip Position, Left-Loose-Hug Position, and [left] Spaghettis.)

Outside-Roll: See Outside-Turn, Lady's.

Outside-Spin(1): A Leadable, one- or 1 1/2-Measure Coupledance Figure, suitable for **Slow-Foxtrot**, **Slow-Waltz** and both **Quicksteps**. Also rarely used in American **Medium-Foxtrot** and **Medium-Waltz**. Timing is *Slow Quick Quick* for Foxtrot, *Slow Slow Slow* for Waltz, and *Slow Slow, Slow* for Quickstep.

Begins in Facing-Offset Position, with Man Facing Reverse Line-of-Direction; Couple-Rotation is a Full-Turn Clockwise total, **ending in Closed** Position #1. Lady is Hub-Partner; Man is Rim-Partner. There is no Body-Sway.

Man Initiates-Strongly by abruptly Lowering In-Place with Feet together, and applying Weight to his Left Heel then *heelturn3/8CW* Outside his Lady *DiagForSwivel3/8CW* Right Heel Lead in CBMP *diagbackturn1/4CW* with Left Side-Lead.

Lady, Following with Head-Closed, dances *ForSwivel3/4CW* Toe-Spin in CBMP Partner Outside *weightchangeturn1/4CW Forward* in CBMP.

(See Spin-Turn, and Closed-Impetus.)

Outside-Spin(2): See Push-Spin.

Outside-Spin, Lady's (*os spn*): Two Leadable, General Coupledance Movements or Figures, mostly used in **Latin** dances and in Eastern **Swing**, West-Coast-Swing or Jive. Turning-Away from Partner from a Facing Position, the **Lady is Spun Clockwise** on her Right Ball-of-Foot, usually for a Full-Turn. Rarely is the **Lady Spun Counter-Clockwise** (on her Left Ball.) The Lady is either Pushed-Off by the Man and Free-Spun, or she is Led Away from him overhead.

For a Lady's Underarm **Outside-Spin**, the Lady Rotates **Clockwise** under her Man's Left or Right Hand holding **her Right** Hand; or, rarely done, **Counter-Clockwise** under her Man's Right or Left Hand holding **her Left** Hand.

Opposite of **Inside-Spin, Lady's**. (See Push-Spin, Turn, Underarm-Single-Turns, and Outside-Turn.)

Outside-Swivel(1): A Leadable, one-Measure Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and all **Tangos**. Rhythm Timing is *Slow Slow* (*Hold*) for all.

Beginning in Facing-Offset Position, the Man's Upper-Body 1/8-Turns Clockwise as his Lady Swivels a 1/2-Turn Clockwise. There is no Body-Sway.

Man Steps *backward* in CBMP *SkimCrossInFrontTouch* at Cou-de-Pied *hold.*

Lady, Following, dances *ForSwivel1/2CW* Toe-Spin in CBMP *brushtouchdiagback Hold.*

(See Outside-Swivel-and-Tap, and Outside-Swivel-Link.)

Outside-Swivel(2): See Outside-Swivel-and-Tap.

Outside-Swivel(3): See Outside-Swivel-Link.

Outside-Swivel-and-Tap or **Outside-Swivel:** A Leadable one-Measure Coupledance Figure, suitable for American and International **Tangos**. Rhythm with 2/4 Timing is *Slow Quick Quick*.

Begins in Closed Position #1 for Tango, Feathers, Lady Flicks then to Promenade Position with Tap. No Turn for Man, Lady Swivels a Quarter-Turn Clockwise.

Man dances *backwardCrossInFrontTouch* at Cou-de-Pied with CBM *StepThru tapdiagforward.*

Lady dances *ForSwivel1/4CWflick stepthru TapDiagForward.*

(See Outside-Swivel-Link, Outside-Swivel, and Flick.)

Outside-Swivel-Link or **Outside-Swivel:** A Leadable one-Measure Coupledance Figure, suitable for **International Tango**. Rhythm with 2/4 Timing is *Slow Quick Quick*.

Begins in Closed Position #1 for Tango, Feathers then to Promenade Position, Swivels to Closed Position #1 for Tango. The Man Quarter-Turns Counter-Clockwise; his Lady Half-Turns Clockwise then 3/4-Turns Counter-Clockwise.

Man dances *backwardCrossInFrontTouch* at Cou-de-Pied with CBM *StepThruTurn1/4CCW touchclose.*

Lady dances *ForSwivel1/2CW stepthruswivel3/4CCW TouchClose.*

(See Outside-Swivel-and-Tap, and Outside-Swivel.)

Outside-Traveling-Foxtrot: See Junior-Walk.

Outside-Turn (*os trn*) or **Arch-Out** or **Outside-Underarm-Turn:** Various usually Leadable, Basic, Coupledance Movements or Figures, suitable for most dances. A **Turn made by either Partner** under Raised arms, **Turning Away from Partner**, usually for a Full-Turn.

From a Facing Position, a Right or Left Turn is made by one Partner, CW or CCW. Only one set of Hands are Joined. Joined Hands form an Arch, Extended Up and to the Side, over the Head of the turner.

For a Lady's Underarm **Outside-Turn**, the Lady Rotates **Clockwise** under her Man's Left or Right Hand holding **her Right** Hand; or, rarely done, **Counter-Clockwise** under her Man's Right or Left Hand holding **her Left** Hand.

The Forward shoulder, of the Partner Turning, Rotates in the same direction as the initial Step, (not Crossed.)

If both **Outside-Turn**, Partners would begin by **Turning-Away** from each other in Opposite-Rotations.

Opposite of **Inside-Turn**. (See Lady's-Right-Underarm-Turn, Turn, California-Twirl, Left-Star-Thru, Arch-Turn, Underarm-Single-Turns, and Outside-Spin.)

Outside-Turn, Lady's (*os trn*) or **Natural-Turn** or **Woman's-Right-Turn** or **Lady's-Right-Underarm-Turn** or **Outside-Roll:** A Leadable, Basic Coupledance Movement or Figure, suitable for most dances. **Turning Away from Man** from Facing Position, **Turning the Lady Clockwise**, to her Right, usually for a Full-Turn.

Man Turns the Lady's Right Hand Away from himself, OUTSIDE, using a Halo-Lead and using either of his Hands.

Opposite of **Inside-Turn, Lady's**. (See Outside-Turn, Turn, California-Twirl, Left-Star-Thru, UnderArm-Single-Turns, UnderArm-Turn, Outside-Spin, Double-Outside-Spin, and Lady's-Left-Turn-with-Left.)

Outside-Underarm-Turn: See Outside-Turn.

Outside-Whip or **Whip-Outside-Turn:** A Leadable, Basic Eight-Count **West-Coast-Swing** Coupledance Pattern, identical to Straight-Whip, except it ends with Lady Full-Turned Clockwise instead of her Anchor-Step. Indicated by Man's Raised Halo-Lead to her Right Hand.

Outstretch: A Basic Coupledance Action; Partners Facing with Opposing Hands Clasped and with arms wide Apart.

Outward: A General Coupledance Action or Term; Positioned, directed or Moving Away from one's Supporting-Leg; or, a Motion, a Sliding or Brushing of one's Foot **Sideward**, away from one's Supporting-Foot, as in dancing the Balboa, or as in the second Step of the Sailor-Shuffle; or, the Position of a bodypart pointing Away from its corresponding part.

Opposite of **Inward**. (See Rond-de-Jambe, and Outside.)

Outward-Ronde: See Ronde.

Outwards-and-Upwards-Style: A General Coupledance Term. Here, the essence of one's Movement is extrovert and outgoing, Lightly Lifting one's Weight Upwards, and covering a wide space. One's arm Movements are Open. Ballet Training is essential here for satisfactory Performance.

Dance Style examples are: Travel-Dancing, Ballet, Foxtrots, Waltzes, and Classical-Espanol.

Opposite of **Inwards-and-Downwards-Style**. (See Spanish Dance, and Travel-Dancing.)

TRY Overhead-FourHand-Check: A Leadable, Eight-Count **West-Coast-Swing** Coupledance Figure, that begins and ends in Butterfly Position in same direction. Offset to the Man's Right, all four **Opposing-Hands are Raised** High and Straight, Checking the Lady's Forward Travel so that she Triples In-Place on Steps 3-4-5. She then dances *backward Backward* And Anchor-Steps.

Man dances Right-Side-Lead *forward ForCrossInFrontCheck backrecover BackBall flat*, Blend In-Front *Forward forward An chor Step*.

(See Contest-Whip, and Interrupted-PullThru.)

OverSpin (*ovr spn*) or **OverSpin-Turn:** A Leadable one- or 1 1/2-Measure, three Step Coupledance Figure, suitable for the Slow-**Waltz**, Slow-**Foxtrot**, both **Quicksteps**, and other dances.

Identical to **Spin-Turn** except Couple-Rotation is a 7/8-Turn, (rather than 5/8-Turn). Added Rotation is taken on the second Step.

(See Closed-Impetus, and UnderSpin-Turn.)

OverSpin-Turn: See OverSpin.

Oversway: A partially Leadable Coupledance Picture-Movement suitable for **Argentine** and **International Tangos**, both **Quicksteps**, Slow-**Foxtrot**, Slow-**Waltz**, and other dances. Timing varies. If begun from Closed Position #1, the Man initially Steps *BackTurn1/4* Counter-Clockwise, as his Lady Steps *forward*, into Promenade Position.

Man, from beginning in Promenade Position, takes one Left Step *diagforward*, first **Straightening then Flexing** his Left Knee for the **Oversway**. Keeping square with Lady, his Right Foot remains Pointed and Extended Sideward In-Place.

Lady, striding High, takes one lengthy *Sideward* Right Step with Head-Open, reaching with her Right Knee to touch the Inside of her Man's Left Knee, then settling with her Supporting Right Knee Flexed.

Then with their Supporting Knees Softened, his Right and her Left sides Stretch Upward toward Joined and Raised Lead Hhands, looking over Joined Hands in a High-Line Position. Both keep hips Up Toward Partner. Movement may end with a 1/8 Couple-Rotation Counter-Clockwise.

May also begin in Closed Position #1 with Man's Left and Lady's Right Foot Free. (See Promenade-Sway, and Oversway Position.)

Oversway-Change-of-Sway: A partially Leadable, Coupledance Ending Picture-Figure; suitable for **International Tango**, both **Quicksteps**, Slow-**Foxtrot**, Slow-**Waltz**, and others. Timing varies.

Beginning in Promenade Position, the Couple Performs the **Oversway** Movement, ending in the Oversway Position. The Couple then Performs the **Change-of-Sway** Action. (See Throwaway-Oversway, and Side-Lunge-Change-of-Sway.)

Oversway Position: A Coupledancing Picture-Figure Position, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, **Argentine** and **International Tango**s, both **Quicksteps**, and other dances.

Bodies are Closed square with Shoulders-Parallel. Their Lead Hands are Joined and Raised; both are looking over these Lead Hands in a High-Line Position. The Man's Left and the Lady's Right Supporting-Legs each have a Softened Knee, and both his Right and her Left sides are Stretched Upward. Both his Right and her Left Free-Legs are extended Sidewards and parallel with Toes Pointed. This Position is normally followed by a Change-of-Sway.

(See Oversway, Throwaway Position, and Hinge-Line.)

Oversway-Throwaway: See Throwaway-Oversway.

X Over-the-Head: A Coupledance Aerial Pattern suitable for the **Lindy-Hop**.

Overturn: A General Coupledance Term for a Movement or Figure Couple-Rotated in excess of its normal amount. The Man's main means of showing off his Lady, Spins and Turns done professionally are beautiful to watch and fun to dance. Since Overturning takes extra time, the Couple begins a `nano-second' early. The Lady should not resist the early Lead here, she must Patch upon Turning and keep her Head-Closed, and she must not Plant-the-Foot before her Man does, thereby stopping the Turn. This applies to all Couple-Rotations. The Man decides the amount of Turn.

Ozomatli: The Indian name for the Aztec god of dance.

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THE EMBRACE

Knee-Up in Shadow Position
Bolero
Latin Cabaret Performance

Painting by Nancy Raquel Flores
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Pace: A General Coupledance Action. The rate of speed or length of Step; or the Pace of repeated identical Steps.

Similar to **Cadence**. (See Normal-Walking-Cadence, Beat, Tempo, Rhythm, Rhythm-Stations, Timing, Two-Beat Timing, Down-Beat Timing, Rhythm-Pattern, Body-Rhythm, Slow-Motion, Syncopate, Dance-Count, Speed-It-Up, and Slow-Down.)

Pachanga (*pah-CHAHN-gah*) or **Pachango:** An authentic Latin **Salsa** Folkdance. One of the many variations of the **Mambo**, the **Pachanga** is a Coupledance that became popular as a novelty Fad for awhile in the U.S. in the late 1950s. **Pachanga**'s Caballo music is generally faster than that for **Rumba** but slower than that for **Mambo**. **Pachanga** is often danced with excessive posterior Twisting.

The star of **Pachanga** was a Columbian named Eduardo Davidson; he introduced the **Marencumbae** Coupledance to Santiago, Cuba. The original music was named **La Pachanga**, and it had the title, "**Marencumbae**" underneath it. Eduardo made up more Step Patterns for his dance, which was then introduced into the U.S. with new kinds of **ChaCha** Steps. Mistakenly misnamed "**Charanga**" for awhile by a non-English speaker, the name was soon corrected to **Pachanga** in 1956.

(See Son, Charanga, Salsa-Casino-Rueda, and Clave-Beat. Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Paddle-Spin or **Chug:** Two Unleadable, General Coupledance Movements, Mirror-Image Opposite, Left or Right, suitable for **Hip-Hop**, most **Twosteps**, most **Swings**, **ChaChas** and **Mambos**.

Spun Singularly, usually for a Full-Turn. With Weight on one Ball, a Forward Push-Off is made by the Ball of the Free-Foot, to Spin on the Ball of the Supporting-Foot.

(See Paddle-Turn, Scooting, and Buzz-Step, Solo.)

Paddle-Turn: Two Leadable, Couple-Rotating Coupledance Figures, Mirror-Image Opposite, Left or Right, suitable for most **Twosteps**, some **Swings**, and other dances. Rhythm Timing is usually *Slow And Slow And, Slow And Slow*, but may be *And Slow And Slow, And Slow And Slow*.

Danced in Facing-Offset Position, or Left-Outside Position, or Butterfly-Facing-Offset Position, or in Butterfly-Left-Outside Position. Couple-Rotation is normally a Full-Turn.

Partners Circle Forward, either Clockwise or Counter-Clockwise on Opposing Feet, both Scooting (Sliding) to Turn in the Inside Lead-Foot direction, and Stepping the Outside Trailing-Foot Closed in quick succession; *Forturn Closed Forturn Closed, Forturn Closed Forturn*.

Each Partner's Weight is Centered over their Inside, Supporting-Foot. Both Lean in direction of Rotation. Their Free-Foot Pushes with definite Weight-Changes.

(See Paddle-Spin, Scooting, Wagon-Wheel, Swing, Allemande, Elbow-Swing, Reeling-Action, Merengue, Waist-Swing, Highland-Swing, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, Windmill, and Buzz-Step, Partners.)

Pagode: A Latin Rhythm **Folkdance** and novelty Fad Coupledance; a variation of the **Samba**.

(See Bahia-Carioca, Maxixe, LaBamba, Street-Samba, BossaNova, and Lambada.)

Palillos: See Castanets.

Palm or **Palm-of-Hand:** A General Coupledance Term, referring to the inner surface of the Hand between the Wrist and the base of the Fingers.
(See Hand.)

Palmas: Hand Clapping to accentuate Rhythm for dancing.
(See Flamenco, and Flamenco-Hand-Claps.)

Palm-Down: Two Unleadable, General Coupledance Actions. Left or Right Hand Wrist-Twist until Palm is Facing Down.
Opposite of **Palm-Up**. (See Port-de-Bras, Free-Hand-Fashioning, Palm-Inward, and Palm-Outward.)

Palm-Front: A General Coupledance Term or Action; the Hand-Hold Adjudicated in **International Modern and Smooth** Coupledance Competitions. Useful in describing the Man's Left Hand prescribed Position while holding his Lady's Right Hand in Closed Position #1.
(See Hand-Hold, Opposing-Hands, Clasp-Hands, Wrist-Bend, Wrist-Twist, Grasp, Grip, Thumb-Against-Thumb, Eye-Level, Palm-Inward, Palm-Outward, and Clasped-Hands-Height.)

Palm-Inward: Two Unleadable, General Coupledance Actions. Arm High Wrist-Twist, Left or Right Hand, until Palm is Facing Inward.
Opposite of **Palm-Outward**. (See ArmWork, Port-de-Bras, Free-Hand-Fashioning, Tighten-the-Lightbulb, Loosen-the-Lightbulb, and Samba-ArmWork.)

Palm-of-Hand: See Palm.

Palm-of-Hand-Follow: A Basic Coupledance Action for Following; one of the Lady's means for Checking her Forward Motion, then to Follow her Man's Lead. Her Following can be Performed using her Palm, either on both or on one of her Hands. He Presses his Lady, either with a **Knuckle-Block** or **Heel-of-Hand-Block**. Her sufficiently Stiff arms and wrists are required for success.
(See Curved-Fingertip-Follow, Spring-Action, Block-and-Catch, Palm-to-Palm, and PattyCake.)

Palm-Outward: Two Unleadable, General Coupledance Actions. Arm High Wrist-Twist, Left or Right Hand, until Palm is Facing Outward.
Opposite of **Palm-Inward**. (See ArmWork, Port-de-Bras, Free-Hand-Fashioning, Tighten-the-Lightbulb, Loosen-the-Lightbulb, and Samba-ArmWork.)

Palm-to-Palm: Two Leadable, General Coupledance Actions, Left or Right, Mirror-Image Opposite. A means of describing Hand interaction between Partners, such as holding Hands or PattyCaking.
(See Hand-Hold, Opposing-Hands, Palm-Front, and PattyCake-Tap.)

Palm-Up: Two Unleadable, General Coupledance Actions. Left or Right Hand Wrist-Twist until Palm is Facing Up.
Opposite of **Palm-Down**. (See Port-de-Bras, Free-Hand-Fashioning, Palm-Inward, and Palm-Outward.)

Paracumbe: An old, lost, Spanish **Folk**dance from **Andalusia**, appearing in the 16th and 17th Centuries. Its origins are still unexplained, but are often attributed to the cultural influences of **Morisca** dances.
(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Parade-Rest: A Close-Order-Drill command for service men Marching; an order for the troops to stand **Feet-Apart** in an astride Position, Number 2 of the Five Basic Foot Positions, with Hands Clasped behind one's back.

(See Military-Team.)

Parallel: See Shoulders-Parallel.

Parallel-Chase: See ChaCha-Switch-Walk, Mambo-Switch-Walk, Rumba-Switch-Walk, and Bolero-Switch-Walk.

Parallel Position: See Closed Position #1.

Parallel-Push-Break: A Leadable **West-Coast-Swing** Coupledance Pattern; Six-Count, *Slow Slow, Touch Slow, Quick Quick Slow.*

Begins and ends Facing in Double-Hold Position, with no Change-of-Direction. Partners dance to their Left sides then return to Facing. Man Leads Lady Forward and toward his Left side on his first Step; Man Pushes Lady on their fourth Step to return her to In-Front of him.

Man dances *backward DiagBackward, forcrosstouch stepweight, CrossBehind sideward Recover.*

Lady dances *Forward crossinfront, PlaceTouch CrossBehindWayBack, ball Ball flathold.*

(See SugarPush.)

Parallel-Rocks: A Leadable, Spot-Coupledance Pattern suitable for the **Argentine Tango**. Three Measures long, Rhythm Timing is *And Slow Quick Quick, *Slow Quick Quick, Slow Slow.* Begins in Closed Position #1 for Tango. Flicks occur while Turning.

Man dances *backflickforward* to Facing-Offset *ForRock recoverbackward, *ForSwivel1/2CWbackflick* to Left-Outside *forrock RecoverBackward, forswivel1/2CCWBackFlick* to Facing-Offset *Forward.*

Lady dances *ForFlickBackward* to Facing-Offset *backrock RecoverForward, *backswivel1/2CWForFlick* to Left-Outside *BackRock recoverforward, BackSwivel1/2CCWforflick* to Facing-Offset *backward.*

Par-Terre: See Track-the-Floor.

Partial-Step: A Basic Coupledance Term useful in describing an Action or Movement that is not a complete Step.

(See Step, and Foot.)

Partner (*ptr*) or **Dance-Companion:** A Basic Coupledance Term for one of a Couple, Man or Lady, who are dancing Together.

(See Contrary, Neighbor, and Opposite.)

Partner-Combination: A General Term for Coupledancing while connected with and touching one's Partner.

Opposite of **Open-Step**. (See Coupledancing, Touch-Dancing, Position, and Basic-Hold.)

Partner-Dance-ChaCha-Patterns: This Genre of Choreographed Coupledances is a portion of the **Country-Western Fixed-Pattern-Partner-Dances** Amalgamation.

(See Standing-Step-Shuffles, Partner-Dance-Waltzes, and Partner-Dance-Strolls.)

Partner-Dances: See Fixed-Pattern-Partner-Dances.

Partner-Dance-Strolls or **Strolls:** This Genre of Choreographed Coupledances is a portion of the **Country-Western Fixed-Pattern-Partner-Dances** Amalgamation.
(See Standing-Step-Shuffles, Partner-Dance-Waltzes, and Partner-Dance-ChaCha-Patterns.)

Partner-Dance-Waltzes: This Genre of Choreographed Coupledances is a portion of the **Country-Western Fixed-Pattern-Partner-Dances** Amalgamation.
(See Standing-Step-Shuffles, Partner-Dance-Strolls, and Partner-Dance-ChaCha-Patterns.)

Partner-Dancing: See Fixed-Pattern-Partner-Dances.

Partner-Heights: A General Coupledance Term. Extreme difference in Partner-Heights, whether Lady is taller than Man or visa-versa, create problems with their Turns and Spins; problems that usually can be adjusted for, to an extent. Partners of the same Height and weight are ideal for Performing the best Turns and Spins.
(See Stand, Standing Stance, and Neutral Position.)

Partners-Dance: See Fixed-Pattern-Partner-Dances.

Partners-Facing Position: See Open-Facing Position.

Partners-Trade: See Partner-Trade.

Partner-Trade or **Partners-Trade** or **Trade:** An Unleadable, General, one-Measure, three- or four-Step, Spot-Coupledance Figure, borrowed from **Square Dancing**. Rhythm Timing varies.
Begins and Ends in Open Position, Side-by-Side. Partners reverse direction and exchange places.
Partners separately dance Forward in a tight half-Circle, Passing Right shoulders to Change-Sides and end as a Couple Facing the Opposite direction.
Similar to **California-Twirl**. (See WheelAround, BackTrack, SwitchWalk, Box-the-Gnat, Swat-the-Flea, Star-Thru, Left-Star-Thru, and Curlique. Also see Bow, and Curtsy.)

Pas(1) (*pah*)**:** French for (1) a Dance, (2) a Step.

Pas(2)**:** See Step.

Pas-Ballonne: See Ballon.

Pas-de-Bas: See Pas-de-Basque.

Pas-de-Basque (*pah-duh-bask*) (*PDB*) or **Pas-de-Bas** or **Paso-de-Vasco:** A partially Leadable Coupledance Figure, borrowed from **Ballet**. **Pas-de-Basque** is characteristic of the national dances of the Basques.
Danced In-Place, or Traveling Forward, Rearward, or Turning with Couple-Rotation.
Danced in three-Counts in Varsouvienne Position or in Loose-Closed Position; Toe Touches, first Crossed then Opposite, Switching Feet; Balancing from Side-to-Side.
The British dance this Figure similar to a Polka-Step; other countries have variations.
(See Call-to-the-Piper, and Il-Codiglioni.)

Pas-de-Deux (*pah-duh-duh*)**:** French for Partners Coupledancing.

Pasillo (*pah-SEE-l'yo*)**:** (Spanish for *short step*.) A Rustic Latin-American **Folk** Coupledance, popular with Columbian society. A Gentle dance that is mostly combined with the **Bambuca**, Columbia's national dance.
Similar to **Ranchera**, and **Joropo**.

Pasillo-Colombiano (*pah-SEE-l'yo*): (Spanish for *short step*.) The Columbian **Pasillo-Colombiano** Coupledance is very similar to the Caribbean **Bolero**, except that it is danced to 6/8 Time instead of a 4/4 Rhythm.

Pas-Jete: See Jete.

Pas-Marche: See Ballet-March.

Paso-de-Vasco: See Pas-de-Basque.

PasoDoble (*PAH-so-DO-blay*, Spanish for *artful step*) or **Spanish-Gypsy-Dance** or **Spanish-March**: A popular **One-Step** out of Spain. A spectacular Traveling-Coupledance Emoting **Flamenco** flavor.

PasoDoble is ideally set at 58 to 62 Bars per minute (MPM) **Tempo** at 2/4 Time, (50 to 66.) It's Spanish music is usually in 2/4 Time, with the first Beat of each Bar accentuated, but is Stepped to 4/4 (Onestep) Time, at approximately 30 MPM **Tempo**. This most exciting music can be in 3/4 or even 6/8 Time, rarely. Danced on the One-Beat Rhythm-Station, one Step is taken to each music Beat if in 2/4 or 3/4 Time; there can be an occasional Count of two Steps due to **Phrasing**. One Step is taken to each three Beats if music is in 6/8 Time.

With profuse posturization and passionate use of arms, the **PasoDoble** simulates a powerful Spanish matador with his Lady most often portraying his cape, as he Leads her in and out of Patterns. At times, she portrays being the bull in the electric excitement of the bull ring.

France was where the **PasoDoble** was honed for Social Dancing, by their simplifying and reducing the Steps. Simpler versions were danced, particularly in southern France bordering Spain.

General **Phrasing** of **PasoDoble** Figures and Patterns are Counted in multiples of four Steps, e.g., 4, 8, 12, 16, etc., mostly in eight Steps (or Counts). In Progressing from one Pattern to another, the eighth Step becomes the Transitional Step.

Using the **PasoDoble-Hold**, the **PasoDoble** normally begins, oddly, with Man's Right and Lady's Left Feet, and is more Marched than danced. The **PasoDoble** often has separate Techniques for each Figure and Pattern, but two General Techniques accentuate, i.e., the Man's **Proud-Stance** and **Body-Sway**, by which he emphasizes the character of the dance. There are also three different **Body-Heights** which both Partners maintain while dancing the **PasoDoble**. Two of the most used **FootWork** for dancing the **PasoDoble** are the **Heel-Marching-Step**, and the **Elevations**.

(See International PasoDoble. Also see Starting Position; Tap-Claps; Basic-Movement; Press-Line; Marcando; Heel-Strike; Banderillas; Left-Banderillas-Hold; Right-Banderillas-Hold; Left-Foot-Variation; Appel; Appel-to-Semi-Closed Position; Circle-Hands; Slip-Appel; Attack; Shadow-Attack; Chasse-Cape; Chasses-to-Right; Chasses-to-Left; Chasses-to-Left-with-Appel; Deplacement; Attack-Deplacement; Coup-de-Pique; On-Point; Coup-de-Pique-Started-with-Left-Foot; Coup-de-Pique-Right-to-Left; Coup-de-Pique-Left-to-Right; Coup-de-Pique-with-Two-Points; Ecart; Ecart-Promenade-Link-Right; Elevations; Body-Heights; Fallaway-Ending-to-Separation; Fallaway-Reverse; Basic-Forward; Basic-Back; Grand-Circle; Twists; Open-Telemark; Fregolina; Farol; LaPasse; Promenade-Link; Promenade; Promenade-Close; Promenade-to-Closed; Promenade-to-Semi-Closed; Separation; Syncopated-Separation; Separation-with-Caping-Walk; Sixteen; Huit; Cape-Turn; Sur-Place; Drag; Traveling-Spins-from-Counter-Promenade; Traveling-Spins-from-Promenade; Back-Whisk; Fallaway-Whisk; Whisk; Whisk Position; Flat-Whisk Position; Caping-Action; Proud-Stance; and Heel-Marching-Step.)

Notes: 1) Oftentimes, **PasoDoble** Figures are custom extracted from lengthy Figures and Patterns spelled out herein.

2) '**Rope**', a type of Salsa, is a contemporary Fad PasoDoble.

PasoDoble-Flamenco: See International PasoDoble.

PasoDoble-Hold or **Closed Position #7:** A Basic Coupledance Position, similar to **Loose-Closed** Position. The main difference is that the Man often Grasps his Lady's Left upper arm with his Right Hand, and Leads the Lady with the crook of his Right elbow at the Lady's Left elbow point. If she is buxom, this is a polite way to Lead his Lady, especially through Turns. This much of the **PasoDoble-Hold** is Grasped at times during various dance Steps. At other times, the Man's Right Hand is on his Lady's Left shoulder blade in the normal way.

Partners dance the **PasoDoble** with Heads erect and Bodies Upright in a very **Proud-Stance**, which is maintained throughout. Feet are firmly placed using full leg muscle control. In Loose-Closed Position, arms are held Slightly Higher than for Closed Position #1. And in Loose-Closed Position, there may be from Slight Body-Contact to Bodies some eight inches Apart at times, and to some twelve or even eighteen inches Apart at times in other Positions. Additional Positioning details are in the usual Loose-Closed, Semi-Closed, and Reverse-Semi-Closed Positions fashion.

(See Basic-Movement, Forearm-Grasp, Left-Promenade Position, and Loose-Hug Position.)

Pass: A Leadable, General Coupledance Term for a one Joined set of Hands Movement, Figure, or Pattern. With a **Pass**, the Lady is Led past her Man, from one of his sides to his other, or from his back to his front or visa-versa. **She Passes Straight**, without Turning as she Passes him.

(See PullThru, Side-Pass, Right-Side-Pass, Right-Pass, Left-Pass, and HockeyStick.)

Passacaglia: An old Italian, Traditional Coupledance in Triple-Time.

Passemezzo: Shakespeare (1564-1616) mentions this **Court-Dance** as "passy measures pavyn".

Passepied: A Traditional **Court-Dance** in favor during the 17th Century, a Coupledance of the classical period.

Passing (*pasg*)**:** A General Coupledance Term, Action, or Movement. To go by, go beyond, or Move past one's Partner; or, to Pass through Partner's Feet; or, to proceed or advance beyond; or, to go about or circulate.

(See Passing-Feet, and Passing-Pattern.)

Passing-Feet (*pasg ft*) or **Passing-of-Feet:** A Leadable, General Coupledance Term, or singular Action or Movement, for **Feet Passing each other without Closing Together**. Dancing a Chasse or a Box is NOT **Passing-Feet.**

Similar to **Continuity-of-Movement**. (See Open-Reverse-Turn, Open-Natural-Turn, Open-Figure, and Open-Finish.)

Passing-of-Feet: See Passing-Feet.

Passing-Pattern: A General Coupledance Term for many Leadable **Eastern Swing** Movements, Figures and/or Patterns. With Six-Count-Swing, the Man generally remains near one spot while his Lady dances swiftly about him in Passing-Patterns.

Passo-Marcado: A Brazilian 1963 Samba innovation; synchronized African-style Movements incorporated into the traditional Samba-Swing and Performed in Unison in groups.

(See Street-Samba, and Marcha.)

Pat(1): One of the Basic **C**oupledance Actions to be mastered; **Free-Foot Patting** Toe, Ball, Heel, or Flat-of-Foot. Contacting the Dancefloor very Lightly **without** a Change-of-Weight; contacting Lighter than a **Tap** but harder than a **Touch**. **Pat** may be Forward, Rearward, Sideward, Diagonal, or Crossward.

(See Touch, HeelTouch, ToeTouch, TouchHold, CloseTouch, Stamp, Stomp, and Point.)

Pat(2): An Unleadable, General **C**oupledance Action where one Partner Pats the other **with their Hand** during their dance; usually a Hand brushes or Strokes a cheek or chin.

(See Slap, and Caress.)

Patacake-Rolls: An Unleadable General Pattern in vogue in various **Twostep**, **Latin** and **Swing** Coupledances, and others. Four Measures and ten Steps long, Pattern consists of the **Right-Patacake-Roll** then the **Left-Patacake-Roll**. Begins and ends in Star Position, except hips are not touching and Free-Arms are Extended. Danced on Same-Feet. They Roll **Across In-Front of each other**, twice. Timing is *Slow slow, Quick quick Slow; slow Slow, quick Quick slow*. Both *Rock* Right Across In-Front then *recover* on Left, *SideSwivel1/2CW sideswivel1/2CW SideCheck* into Left-Star Position; both *rock* Left Across In-Front then *Recover* on Right, *sideswivel1/2CW SideSwivel1/2CW sidecheck*.

(See PattyCake-Tap, and PattyCake.)

Patch or **Velcro-Dancing**: A Coupledance Term for a partially Leadable Action or Stance, requiring the cooperation of both the Man and his Lady. Partners dance as if stuck together with Velcro. The Patch is applied in all **International Modern and Smooth** Traveling-Coupledancing.

Although not needed for many American dances, the Patch is especially necessary for accomplishing **Slow-Foxtrot** Figures. Having a Patch means the Partners retain Body contact at their waists, in their diaphragm areas and slightly below and above. Their Patch is retained, or almost retained, throughout their dance. They lose it only in a few certain instances.

With no Patch, subject Coupledances become awkward the greater the distance between Partners. They become almost impossible to dance with a three or four inch Solar-Plexus's-Facing space, especially in Turns and especially if the Lady dances somewhat with her Head-Open, looking around.

The Patch is predominately retained by the Lady. The Patch can only be accomplished through mutually Softened-Knees intertwined, by retaining Shoulders-Parallel Away from each other, and by both Heads nominally Positioned Closed with at least one Head-Space Apart.

(See Ideal-Dance-Position, Posture, Poise, Frame, Compression, and Lady's-Head-Open.)

Pattern or **Sequence** (*seq*) or **Compound-Step** or **Step-Description** or **Routine-Section** or **Multi-Figures**: A Basic **C**oupledance Term. A **Pattern** is **Multi-Figures** or a **Sequence** that characteristically has a name and a Starting and Ending; or, a design of multiple Movements and Figures; or, the grouping of Figures into a unified design.

Still others say a **Pattern** is "a small group of individual steps or movements," (not so in this book.)

(See Movement, Figure, Step, Bridge, and definition at beginning of this book.)

Pattern-Dancing: A General Term for various Types of Choreographed **C**oupledancing.

(See Country-Western Pattern-Dancing, Country-Partner-Dancing, Roundancing, Folkdancing, and Formation-Teamdancing.)

PattyCake: A General **C**oupledance Action; Partners touching Palm-to-Palm.

(See Heel-of-Hand-Lead, Block-and-Catch, Patacake-Rolls, and Sole-Tap.)

PattyCake-Sole-to-Sole: See Sole-Tap.

PattyCake-Tap: A Leadable Coupledance Pattern, suitable for both **Mambos**, two Measures long, two Slows. Begins and ends in Left-Open Position. Partners Swivel to PattyCake his Right to her Left Hand.

Man dances the Pattern by Lifting his Right Knee and Swiveling a Quarter-Turn Counter-Clockwise to Face Partner, PattyCaking Palm-to-Palm and Tapping Right Toe Outward; he again Lifts his Right Knee, Swivels a Quarter-Turn Clockwise, and Lowers Foot into beginning Position.

Lady dances this Pattern Mirror-Image Opposite to him.

(See PattyCake, and Sole-Tap.)

Paul-Jones: See Reel, and Quadrille.

Pause: A possibly Leadable, General Coupledance in-Action. A momentary Hold; to cease dancing for a Time; or, a break in the dance.

Synonymous with **Hold** and **Freeze**. (See Collect, Hesitation, and Hover.)

Pavan: See Pavane.

PavanePavane or **Pavan:** (From the Spanish Pavo, meaning peacock.) A Traditional **Court-Dance** in favor near the end of the 16th and during the 17th Centuries. Of either Italian or Spanish origin. Henri III of France (1559-1589) threw a famous Ball in 1581; in recognition of the occasion's solemnity, the courtiers Coupledanced the stately **Pavane**, displaying their dignity and lavish clothing to greatest advantage. Ladies' gowns trailed the Dancefloor like a peacock's tail.

The **Pavane** was a beautiful Walking dance to 3/4 Time. Being a very dignified, stately, and sometimes grave Processional Coupledance of the pre-classic period, it did not lend itself well to modification. Couples paraded about the hall barely touching fingers. One form of the Pavane was a Processional in which a line of Couples Performed functions such as escorting a bride to church or opening a court Ball.

How to dance the **Pavane** was described by Thoinot-Arbeau in his book, `Orchesographie', published in 1588, (which was later translated into English by Cyril Beaumont).

(See Court-Dance.)

Peabody or **Fast-Foxtrot:** An American, Modern and Smooth, Traveling-Coupledance, most popular about 1920, but still popular and danced today, predominately in Ballrooms with expansive Dancefloors. Between 1915 and 1920, certain Foxtrots were danced Faster than 50 Measures-per-Minute. In 1924, England had chosen the name "Quickstep" for this Fast-Foxtrot. Meanwhile in the U.S., the name "Peabody" had become in vogue for Fast-Foxtroting, named after William Frank Peabody, a Lieutenant in the Brooklyn Police Department, who pleased many who watched him rapidly Progress on the Dancefloor with his Partner.

Essentially a Fast Tempo **Onestep** in 2/4 or 4/4 Time, where Partners Float along, Body-Rise type. Danced on the One-Beat Rhythm-Station, the Peabody incorporates certain features of the Onestep, and is similar to the American Quickstep. The Peabody is danced between 50 and 65 MPM, ideally Coupledancing at from 55 to 60 Measures-per-Minute, (MPM, 2/4 Time.) It almost always has rapid Progression with much dancing in Feathered Position, making use of frequent Cross-Steps.

Rhythm Timing varies, such as (1) *Slow Slow Slow Slow*, (2) *Slow Quick Quick*, (3) *Quick And Quick Quick*, (4) *Quick And Slow*, (5) *Quick Quick Quick Quick Quick Quick Slow*, and combinations thereof.

(See Foxtrot, and Quickstep.)

Peabody-Ending: A Leadable three Step, Spot-Coupledance Figure with no Turning, suitable for the **Peabody**. Rhythm, with 4/4 Timing. for a full-Measure, is *Slow quick Quick.*

Figure's beginning Position varies; Figure ends in Closed Position #2 or in Feathered Position.

Man dances only a short distance, *Forward forward LockInFront.*

Lady dances *backward Backward lockbehind.*

(See Peabody-Spirals, and Peabody-Recovery.)

Peabody-Pivots: A Leadable four- to nine-Measure, eight to eighteen Steps, Traveling-Coupledance Pattern, suitable for the **Peabody**, the **Onestep**, and other dances. Rhythm with 4/4 Timing is all *Slow* Steps.

Couple-Rotation is Clockwise for two to seven Full-Turns, (Pivot-Two's.) Partners remain in Closed Position #2, except for the third-to-last Step.

Man dances *forward* Left Shoulder-Lead *ForSwivel1/2CW, backswivel1/2CW ForSwivel1/2CW, backswivel1/2CW DiagForward* to Feathered-Left, *forward* with CBM into Closed *Forward.*

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backswivel1/2CW, ForSwivel1/2CW backswivel1/2CW, ForSwivel1/2CW Backward* to Feathered-Left, *diagbackward* into Closed *Backward.*

Up to five additional Pivot-Two's may be added to the Pivoting. (See Basic Peabody-Turn.)

Peabody-Recovery: A Leadable three Step, Spot-Coupledance Figure with no Turning, suitable for the **Peabody**. Rhythm, with 4/4 Timing, for a full-Measure, is *Quick And quick Quick.*

Purpose is to Change-Feet. Figure's beginning Position varies; Figure ends in Closed Position #2 or in Feathered Position.

Man dances only a short distance Forward, *Kick Ball forward LockInFront.*

Lady dances *kick ball Backward lockbehind.*

(See Sailor-Shuffle, Sailor-Shuffle-InFront, and Peabody-Ending.)

TRY Peabody-Spirals: A Leadable two-Measure, Four-Count, Six-Step, Spot-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Quick and Slow, quick And slow.*

There is a three-Step Left-Half and a three-Step Right-Half. The Left-Half Moves from Loose Feathered-Left Position to Loose Feathered Position, then the Right-Half Moves from Loose Feathered Position to Loose Feathered-Left Position.

Man dances *crossinfrontswivel1/2CCW Sideward recoverinplace, CrossBehindSwivel1/2CW sideward RecoverInPlace.*

Lady dances *CrossBehindSwivel1/2CCW sideward RecoverInPlace, crossinfrontswivel1/2CW Sideward recoverinplace.*

Pattern may be repeated, and then is usually followed by a **Peabody-Ending**. (See Sailor-Shuffle, and Sailor-Shuffle-InFront.)

Peabody-Turn, Basic or **Eight-Count-Turn:** A Leadable four-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, the **Onestep**, and other dances. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Slow Slow.*

Total Couple-Rotation is a 7/8- to Full-Turn Clockwise. Danced with long Strides and with Body-Rise type Floating. Begins in Closed Position #2 or in Feathered Position but Moves to Feathered Position, then to Closed Position #2 after Turn then back to Feathered, then to Feathered-Left after second Turn, and ends in Closed Position #2.

Man dances *forward* Left Shoulder-Lead *ForSwivelCW* 3/8 to 1/2 with CBM, *diagbackward Backward* Right Shoulder-Lead, *backswivel1/2CW* with CBM *DiagForward* Right Shoulder-Lead, *forward* with CBM *Forward.*

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backswivelCW* 3/8 to 1/2 with CBM, *Sideward forward* Left Shoulder-Lead, *ForSwivel1/2CW* with CBM *diagbackward* Left Shoulder-Lead, *Backward* with CBM *backward.*

Some use Loose-Closed Position, (rather than Closed Position #2,) with Lady's Left Hand Lightly Pressing front of Man's shoulder. Some Turn 3/8 with fifth Step, then another 1/8 with seventh Step. (See Six-Count-Turn, and Peabody.)

Peasant-Dance: See Folkdance.

Peck or **Peckin':** Leadable 1930s American novelty Fad Actions or Movements, Singularly Performed; **Peckin'** with one's face, Forward and Back, like a chicken.
(See Truck.)

Peckin': See Peck.

PeekaBoo: A playful Coupledance Action; to glance Quickly, or to peer furtively, at one's Partner.

PeekaBoo-Chase: An Unleadable, four-Measure, no contact Coupledance Pattern, suitable for both **ChaChas**, both **Mambos**, and both **Rumbas**; most popular for ChaChas. Couples PeekaBoo at each other at each Cucaracha.

Man, for the ChaCha, dances a *forward* Half-Turn-Clockwise Cha, a Right Cucaracha then a Left Cucaracha, ending with a *Forward* Half-Turn-Counter-Clockwise Cha.

Lady, for the ChaCha, dances a *Backward* Cha, a Left Cucaracha then a Right Cucaracha, ending with a *forward* Cha.

For Mambos and Rumbas, Timing is *Quick Quick Slow*, with the *Slow* in place of a Cha.
(See Chase.)

PeekaBoo-Chasse: A Leadable Coupledance Figure suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Quick And Quick.*

Begins in Semi-Closed Position, usually with Man Facing Wall. Runs *Flat Toe Toe Flat*, usually down Line-of-Dance, with Heads glancing into each other's eyes while Bodies Sway Slightly Apart. Ends in Closed or Feathered Position with no Sway.

Man Steps *CrossThru sideward Close Sideward.*

Lady Steps *crossthru Sideward close Sideward.*

(See Ripple-Chasse, and Tipple-Chasse.)

Penche: See Lean, and Incline.

Penchee: See Lean, and Incline.

Pencil-Turns: Two Leadable Basic Spot-Coupledance Movements, Left or Right, rapid singular or multiple Toe-Spins, suitable for use normally by the Lady.

On Balls with Feet Closed or close Together, a Change-of-Weight with each Half-Turn. The Lady dances Singularly or she may be Led by cupping her fingers of one Hand overhead as the Man Lightly Leads her with a Cup-and-Pin-Hold. She may Toe-Spin In-Place or she may Slightly Travel.

(See Illusion, Halo-Lead, Toe-Spin-Clockwise, Toe-Spin-Counter-Clockwise, Multiple-Hand-Changes, PittyPatter-Turns, Underarm-Single-Turns, Axial-Movement, and Pinwheel.)

Pendulum-Motion or **Swinging:** General Coupledance Movements of a pendulous nature involving easy, natural, hanging Movements of the Body or its parts. **Pendulum-Motion** is Movements of one's Lower-Body, simulating **the Swinging Action of a Pendulum**, i.e., one's Lower-Body accelerating then reversing in larger Movements than those of one's Upper-Body.

Opposite of **Metronomic-Motion**. (See Sway-To-and-Fro, Undulating, Side-Stretch, Waving, Wag, Sway, Samba-Basic, Broken-Sways, Sweep, Swoop, Cuban-Motion, Side-Lift, Side-Rise, Hip-Lift, Hip-Rocks, Hip-Waves, and Side-Body-Waves.)

Perform: A Coupledance Term, referring to the carrying out of a public presentation; or, executing a Movement, Figure, Pattern, or Choreography; or, the act or manner of a Performance.

(See On-Stage, Technique, and Stage-Struck.)

Performing-Arts: See Show-Business.

Perican (*pay-REE-kahn*): (Spanish for *skill.*) A Latin-American **Folkdance**, a **Square Dance** for a group.

Similar to **Punto**, and **Mejorana**.

Period Waltzes: Including **Hesitation Waltz**; Coupledanced in Exhibitions and at schools, studios and in certain Roundancing. Some are danced with a "*Swing* of a Foot, *And Slow*," rather than three *Slow* Steps. Normal Timing is about 33 Measures-per-Minute Tempo.

(See Waltz, Spanish-Waltz, and Folkdance.)

Peteneras: A Spanish Gypsy **Flamenco** Spot-dance of (unknown) origin; allied to (unknown).

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Petronella: See Scottish Folkdance.

Phase or **Level:** A General Term used in rating for Coupledance Skill classifications.

(See Difficulty-Levels, Competition-Levels, Introductory-Stage, Amateur-Level, Professional-Level, Member, and Fellow.)

Phrase: A musical and Coupledance General Term for two or more combined Measures. **Phrases** are **groupings of Measures**, and are commonly two to eight Beats of music long, usually eight, and usually grouped in multiples of four Measures.

A **Phrase** is a complete feeling, a self-contained musical passage, statement, or sentence. Some speak of its first half as being like a question, with its last half being the answer. The last half could also be the echo of the first half of the **Phrase**.

Phrase lengths are normally consistent and predictable, in 2, 4, or 8 Measure lengths, but at times odd-Measure **Phrase** lengths occur.

(See **Phrasing**, and **Out-of-Phrase**. Also see Time-of-Music, Bridge, Timing, Tempo, Rhythm, Rhythm-Pattern, Time-Signature, Beat, Cadence, Count, Counts, Four/Four-Time, Three/Four-Time, and Two/Four-Time.)

Phrasing: A musical and Coupledance General Term for **Choreographing** Coupledance Figures and Patterns to musical **Phrasing**.

Choreography is **Phrased** to fit either precise musical statements or else General song structures. The number of **Measures** in a musical **Phrase** is usually a multiple of two, i.e., two, four or eight. A musical **Phrase** can form a section or a complete composition when combined with others of related nature.

In Coupledancing, execute the correct Movements to a designated number of Measures. Always **dance to the Phrases!** Except for certain Latin dances, (Two-Beat,) dancing should be Choreographed to begin on the **Phrase** DownBeat, especially at the start of a major **Phrase**. Say the music **Phrase** is two Bars long with four Beats-per-Measure, and the eight-Beat **Phrases** repeat. If on **a fifth Beat**, one counts, or thinks, "5, 6, ready, start," one will start on its DownBeat.

(See **Phrase**, and **Out-of-Phrase**. Also see Routine, Musical-Eccentricities, Eight-Beat-Segments, Time-of-Music, Timing, Tempo, Rhythm, Rhythm-Pattern, Time-Signature, Beat, Cadence, Count, Counts, Bridge, Natural-Resolution, Four/Four-Time, Three/Four-Time, and Two/Four-Time.)

Picado: A Latin Salsa Coupledance; a Spot-Dance, picking at tiny Triples.

Pickup(1) (*pkup*): Two Leadable, Basic Coupledance Movements, from Man's Right or from Man's Left, Mirror-Image Opposite, suitable for all **Twosteps**, **Waltzes**, **Foxtrots**, **Tangos**, **Swings**, **Onestep**, and other dances.

Pickup from Man's Right is by far the most common: One Step for both, with Inside-Feet from Semi-Closed Position. Short Step for Man, and with his Lead to her Left Wing, Lady Swivels a Half-Turn Counter-Clockwise, her Free-Foot Across her Man, to Closed Position.

(See Circle-Pickup, and Promenade-Close.)

Pickup(2): A General but derogatory Coupledance Term; referring to some of the all kinds of people who frequent dance places such as ballrooms, cabarets, and nightclubs, to Pickup or be Picked-up. Some are looking for a meaningful relationship while others only want a one-night-stand.

(See Body-Exchange, and Dance Scene.)

Pickup(3): See Promenade-Link.

Pickup-Notes: A General Coupledance Term; counting the notes of music prior to the first Step of the dance.

Picture-Figure or **Line-Figure:** Various General Coupledance Figures Partners assume for a photograph; or, a Pose, stop or Ending, such as a Throwaway-Oversway, Oversway-Change-of-Sway, Hinge, Press, ContraCheck, Right-Lunge, or X-Line.

(See Ending Position, and Flash-Break.)

Picture-Turn: See Spiral-Hook.

Piece: See Dance-Piece.

Piece-of-Music: See Dance-Piece.

Pigeon-Toes: See Heels-Out.

Pinwheel: Two Leadable Coupledance Figures, Left or Right, suitable for most Hustles and all Swings, usually Performed by the Lady. Spinning the Lady on Ball-of-Foot with her arms Outstretched. She Rotates on one Ball-of-Foot, Transfers her Weight, then repeats and repeats.

(See Turn, Spin, Toe-Spin, Demi-Points, Flat-Turns, Axial-Movement, and PittyPatter-Turns.)

Pirouette (*peer-WET*): (French for *Whirl* or *Spin*) Two Unleadable **Ballet** Spot-Coupledance Figures, Left or Right. A **Pirouette** is a **Single-Spin**, a complete Turn of the Body on one Foot, **On-Point** or **Demi-Point**. **Pirouettes** are Performed **En-Dedans**, Spinning Inward Toward one's Supporting-Leg, or **En-Dehors**, Spinning Outward in the direction of one's Raised leg.

To **Pirouette**, one's Body is Centered over the Supporting-Leg, one's back is Toned and one's hips and shoulders are Aligned. One's arms furnish Momentum, which remain immobile during the Spin. One's Head is last to Move and the first to arrive as one is **Spotting**.

See **Single-Spin** for further data.

Pirouette: See Single-Spin.

Pistol-Grip: The normal Action for Clasping his Lady's Right Hand with his Left when Coupledancing all Swings. Her Hand is Palm-Down, and his index finger is straight and alongside the edge of her Palm. No Thumbs are Pressed. Pistol-Grip is Performed at times using both Hands, such as when Leading the SugarPush.

(See Fingertips-to-Fingertips, and Finger-Clasp.)

Pitch: A Generally Leadable Coupledance Action. **Pitch** is the Inclination of one's Body Forward or Rearward. One **Pitch** example would be the Man's Forward Body Pressure to initiate Forward Motion, beginning the dance.

(See Incline, Tilt, Tips, Lean, and Bend. Also see Anticipation, Push-Off, Pitch-Point, Preparatory-Step, and Compression. Also see Carriage, Balance, Out-of-Balance, AnkleTrip, Wag, One-Piece, Clumsy, Totter, Toddle, and Waddle.)

Pitch-Point: An Unleadable, General Modern and Smooth Coupledance Action, usually referring to the Lead in Closed Position. Like a seesaw in Balance, one's (usually the Man's) Center-of-Balance is readied to Move instantly Forward at the Beat, before his Foot Movement.

(See Poise, Pitch, Leading, and Following.)

PittyPatter-Turns: Two Leadable, Forward Running, Spot-Coupledance Figures, Clockwise or Counter-Clockwise, Mirror-Image Opposite. Suitable for use Singularly by both Lady and Man. Tightly Circling with Quick, tiny Steps on Balls-of-Feet. Could be Partner-Led by Halo-Lead or by Illusion.

(See Pencil-Turns, Toe-Spin, Axial-Movement, Demi-Points, and Pinwheel.)

Pivot(1) (*pv* or *pvt*) or **Traveling-Pivot** or **Stationary-Pivot** or **Pivot-In-Place** or **Natural-Pivot** or **Pivot-Full** or **Closed-Position-Pivot** or **Pivot-Full, Slow-Right-Face:** A Leadable Basic, Swiveling Coupledance Figure, danced in two *Slow* Steps. **Couple-Rotation** for a Pivot is one Full-Turn danced Clockwise, and is normally danced Traveling, rarely in one Spot.

May Regress, Progress or be danced Stationary, In-Place. Executed in a tightly Closed-Contrabody Position; Right-Foot remains in front of Left-Foot for both while Pivoting. Forward Right Steps between Partner's Feet. Heights are lowered so that Knees can interlock. Free-Legs alternate from either Forward or Backward. Partners Swivel Half-Turns alternately on the Ball-Heel then Heel-Ball of the Feet, or visa-versa. Heads remain Closed. Lead is traded, the Partner with back to their Line-of-Dance Leads (powers) that Impetus, i.e., the Partner that Steps Backward Leans Backward.

(See Turn, Progressive-Rotation, Pivot-Half, Singular-Pivot, and Reverse-Pivot.)

Pivot(2) or **Pivot-Turn:** Two probably Leadable, General, Spiraling Coupledance Movements in one Step, Right or Left. Any Turn on one Supporting-Foot; or, to Turn on a **Pivot** point. May be danced Singularly.

A **Pivot** is the Turning on the Ball of one's Supporting-Foot against the Dancefloor. A **Pivot-Right** Turns one's Body Clockwise, while a **Pivot-Left** Turns one's Body Counter-Clockwise. A **Pivot** is either a **Swiveling Outward** Away from one's other Foot, or a **Spiraling Inward** Toward one's other Foot, with one's Turn taken after a **Forward or Rearward** Progressive Movement, respectively. One's Weight is Held over one Foot during the Swivel or Spiral portion, i.e., most of one's Rotation occurs as one's Weight leaves the Supporting-Foot.

(See Spiral-Hook, Figure-Four Position, Singular-Pivot, and Chaine.)

Note: 1) **Pivot** is a more General Term for a **Swivel** or a **Spiral**.

2) A **Pivot-Turn** does not entail two Half-Turns; it is a "partial pivot."

TRY Pivot-Arm-Link: A partially Leadable, four-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Slow Slow*. Danced with long Strides and with Body-Rise type Floating.

Beginning in Semi-Closed Position, Partners Pivot Clockwise then the Lady has a Full Clockwise Underarm-Turn. Upon Step 6, the Lady Arm-Links her Left elbow in her Man's Right elbow, releasing their Arm-Link upon Step 7, where they Change-Sides, the lady Changing Behind the Man, ending in Semi-Closed Position.

Man dances *diagforward ForSwivel1/2CW* to Closed, *backswivel1/2CW* in Closed *ForTurn1/4CW* to Semi, **(5)***sideturn1/4CW* Lead Underarm-Turn *BackTurn1/4CCW* Linked, release Link *crossinfrontswivel1/2CCW StepThru* in Semi-Closed.

Lady dances *ShortDiagForward closeturn1/8CW* to Closed, *ForSwivel1/2CW* in Closed *backswivel1/2CW* to Semi, **(5)***1-1/2SpinCW* Underarm to Link ***recover*** Linked, release Link *CrossInFrontSwivel1/2CW stepthru*.

This Pattern is usually followed by **Three-Pivots** (Peabody).

Pivot-Full: See Pivot.

Pivot-Full, Slow-Right-Face: See Pivot.

Pivot-Half or **Half-Pivot** or **Natural-Half-Pivot** or **Traveling-Pivot-Half** or **Pivot-Half, Slow-Right-Face:** A Leadable Basic Coupledance Movement, Swiveling one Step, either *Slow* or *Quick*. **Couple-Rotation** is a Half-Turn Clockwise, and always danced Traveling, never in one Spot.

In Closed-Contrabody Position, Right-Foot remains In-Front of Left-Foot for both during Pivot. Heights are lowered so that Knees can interlock. Free-Legs are Moved from either Forward or Backward, danced either Ball-Heel or Heel-Ball of the Foot.

(See Pivot, Singular-Pivot, Military-Pivot, Reverse-Pivot-Half, Closed and Contrabody.)

Pivot-Half, Slow-Left-Face: See Reverse-Pivot-Half.

Pivot-Half, Slow-Right-Face: See Pivot-Half.

Pivot-In-Place: See Pivot.

Pivot-Slow-Left-Face: See Reverse-Pivot.

Pivot-Solo: See Singular-Pivot.

Pivot-Step: See Buzz-Step.

Pivot-to-Hairpin or **Hairpin:** A Leadable, one- or 1 1/2-Measure Coupledance Figure, suitable for Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Rhythm Timing is *Slow Quick And Quick* for Foxtrot, *Slow Slow And Slow* for Waltz, and *Slow Quick Quick, Slow* for Quickstep.

Begins in Closed Position #1 with Man Facing Reverse Line-of-Direction; after a one-Step Pivot Couple-Rotation Clockwise, the Figure Curves them three Steps Clockwise toward Reverse Line-of-Direction.

Man dances *backpivot1/2CW Forward* Closed starting CW Turn with CBM *forturn3/8CW* Feathered with Left Side-Lead *ForTurn1/8CWCheck* Feathered on Toes in CBMP.

Lady, Following with Head-Closed, dances *ForPivot* 1/2 *backturn1/8CW* with CBM *BackTurn3/8CW* with Right Side-Stretch *backcheck* on Toes in CBMP.

(See Hairpin.)

Pivot-to-Hesitation: A Leadable 2 1/2-Measure, five Step Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow.*

Danced in Closed Position #1 throughout, total Couple-Rotation is a 1 3/8-Turn Clockwise.

Man dances *backpivot1/2CW ForPivot1/2CW*, *backturnCW* 1/4 to 3/8 with CBM *Sideward, drawclose.*

Lady, Following with Head-Closed, dances *ForPivot1/2CW backpivot1/2CW*, *ForTurnCW* 1/4 to 3/8 with CBM *sideward, DrawClose* Head-Opens optional.

(See Hesitation-Change.)

Pivot-Turn: See Pivot.

TRY Pivot-Whip: A Leadable West-Coast-**Swing** Coupledance Pattern. Rhythm with 4/4 Timing is Twelve-Count, *Slow Slow Quick Quick Slow, Slow Slow Slow Slow, Slow Slow Quick Quick Slow.*

Similar to the **Straight-Whip**, except Man keeps repeating Pivots while in a Closed Feathered Position:

Begins and ends in Left-Open-Facing Position, in same direction, with Lady keeping to her Slot.

Man dances Backward on Left Foot then Cross-Right to Banjo, he Quarter-Turns Clockwise on Right then Side-Touches wide with Left; Transfers Weight then Swivels Quarter-Turn Clockwise on Left; Applying Weight then Quarter-Turning Clockwise again on Right, then Sideward Steps wide again and again Swivels Quarter-Turn Clockwise on Left; Applying Weight then Half-Turning Clockwise on Right while Feathered, Forward on Left with a Half-Turn Clockwise while Feathered then Anchor-Steps.

Lady is kept backing into Coaster-Step.

Similar to the Continuous-Whip.

Place (*plc* or *pl*): (*pla-SAY* in French) A General Coupledance Action of Placing one's Feet; Stepping, rather than Sliding, with Raising Foot or Feet from the Dancefloor, as when Walking. Or, the correct Placing of the dancer's legs, arms, Torso, and Head, in any of the Dance Positions.

Plait: Partially Leadable with Cooperative-Resistance, a two-Measure Advanced **C**oupledance Pattern, suitable for both **Sambas**, both **ChaChas**, and for **Cumbia**. Rhythm Timing is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow;* or, *1 2 3& 4; 1 2 3& 4.*

Partners dance Line-of-Regression in **Loose-Closed** Position with no Float throughout. The Lady has pronounced body Rotation and Resists her Forward Traveling.

Man, Starting with Right Foot, Steps *Backward*, Ball-Flat, ten short *Backward* Steps total, keeping Syncopated Timing and allowing Lady to do her thing.

Lady, Leading, dances *forturn ForTurn* five times. **Before Stepping**, she begins with a slight Counter-Clockwise, Inward Spiral on her Right foot. Then Lady **Swivels** Forward on both Balls-of-Feet, *forswivel1/4CCW ForSwivel1/4CW, forswivel1/8CCW ForSwivel1/8CW forswivel1/4CCW; ForSwivel1/4CW forswivel1/4CCW, ForSwivel1/8CW forswivel1/8CCW ForSwivel1/4CW.* Lady attempts to **Swivel** her Body a Quarter-Turn after Stepping each *ForSwivel*, until her legs Cross at her Knees. When her Forward Toe is Pointing Outward, her Step has placed her Crossed-Forward Heel In-Front of the Outer-Ball of her Trailing, Supporting-Foot. Her Moving Foot **Forward-Brushes** her Supporting-Foot after each Swivel.

Similar to **Swivel-Walks**, and **Circular-Swivel-Walks**. (See Swivet, and StepSwivel.)

Plant-the-Foot: A General **C**oupledance Term; usually referring to the Lady's error of **early** Changing her Weight to her Opposite Foot during a Couple-Rotation, before her Leader Weight-Changes, thereby Braking his intended amount of Turn.

Plena: A 1950s novelty Fad **C**oupledance, developed from the Traditional Puerto Rican Latin, **Plena Folk C**oupledance and songstyle.

Important to life in the Caribbean, a series of distinctive musical ballads have originated in **Puerto Rico**; among them are the **Plenas**. The **Plenas** are topical ballads similar to the Mexican **Corridos**. Their lyric content is often about social or political criticisms and/or satire.

When **C**oupledanced, **Plenas** resemble Caribbean **Boleros** and a Variation of the **Merengue**.

(See Clave-Beat, Soca, Calypso, Conga-Line, and the Bomba. Also see the Bambuco, Bop, Bunny-Hop, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Pliant: A General **C**oupledance Term. Supple, receptive to change, easily Bent, Flexible, yielding, not Resisting, submissive, Flexed or Twisted with ease.

(See Limber, Lithe, Agile, Limbering, and Nimble.)

Plie (*plee-ay*, French for *Bent* or *Bending*) or **Plie-Bend:** An Unleadable, Smooth, General **C**oupledance Movement with Feet Stationary. A **Bend**ing of the Knees over the Toes. Performed mostly by the Lady, usually in the **Swings**. The name and Movement are borrowed from **Ballet**, and the **Plie** is often Practiced At-the-Barre.

With Weight Centered over both Feet and with Knees Rotated Outwards, Lowering vertically, then Rising.

A **Quarter-Plie** is Lowering in a Slight or quarter-way Knee-Bend, with Heels remaining on the Dancefloor.

A **Half-Plie** or **Demi-Plie** is Lowering in a half-way Knee-Bend, with Heels remaining on the Dancefloor.

A **Full-Plie** is Lowering in a Knee-Bend Deep-Into-Knees, with Heels finally Raising from the Dancefloor.

Saint-Leon wrote, "**Fondu** is on one leg what a **Plie** is on two."

(See Dip, and Corte.)

Plie-Bend: See Plie.

Plunge: A Leadable, General Coupledance Action. To Thrust oneself and/or one's Partner, Forcefully into a Position or place.

Point (*pt*): A Basic Coupledance Action In-Place, possibly Leadable. Free-Foot Toe may be **Pointing in air**, followed by leg retraction. Or, (rarely referring to which direction,) one's Free-Foot **Pointing** Toe or Ball Touches the Dancefloor, **with no Weight** applied, followed by leg retraction. The **Point** may be Forward, Rearward, Downward, Upward, Sideward, Diagonal, or Crossward. To **Point** is to Extend one's Foot Straight and inline with the leg, i.e., with no ankle Twist. One's Heel remains Raised if one's **Pointed** Toe or Ball is in contact with the Dancefloor.

(See CloseTouch, Touch, ToeTouch, TouchHold, Pat, Tap, Dot, Stamp, Stomp, Tango-Tap, Tango-Draw, and Tango-Close. Also see Pronate, Supinate, AnkleRock, Twisted-Feet, and Flex.)

Point-Steps: A Leadable, General, Traveling Coupledance Figure, suitable for **Jive** and other dances. Works best with 4/4 Rhythm Timing.

Danced in Butterfly, Semi-Closed or Loose-Closed Positions. Four Slow Steps in one-Measure, danced *Point Step Point Step*. Partners look toward Line-of-Progression during first two Steps, then look at each other during last two Steps.

Man dances *diagforwardpoint* Outer-Edge *diagforward CrossThruPoint* Outer-Edge *ForCrossThru*.

Lady, Following, dances Opposite.

Poise: A Coupledance Stance with stable Balance; or, correct Posture and composure; or, dignity of manner; or, **Poise** is the Pitch-Point and/or Placement of one's Body Weight in relation to one's Feet.

(See Frame, Stance, Body-Tone, Back-Muscles, Head-Space, Patch, Posture, Self-Discipline, Alignment, Back-Line, Shoulders-Rolled-Back, Proud-Chin, Standing-Straight Position, and Ideal-Dance-Position.)

Poisson Position (*pwa-SAWN*, French for *fish*) or **Swallow Position:** An Unleadable Coupledance Position, suitable for Classical **Ballet**, and in Exhibition, **Cabaret** Dancing. Usually it is the Lady who assumes the configuration of a fish or a swallow in the air.

Poisson is that Body Position with an Arched back; where legs are Behind and held tightly Together and with ankles Locked or Crossed in Fifth Position. Crossed and Pointed Toes represent a **fish**'s or **Swallow**'s tail. Legs are Straight for **fish** while Knees are Slightly Softened for **Swallow**. Arm Positions vary, but are usually held overhead for **fish**, while arms are Spread for **Swallow**.

Poisson Position may be taken; (1) while having Jumped En-L'Air; or, (2) by the Lady while being Supported and stabilized horizontally by her Partner, at various Heights.

(See Double-Work, Enlevement, Fish-Dive Position, Detroiter, and Lifts-to-Chest-or-Shoulder. Also see Flyer, Spot, Male-Tumbler, and CheerLeading.)

Polacca: A Polish Folk Coupledance to 3/4 Time.

Polack-Hop or **Flying-Polka:** Originating among the peasants of Bohemia. A popular and lively *One Two Three Hop*, or sometimes danced *Hop Two Three Four*, Polka Coupledance to 2/4 Time, and danced *Quick Quick Quick Quick*.

(See Polska, Hambo and Snurrbocken.)

Polish-Mazurka: A lively but stately Polish Folk Coupledance, named after the Mazur Lakes. Derived from the Polka and the Mazurka, its mood is vigorous and Heavy. Not all 3/4 music is Waltz Timing; the Polish-Mazurka is to 3/4 Time, danced with even Timing but with accent on second Beat with a Stomp. Danced mostly on Same-Feet in Varsouvienne Position. At times, Coupledanced in conjunction with the similar **Mazurka**.

Basic Step has a two-Measure Pattern; may be danced Sideward to Right, then Sideward to Left, Traveling Slightly Rearward:

Man dances *Leapinfront Stomp diagbackward, leapInFront stomp DiagBackward.* His Lady Follows.

(See Mazurka, Polka, and Polka-Mazurka.)

Polka: **Polka** means `Polish Girl' but is of Bohemian origin. The boisterous **Polka** was first Coupledanced in Bohemia in the 1830s, then in America by L. DeGarmo Brooks and Mary Ann Gannon at the National Theatre in New York on 10 May 1844, then introduced to society the same year by Gabriel De Korponay and Pauline Desjardins. The Prince Consort forbade it to be danced in the presence of Queen Victoria. **Polka**, with a Preparatory **Bob** followed by a Chasse, has since become the Czech national dance.

All **Polka** is danced on the One-Beat Rhythm-Station. Its Traditional German "oom-pah" music is in 2/4 Time at 104 to 128 BPM. Tempo ranges from 52 to 64 MPM. **Polka** is Coupledanced in Loose-Closed Position or in Varsouvian Position, using various uneven Timings:

(1) *A' Quick And Slow* Timing with a *Bob Step Close Step*, three Steps per Measure;
(2) *Quick And Slow A'* Timing with a *Step Close Step Bob*, three Steps per Measure;
(3) *Quick And And Slow* Timing with a *Step Bob Bob Hold*, two Steps per Measure.

(See Polka-American for Polka's American Rhythm Timing. Also see Pony.)

Note: Two sequential Measures might be danced, *side Close side bob Side close Side.*

Polka-American or **Polka-Step** or **American Polka** or **Country-Polka** or **Stop-and-Go Polka:** Currently popular in the U.S., a lively *Quick Quick Slow* Coupledance in 2/4 time. Danced Shuffling, with three Steps taken to two Beats of music. The second *Quick* tends to *Close*, and the Foot is Lifted on each *Slow*. Consists of at least ten Figures or Patterns.

(See **Polka** for original, European Rhythm Timing.)

Polka-Chasse: Ten different Leadable means of Coupledancing the **Polka-Chasse**. Suitable for both **Quicksteps** and other dances, they are danced on the One-Beat Rhythm-Station, 1 1/2 Measures long for **Quickstep**.

Each **Polka-Chasse** is a Sliding Figure in which one Foot literally Chases one's other Foot out of its Position, the Measure **ending with a Slight Bob**. Each has four Steps then the Bob in length. The second and third Steps are danced on Balls-of-Feet, and with Feet Closing or partially Closing on the third Step, then the Bob on the same Foot.

Rhythm Timing is *Slow, Quick And Slow A'*, with a *Step, Step Close Step Bob.*

The ten **Polka-Chasses** are as follows:

1) *forward, Forward close Forward Bob*
2) *Forward, forward Close forward bob*
3) *CrossInFront, diagforward Close diagforward bob*
4) *CrossInFront, sideward Close sideward bob*
5) *CrossBehind, diagrearward Close diagrearward bob*
6) *Rearward, rearward Close rearward bob*
7) *rearward, Rearward close Rearward Bob*
8) *crossbehind, DiagRearward close DiagRearward Bob*
9) *crossinfront, Sideward close Sideward Bob*
10) *crossinfront, DiagForward close DiagForward Bob.*

(See Chasse-Roll, Gallop, Shuffle, Touch-Step, Step-Ball-Change, Coaster-Step, Anchor-Step, Forward-Hitch, Backward-Hitch, and Triples. Also see Forward-Twostep, Backward-Twostep, Sideward-Twostep, Forward-Foxtrot, Backward-Foxtrot, and Sideward-Foxtrot.)

Polka-Mazurka: The Mazurka Coupledanced incorporating the Polka Step.
(See Polish-Mazurka, Mazurka, and Polka.)

Polka-Step: See Polka-American.

Polonaise: Means "Polish Dance" and was made famous by Chopin. **Polonaise** is a very stately, Processional, Polish Folk Coupledance in Slow to Moderate 3/4 Time. Court Ballets of the Seventeenth Century were opened with the **Polonaise**, and it is still Coupledanced Processionally at modern fancy Balls.

First Step commences Accented Strongly, with Feet Closing on its third Beat. Two Marching Steps Forward on Demi-Points, then the third Step is Flat with one's Supporting-Knee Bent in Fondu and with the Free-Leg Raised In-Front.

(See Branle, Gavotte, Minuet, Galliard, Pavane, Courante, Continenza, Allemande, Sarabande, Passepied, and Cotillion; which were all Coupledanced in the 1600s.)

Polska or **European-Polka:** Polska is identified as the hallmark of Swedish Folkdancing. The Polska in Sweden was influenced about AD 1648 by Poland. The evolution of the Polska stems from complex Polish Period Coupledances, and from the Etiquette and Elegant Movements of French, Italian and German Court-Dances. The Polska consisted of many Figures, the first part being Slow with Walking Steps and the second part with Fast Movements for rapid Turning. Many variations of the Polska with different names are still Coupledanced.

(See Polack-Hop, Polka, Hambo, and Snurrbocken.)

Pom-Division: A Term relating mostly to **Drill-Teams** and **CheerLeading**. A part or section, a division is larger than a Team but smaller than an entire association. **Pom-Division** is for **All-Girl-Squads** of Ground-Bound CheerLeaders with **Pom-Pons**.

Similar to **Cheer-Division**. (See Team, Squad, National Cheerleading Association, and Drum Corps International. Also see Competition, Competition-Age-Categories, Competition-Categories, Competition-Levels, Competitive-Dancers, Technical-Merit, and Artistic-Presentation. Also see Preliminaries, Semi-Finals, Finals-Day, and Finale. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see All-Girl CheerLeading, and All-Star-Squad. Also see Teamdance, Teamdance-Choreography, Teamdance Positions, Rank, File, and Formation. Also see Military-Team, Showdance, Line, Chorus-Line, Line-Formation, Line-Captain, and Kick-Line. Also see On-Stage, Facials, Body-Glitter, Novelty-Props, and Dance-Sneaker. Also see Stepping-On-To-the-Floor, and All-Look-and-Move-As-One. Also see Count-Everything!, Get-It-Sharp!, and Make-It-Clean!. Also see Clean, Sloppy, False-Start, and Error.)

PomPon-Girls: See Drill-Team.

PomPons or **Poms:** A General Term for the standard **Novelty-Prop** for **Drill-Team** girls, a set of two **PomPons** each for shaking. **PomPons** come in many bright colors and mixes of colors. There are Metallic Show Poms, Vinyl Push Poms, and Poms with metallic sparkle.

Since the requirement is for **All-Look**-and-Move-**As-One in any Team Performance**, **PomPons** must be identical for each Team member.

(See Pom-Squads, National Cheerleading Association, and Drum Corps International.)

Poms: See PomPons.

Pom-Squad: Relating mostly to **Drill-Teams** and **CheerLeading**, **Pom-Squad** is a Term for an **All-Girl-Squad** of Ground-Bound CheerLeaders with **Pom-Pons**.

(See Squad, Team, All-Star-Squad, Co-Ed-Squad, Cheer-Squad, Large-Squads CheerLeading, and Small-Squads CheerLeading. Also see On-Stage, Facials, Body-Glitter, and Novelty-Props.)

Pony(1): A Leadable, three-Measure, ten-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Quick Quick, Quick Quick Quick Quick.*

Trotted Straight-Lined with no Couple-Rotation. First Step is in Loose-Closed Position or in Closed Position #2; all other Steps are tiny and are in Feathered Position. Except for first two, all Steps are danced with Softened-Knees and High on Balls-of-Feet.

Man dances *forward Forward, forward Forward forward Forward, forward Forward forward Forward.*

Lady, Following, dances *Backward backward, Backward backward Backward backward, Backward backward Backward backward.*

(See Pony-Circle, Pony-with-Underarm-Turn, Lilting, and Run.)

Pony(2): An Unleadable, novelty Fad Spot-Coupledance, popular in the U.S. about 1966. Partners danced Apart and In-Place to a 2/4 Time *Quick Quick Slow; One And Two, Three And Four* music Rhythm with medium Counts.

The **Pony**'s Basic four-Measure Pattern was 15 Steps in 8 music Beats; *1&2,&3&4,&5&6,&7&8*. Raising the Knee, **Bobbing** after Steps *Two*, *Four*, and *Six*, the Man would dance *down & down,bob Down & Down,Bob down & down,bob Down & Down*. Then his next 15 Steps would be upon Opposite Footwork. His Lady usually danced upon Opposing Footing from his.

Girls that had **Pony** tails would Sweep their Heads in a circle while dancing, Swishing their **Pony** tails around. With both fists clenched, both dancers would pump their arms Up and Down in sequence to the music, with one Up and one Down, as with the **Monkey**.

(See Gallop and Polka. Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Pony-Circle or **Pony-in-a-Circle** or **Left-Circle-Run:** A Leadable three-Measure, ten-Step, Curving-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Quick Quick, Quick Quick Quick Quick*.

Trotted in a loose Counter-Clockwise Circle, Circling 1 1/2- to 2-times in Couple-Rotation, in Loose-Closed or in Closed Position #2. May Feather a moment for its second Step. All *Quick* Steps are tiny and are danced with Softened-Knees and High on Balls-of-Feet.

The Man dances *forturn1/4CCW* Left Shoulder-Lead *ForTurn1/4CCW, forturn1/8CCW ForTurn1/8CCW forturn1/8CCW ForTurn1/8CCW, forturn1/8CCW ForTurn1/8CCW forturn1/8CCW ForTurn1/8CCW*.

Following, his Lady dances *BackTurn1/4CCW* Right Shoulder-Lead *backturn1/4CCW, BackTurn1/8CCW backturn1/8CCW BackTurn1/8CCW backturn1/8CCW, BackTurn1/8CCW backturn1/8CCW BackTurn1/8CCW backturn1/8CCW*.

(See Pony, Pony-with-Underarm-Turn, Lilting, and Run.)

Pony-in-a-Circle: See Pony-Circle.

Pony-with-Underarm-Turn: A Leadable, 6 1/2-Measure, 18-Step, Curving-Coupledance Pattern suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Quick Quick, Quick Quick Quick Quick\ Slow Slow, Slow Slow; Slow Slow, Quick Quick*.

Danced primarily in Loose-Closed or in Closed Position #2; may Feather a moment for its second Step, and there is an Underarm Inside-Turn for the Lady. As with the Pony-Circle Pattern, this Pattern is Trotted in a loose **Counter-Clockwise** Circle, Circling 1 1/2- to 2-times in Couple-Rotation, then the Lady is Led for a **Counter-Clockwise** Underarm-Turn, Ending with a Cross-Step. All *Quick* Steps are tiny and are danced with Softened-Knees and High on Balls-of-Feet.

Man, for the first ten Steps, dances *forturn* Left Shoulder-Lead *ForTurn, forturn ForTurn forturn ForTurn, forturn ForTurn forturn ForTurn*.

Lady, Following, dances *BackTurn* Right Shoulder-Lead *backturn, BackTurn backturn BackTurn backturn, BackTurn backturn BackTurn backturn*.

Next, Arching, Lady is Led to dance *SideTurnCCW1/4 forturnCCW1/4, ForTurnCCW1/4 forturnCCW1/4; Backward* Right Shoulder-Lead *backward* with CBM *Backward* Right Shoulder-Lead *crossinfront* Right Shoulder-Lead.

Man dances last eight Steps *inplace InPlace, inplace InPlace; diagforward* Left Shoulder-Lead *Forward* with CBM *diagforward* Left Shoulder-Lead *CrossBehind* Left Shoulder-Lead.

(See Pony-Circle, and Cross-Step.)

Pop: A Coupledance Term for popular music, usually American music.
(See Rhythm-and-Blues, Motown-Sound, Rock, Hard-Rock, Punk-Rock, Heavy-Metal, Rap, and Funk.)

Pop-and-Rock Clubs: A 1990s Coupledance Term for Nightclubs with a Dancefloor and some means of music for Coupledancing.
(See Pop, and Rock.)

Popcorn: Two Unleadable, Singular Spot-Movements, Left and Right Knee. Suitable mostly for **West-Coast-Swing** and **Country-Western** Line-Dancing. Performed by either or both Partners. Each two Beats long, Timing is *Slow Slow*.
Executed Bent-Kneed, with Weight on both Balls-of-Feet, and with Feet some 12 inches apart. Only one Knee is Rolled at a time, and both Balls are kept In-Place. Either Knee is Rolled Forward then Outward in a half circle then returned Home to Center, to Neutral Position.
(See Knee-Pop.)

Pop Goes the Weasel: An American Folk Country-Dance, characterized by its Skips.

Porro: A Columbian **Folk** Coupledance and song. **Porro** music is in very Syncopated 2/4 Time with Accent on the third Beat. The **Porro** is similar to the Cuban **Rumbas**, expressing activities or telling stories.

Port-de-Bras (*pawr-duh-brah*)**:** A General Coupledance Term for the Graceful Carriage of one's arms from one Position to another. A Term used mostly in **Ballet**.
(See Ballet Arm Positions, Five Arm Positions, Free-Hand-Fashioning, Arm-Raise, Graceful, Technique, Elegance-of-Movement, Style, Wrist-to-Wrist-Lead, Bras, and Hand. Also see ArmWork, Arm-Flail, Tighten-the-Lightbulb, Loosen-the-Lightbulb, Palm-Inward, Palm-Outward, Palm-Up, and Palm-Down.)

Pose: A General Coupledance Term; a particular Bodily Position, Posture or attitude assumed and/or held for a length of time.
(See Starting Position, Posture, and Ending Position.)

Position(1) (*pos*) or **Dance-Position** or **Hold:** A Basic Coupledance Term for a Couples' Body Position, in relation to each other while dancing. The **Stance** of Partners in relation to each other; **Position** is the means of Holding or engaging one's Partner in relation to one's own Position, including Torso and/or leg and arm Positions.
(See Dance Positions, Basic-Hold, Partner-Combination, Frame, Poise, Posture, Projection, Support, Change-of-Hold, and Argentine Tango.)

Position(2)**:** A General Term for the Coupledancers' location in relation to the Dancefloor.
(See Alignment, Facing, New-Line-of-Dance, LOD, RLOD, FLOD, ILOD, OLOD, COH, DLC, DLW, DRC, DRW, and Wall.)

Position-of-Attention: See Neutral Position.

Positions (*P*)**:** See Dance Positions, Starting Position, and Ending Position.

Positions-des-Bras: See Ballet Arm Positions.

Posterior-Protrusion or **Buttocks-In:** A General Coupledance Term, pertaining to both the Man and his Lady. Buttocks-In is the required Posture for the majority of Coupledances. Posterior-Protrusion is a derogatory appearance, but is probably acceptable in other's eyes for certain dances, such as Layback Swing, Argentine Tango, Country-Western Waltz, Texas Twostep, Jitterbug and the Balboa.

(See Shoulders-Rolled-Back, Poise, Standing-Straight Position, Stomach-In, Chest-Up, Frame, Patch, Compression, and Basic-Hold.)

Posture: The Basic Coupledance Stance, pertaining to both the Man and his Lady, is **Posture**. **Posture** is the relative Positioning of one's various Body-Parts; good **Posture** is achieved through their vertical Alignment, which will apply Weight properly to the curve of one's spine.

Posture required for the majority of Coupledances is as follows:

Torso placement over one's legs is important. One's pelvis is Centered, with Buttocks-In, so pelvis does not Tip Forward or Backward. With Slightly drawn-in abdomen and with diaphragm Raised, one's shoulders are naturally resting Downward; Shoulders-Rolled-Back, not hunched Up. Head is held straight.

Arm Positions vary, but a Slight curvature from shoulders to finger tips is ideal. Avoid caved-in elbows, (slightly Raise them,) drooped wrists, (straighten them,) and affected fingers, (close them.)

The following are some exceptions; Layback Swing, Argentine Tango, Country-Western Waltz, Texas Twostep, Jitterbug and Balboa.

(See Posterior-Protrusion, Patch, Poise, Frame, Stance, Straight-Kneed, Upright, Alignment, Projection, Back-Line, Stiffness, Limp-Arms, Back-Muscles, Body-Tone, Palm-Front, Ideal-Dance-Position, Chicken-Wings, Proud-Chin, Shoulders-Rolled-Back, Shoulders-Parallel, Head-Space, Head-Position, and Basic-Hold.)

Pot-Stir: For the Lady, a Leadable, Advanced, Spot-Coupledance Figure or Pattern, suitable for most **Latin Dances**, and for other dances. Timing varies, usually *Slow Slow Slow Slow*, etc, for several Measures. Lady Squats helplessly, Balanced by her Man, as he Outside-Spins her.

Lady Crouches on her Left Ball-of-Foot, with her Heels off the floor, and with her Right Ball barely Touching now and then for Balance, as her **Man Cranks her** in a **Pot-Stir**, in Clockwise, Singular, Full Rotations.

Man Stands with Feet-Apart for leverage. His Left Free-Arm remains Spread level with the Dancefloor. His Right Hand Clasps his Lady's Raised Right Hand, **Cup-and-Pin-Hold**, in a **Halo-Lead** in a large, Circular pattern over her Head. Lady **Cup**s for Outside-Spins.

Lady retains her Head Positioned to her Right; her back remains straight, with her Left elbow bent and Raised, so that her Free-Arm is parallel with the Dancefloor.

The **Pot-Stir** is stopped by the Man slowing the Haloing and Lowering his Lead-Hand, all the while Supporting his Lady's Balance.

Similar to the more difficult **Leg-Up-Pot-Stir**.

Pousette: (French, a *Pushing* Action.) A General, Traditional Coupledance Figure or Pattern, used in **Folkdance** and **Country-Dance**, in certain **Swing**s and **Twostep**s, and in other dances.

A Couple Grasps each other's Hands in a Facing Position, then these Partners take Turns **Pushing and Pulling** one another, *PushBackCheck PullForRecover*.

Partners **Pousette**, either Forward-and-Backward, perhaps with some Sideward Travel; or, they Progress by Couple-Rotating, **Pousetting** while retaining all hands.

Power-Drive: A Leadable, General Coupledance Movement, common in Slow-**Foxtrot**, such as when dancing such Figures as the Quick-Weave. The Man Strides-Out and Leads the Lady with much Forward Energy.

(See Power-Lead.)

Power-Lead: A Leadable, General Coupledance Movement but mostly used in **West-Coast-Swing**, where the Man Leads the Lady with much Energy, possibly from a Backward Step or a Press-Line.

(See Power-Drive, Trigger, and Sling-Shot.)

Practice: One of the three secrets to excellent Coupledancing. The other two are Practice and Practice.

(See Rehearse, Walk-Thru, Disciplined, and Structured.)

Preliminaries: A Competition Term for trial beginnings; beginning the weeding-out; Competing to become **Semi-Finalists**, then, if lucky, **finalists** and winners.

(See Finals-Day, and CheerLeading. Also see Technical-Merit, and Artistic-Presentation. Also see Introductory-Stage, Competition-Levels, Difficulty-Levels, Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, and Gold-Level, Pro-Am-Level, and Pro-Level. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize.)

Pre-Novice-Level: A General Coupledance classification for a raw Beginner in Coupledancing in **Amateur** Competitions. **Pre-Novice-Level**, the lowest, is lower than **Novice-Level**.

(See Introductory-Stage, Dance-School-Dancers, Competition, Competition-Levels, Amateur-Level, Easy-Level, Bronze-Level, Silver-Level, Gold-Level, Pro-Am-Level, Pro-Level, and Difficulty-Levels. Also see Basic Figures, Beginner, and Phase.)

Prep: See Preparation.

Preparation or **Prep** or **Setup** or **Lead-In:** A Coupledance Introductory Action or Movement, such as an Open-Out, or a Tuck, or presenting a Hand. Or, an Initial-Step or Movement, Preparing for a Turn or Change-of-Position. Or, taken in Preparation for a specific Step or perhaps a sudden Change-of-Direction. Or, Carriage of the Body, one's bearing. An example is the Statue-of-Liberty Position.

(See Anticipation, Compression, Push-Off, and Preparatory-Step.)

Preparatory-Step(1): A Leadable Coupledance Movement. The Britisher sometimes begins his Coupledance Forward with his Right Foot, especially his Slow-**Foxtrot**, calling it his Preparatory-Step, Initiating Strongly their Momentum.

(See Push-Off, Pitch, and Compression.)

Preparatory-Step(2): A Leadable Coupledance Movement. An extra, "Preparatory-Step" is helpful in beginning **on the Two-Beat**, International Latin dances such as the **ChaCha** and **Rumba**.

Presentation: A General Coupledance Term, relating to how well the Couple Performs for an audience; to be formally seen.

Press(1) or **Into-the-Floor** or **Use-the-Floor** or **Spread-Your-Toes:** The Unleadable, good, Basic Coupledance Action for both Partners, of Pushing with steady Force, **Pressing** one Ball-of-Foot against the Dancefloor. Used much in **Latin** dancing. Use includes for Body-Lift and Float in **Modern** and **Smooth** Coupledancing, and for Faster Spinning in various **Swings** and **Hustles**.

Press is the Opposite of being Elevated on one's Toes. With **Into-the-Floor** sort of Coupledancing, one's Feet and hips are more rooted into much Heavier types of Movement. One **Presses** their Balls-of-Feet Down with **Pressure** exerting into the Dancefloor, which in turn, Raises one's Body Up and/or Outward.

By **Spreading-Your-Toes** so that they point Up and off the Dancefloor, one can feel the Ball-of-Foot Pressing Into-the-Floor. Conversely, the Action of Gripping-the-Floor by Tightening-the-Toes is generally unwanted, since this Lowers the Heel and relocates one's Center-of-Balance Rearward.

Synonymous with **Compression**. (See Lowering, Control, Stretch, Stride, Balance, Heel-Marching-Step, Walk-Forward, Walk-Backward, Foot-Pressure, and Press-Line.)

Press(2) or **Pressure:** A General Coupledance Action; to urge on or exert a steady Force against one's Partner; or, to Clasp or Embrace one's Partner closely; or, to crowd or crush one's Partner, (do not do.)

(See Thrust.)

Press-Line or **Spanish-Line:** A General Picture-Figure, mostly used in **Modern** and **Smooth** Coupledancing; usually the Man's Figure, Forward-Pressing his Right Foot. Also, **Press-Line** is two Coupledance Movements by either Partner, Right or Left. Suitable for **PasoDoble**, certain **Tangos**, both **Rumbas** and both **Boleros**, for West-Coast-**Swing**, and for General Ballroom and Roundancing, and for other dances.

Consists of the dancer directly **Forward-Pressing one Ball-of-Foot, then applying a Slight Twist** with a Hold. One's Body and Rearward Foot Twists 1/8 Clockwise if Left Foot is Forward, or Counter-Clockwise if Right Foot is Forward.

One-half to three-quarters of one's Weight is Held Forward. One's Forward Pressing Knee is Bent with the Forward Foot Arched High on the Ball. One's Rearward leg is Held Straight with the Rearward Foot Flat to the Dancefloor.

(See Foot-Pressure, Press, Line, Attitude-Line, Lungé-Line, Hinge-Line, Sit-Line, Sentado-Line, and Eros-Line.)

Pretzel-Bolero: Two Leadable, 12-Step, Four-Measure, Spot-Coupledance Patterns, Left or Right, Mirror-Image, suitable for the American **Bolero**. Rhythm Timing is *Slow And Quick, Slow And Quick*, twice.

Both Patterns begin and end in Butterfly Position. The Right-Pretzel Pattern is danced with a Clockwise Couple-Rotation, and visa-versa for the Left.

Man, for the Right-Pretzel-Bolero, for two Measures, Raises their Joined Hands, his Right and her Left, and holds her Right Hand Low to Rotate her Clockwise into Tamara Position. Then for two more Measures, he Unwraps Lady by her Right arm to return her to Butterfly Position.

Man, for the Left-Pretzel-Bolero, Raises her Right arm with his Left and Rotates her Counter-Clockwise into Left-Tamara Position.

(See Pretzel-Rumba, Wrapped-Bolero, and Latin-Bull.)

Pretzel Position (*prtzl*): Two Basic Man's or Lady's **C**oupledance Stances, in Right Facing-Offset Position except for Hand Hold. Suitable for **Swing**, **Jive**, **Twostep**, **Polka**, **Disco**, **Hustle**, **Paso Doble**, **Rumba**, **Bolero**, **Onestep**, and other dances.

Right to Left and **Left to Right** Hands are Joined, and all Hands are at Waist-Level. One Partner's Left arm is behind their back, while the Right arm is stretched across their (side by side) Partner's front.

Similar to Hammerlock Position and Tamara Position. (See Left-Pretzel Position, and Latin-Bull Position.)

Pretzel-Rumba: Two Leadable, 12-Step, Four-Measure, Spot-Coupledance Patterns, Left or Right, Mirror-Image, suitable for the American **Rumba**. Rhythm Timing is *Quick And Slow, Quick And Slow*, twice.

Both Patterns begin and end in Butterfly Position. The Right-Pretzel Pattern is danced with a Clockwise Couple-Rotation, and visa-versa for the Left.

Man, for the Right-Pretzel-Rumba, for two Measures, Raises their Joined Hands, his Right and her Left, and holds her Right Hand Low to Rotate her Clockwise into Tamara Position. Then for two more Measures, he Unwraps Lady by her Right arm to return her to Butterfly Position.

Man, for the Left-Pretzel-Rumba, Raises her Right arm with his Left and Rotates her Counter-Clockwise into Left-Tamara Position.

(See Pretzel-Bolero, Wrapped-Rumba, and Latin-Bull.)

Pretzel-Turn(1) or **Puerto-Rican-Turn**: Two Leadable, Basic Spot-Coupledance Pretzel Patterns, Mirror-Image Opposite, Turning Counter-Clockwise with Lady on Man's Left and visa-versa on his Right. Suitable for **Swings**, **Jive**, **Twosteps**, **Polka**, **Hustles**, **Discos**, **PasoDoble**, **Latins**, **Onestep**, **Latin-Hustle**, **Same-Foot-Hustle**, and other dances.

Both Patterns begin and end in Butterfly Position. For Right-Pretzel-Turn, in two Measures, the Man Raises their Joined Hands, his Right and her Left, and holds her Right Hand Low to Rotate her Clockwise into Pretzel Position. Then, in two more Measures, he UnPretzels her by her Right arm to return her to Butterfly Position. For the Left-Pretzel-Turn, Man Raises her Right arm with his Left and Rotates her Counter-Clockwise into Left-Pretzel Position.

(See Spagettis, Spaghetti, and Pretzel-Rumba.)

Pretzel-Turn(2): A Leadable, three-Measure, 16 Step, Traveling-Coupledance Pattern, suitable for most **Swing**s and for Jive. (Two completely different Swing Patterns happen to be called "Pretzel-Turn".) Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Quick And Quick Slow Slow, Quick And Slow Quick And Slow*.

This Pattern Progresses then Regresses. Pattern begins in Closed Position #5 or #6, in Left-Open-Facing Position, or in Butterfly Position. Man's Left and Lady's Right Hands remain Joined throughout.

Partners Rock-Apart and Recover, then with Hands Low, begin to Turn-Out while Tripling Down-Line. Tripling again and Turning to Back-to-Back with Hands Low Behind backs, they both Cross-In-Front, Checking on Outside-Feet with Inside-Hands Stretched Together Down-Line.

Recovering and Tripling, they both Turn-Out retracing their Steps, still Turning, they Triple again into Closed Position #5 or #6, except they may end here with Inside-Hands Stretched Together Down-Line.

The entire Pattern is usually repeated.

Pretzel-Wraps: See Spaghettis.

Primary-DownBeat or **Three-And-Four-ChaCha Timing:** A specialized Coupledance Term for a certain complexity in dancing to musical Timing. There could be two Primary-DownBeats in dancing certain songs, a **Major-Primary-DownBeat** and a **Minor-Primary-DownBeat**. Both are also the **One-Beat**. For example, take the first two Measures of a song in 4/4 Time, Stepped *1&2&3&4&,5&6&7&8&*:

All eight numerals are DownBeats, (while all eight ampersands are UpBeats.) Numeral *1* is the **One-Beat**, the **Major-Primary-DownBeat**. Numeral *5* is also a **One-Beat**, but it is the **Minor-Primary-DownBeat**. Most all American dances, and some International dances, are danced breaking on the One-Beat.

(See DownBeat, Secondary-DownBeat, Tertiary-DownBeat, One-Beat Timing, Two-Beat Timing, and UpBeat.)

Pro-Am-Level: A General classification in Coupledancing; referring to teacher-student, (Professional-Amateur,) Couples in Competitions.

Compare with **Pro-Level**. (See Dance-School-Dancers, Competition, Competition Levels, Pre-Novice-Level, Novice-Level, Amateur-Level, Easy-Level, Bronze-Level, Silver-Level, Gold-Level, and Difficulty-Levels. Also see Challenge, Challenge Figures, Professional, Member, Fellow, and Phase.)

Processional: Possibly a General Coupledance Formation Performance by the audience, with a director. Multiple Couples Moving along the Dancefloor in an orderly and formal manner, side-by-side in Escort Position. At times intricate, usually lengthy and paced at a Slow Marching Cadence.

(See Promenade, and Grand-March.)

Professional: A General Coupledance Term. A **Professional** is one who is engaged in Coupledancing for pay; or, one who earns his livelihood through Coupledancing, Teaching and/or Performing; or, one who has an assured competence in Coupledancing.

Compare against **Amateur**, and **Street-Dancer**. (See Schooled-Dancer, Master, Dancing-Master, Experienced-Dancer, Dance-Teacher, and Dance-Specialist. Also see Gold-Level, Pro-Am-Level, Professional-Level, Challenge-Level, Competition-Levels, and Difficulty-Levels. Also see Advanced Figures, Challenge Figures, Challenge, and Phase.)

Professional-Level or **Pro-Level:** A General classification in Coupledancing; referring to Couples in Competitions in which both Partners are **Professional** dancers. The **Pro-Level** is the second complete Level of the **International System**.

Compare with **Pro-Am-Level**, and **Amateur-Level**. (See Dance-School-Dancers, Competition, Competition Levels, Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, Gold-Level, and Difficulty-Levels. Also see Technique, Skillful, Dexterous, Adroit, and Elegance-of-Movement. Also see Challenge-Level, Advanced Figures, Challenge Figures, Challenge, Member, Fellow, and Phase.)

Program: See Dance-Card.

Progress: See Progressive.

Progression(1): A Basic Coupledance Term. A continuity in the order of Coupledance Figures, proceeding from the simple or least difficult to the complex; or, Progressively Mastering Coupledance Figures.

Progression(2): A General Coupledance Movement of Progressing Down-Line; or, to Change-Partners in a Mixer; or, to Change Couples in a Progressive-Circle or Progressive-Longways.

Progressive (*prog*) or **Progress** (*prog*) or **Progressive-Movement:** A Basic Coupledance Term; to Travel Forward, normally Toward Line-of-Dance.

Opposite of **Regressive**. (See Directional-Movement, Diagonal-Movement, and Lateral-Movement. Also see Foot-Movements.)

X **Progressive-Back-Fans** or **Regressive-Back-Fans:** A Coupledance Figure used in the **Argentine Tango**.

Progressive-Basic: See Salsa-Suave.

Progressive-Basic-Movement: A Leadable, Traveling Coupledance Pattern used in the International **Samba**. *Slow Quick Quick* Timing is ***1&2 3&4, 5&6 7&8***.

Coupledanced in Loose-Closed Position, with Slight Float. Progresses Diagonally Forward to the Man's Left, (see Stairs.)

Man, beginning with his Right Foot, dances *Forward touchclose, sideward TouchClose; Forward touchclose, sideward TouchClose.*

As alternate, the Man dances *Forward closeball InPlace, sideward CloseBall inplace; Forward closeball InPlace, sideward CloseBall inplace.* His Lady Follows.

Progressive-Box(1): A Leadable, Closed Position Basic Traveling-Coupledance Pattern used in the Medium-**Foxtrot**.

Man begins with a *slow* Forward Step, Brushing Left Foot, then *Quick quick* Steps Right; *forward BrushSideward close*. Then another *Slow* Forward Step, Brushing Right Foot, then *quick Quick* Steps Left; *Forward brushsideward Close*. Brushing Steps are in place of Diagonal Steps. His Lady Follows.

(See Box.)

Progressive-Box(2): A Leadable, Closed Position Basic Traveling-Coupledance Pattern used in American **Twostep**.

Man begins with *quick Quick* Steps Left, then a *slow* Forward Step, Brushing Left Foot; *sideward Close forwardBrush*. Then *Quick quick* Steps Right, then a *Slow* Forward Step, Brushing Right Foot; *Sideward close Forwardbrush*. Brushing Steps are in place of Diagonal Steps. His Lady Follows.

(See Basic-Box.)

Progressive-Box(3): A Leadable, Closed Position Basic Traveling-Coupledance Pattern used in both Medium-**Waltz** and Slow-**Waltz**. Same Pattern for both, except longer Strides are required for Slow-Waltz, especially the side-Strides. Timing is *Slow Slow Slow, Slow Slow Slow.*

Man dances *forward Sideward close, Forward sideward Close*. He Slightly Turns Outward 1/8-Turn on each Forward Step. His Float is *Down Up Up, Down Up Up*; or, *Down Down Up, Down Down Up*. His Lady Follows.

(See Basic-Box and Waltz-Box.)

Progressive-Chasse: A Leadable, 1 1/2-Measure, four-Step Coupledance Figure suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow.*

Begins in Closed Position #1 or #2. Couple-Rotates a 3/8-Turn Counter-Clockwise total and ends in Feathered Position.

Man dances *BackTurn1/4CCW* with CBM *sideward CloseTurn1/8CCW diagforward* with Left Shoulder-Lead.

Lady Follows with Head-Closed, *forturn1/4CCW* with CBM *Sideward closeTurn1/8CCW DiagBackward* with Right Shoulder-Lead.

(See last Measure of Senior-Walk, and Quarter-Turns-and-Progressive-Chasse.)

Progressive-Circle or **Sicilian-Circle** or **Double-Sicilian-Circle:** A Traditional Coupledance Term for a type of dance in which Couples, or a Set of two or three Couples, begin in a specified Circular order, Facing alternately, other Couples or Sets. Those Facing Counter-Clockwise dance together with those Facing Clockwise, then they Progress through or around others to the next Couples or Sets, and so on.

(See Country-Western Dancing, and Country-Dance.)

Progressive-Hesitation: A Coupledance Pattern in 6-Beats, usually repeated, suitable for the **Hesitation Waltz**, and for the **American Viennese Waltz**. Rhythm with 3/4 Timing is *1 2 3, 4 5 6*. Lady is Led Mirror-Image to Open-Out, first to his Left then to his Right.

This Pattern requires a strong Lead, and results in a Slight Man's Forward Travel. No Turning for the Man. Twice Stepping Forward, **only the Man Hesitates**, on Beats 2-3 and 5-6; *Hold*s are with his Toe Touching the Dancefloor **Sideward**. Man dances *forward PointHold Hold, Forward pointhold hold*. Man views Lady on his second and fifth Steps.

Lady's first and fourth Steps are either in Loose-Closed Position or in Butterfly Position. Lady Crosses twice, on her second and fifth Steps, to Reverse-Semi-Closed Position then to Semi-Closed Position. She dances *Sideward crossbehindswivel1/4CCWcheck RecoverInPlaceSwivel1/4CW, sideward CrossBehindSwivel1/4CWCheck recoverinplaceswivel1/4CCW*. Lady's Inside-Toe Points Away on her second and fifth Steps.

(See Waltz-Balance-Sideward-Behind, and Butterfly-Breaks.)

Progressive-Link or **Link:** A Leadable, crisp and Dramatic Coupledance Movement, Mostly used in the **International Tango**, but suitable for all Tangos. Timing is *Quick Quick*, two Steps, a half-Measure.

Changes from a Closed Position to Promenade Position. The first Step for both is with CBMP. The second Step can be overdone, less is best. With second Step, both their Weights end on Inner-Edges of Inside-Feet. Each Outside-Foot ends Slightly DiagForward and parallel with one's Inside-Foot, and with Inner-Edge Touching, but with Heel Slightly off the Dancefloor, and with Outside Knees veering Inwards. Lady ends riding Man's hip.

Man Dances *forward* Heel-Lead *InPlaceTurn1/8CW*.

Lady, Following, dances *Backward turn1/4CW*.

(See Link, Head-Flick-Link, and Promenade-Link.)

Progressive-Longways or **Contra-Dance:** A Coupledance Term used mostly in Traditional **Folkdance** and **Country-Dance**.

Progressive-Longways may be danced to any tune of the correct Rhythm, Timing and Length. Usually the music is a Reel or a Jig, with a length of 32 Measures of 2/4 or 6/8 Time.

A **Progressive-Longways** has an unlimited number of Couples. Partners usually Face one another to Start. Couples keep their original assigned number through several **Rounds**. They are divided into **Minor-Sets** of two or three Couples that dance Together for only one Round.

During this Round, each Minor-Set **Active-Couple** Moves Down line one place, forming a new Minor-Set with one or two Couples Below them. Couple reaching Foot-of-Set dances with an imaginary third Couple. Couple reaching Head-of-Set must wait one Round in a **Duple**. After completion at Foot or Head, these Couples begin Progressing in the opposite direction with new numbers assigned.

(See Set-Dance for comparison. Also see Country-Western Dancing, Triple-Minor, Progressive-Circle, and New-England-Contra. Also see Musician'-Gallery, and The-Presence.)

Progressive-Movement: See Progressive.

Progressive-Rock(1): Two Progressive-Coupledance Figures, Left or Right, Mirror-Image Opposite, suitable for **Jive** and other dances. One Measure long, Rhythm is four *Slow*s with 4/4 Timing. Each begins and ends in Butterfly Position, swinging twice to either Open or Left-Open Position in-between. Progresses in direction of the Starting Foot.

Both dance *RockApart CrossInFrontRecover RockApart CrossInFrontRecover.*

Progressive-Rock(2): Two Progressive-Coupledance Figures, Left or Right, Mirror-Image Opposite, suitable for American **Foxtrot**, **Twostep** and other dances. With 4/4 Timing, 1 1/2-Measures long, Rhythm is *Slow Quick And Slow Slow, Quick And Slow.* Each begins and ends in Butterfly Position, swinging twice to either Open or Left-Open Position in-between. Progresses in direction of the Starting Foot.

Both dance *RockApart CrossInFront LockBehind CrossInFront RockApart, CrossInFront LockBehind CrossInFront.*

Progressive-Rotation: A General Coupledance Term for a Movement or Figure that both Progresses and Rotates, such as Pivots, Chaines, and Viennese-Turns.

Progressive-Scissors: Four Leadable Coupledance Figures, suitable for all **Waltz**es but Slow-Waltzes, and all **Twosteps**. Twostep Timing is *Quick Quick Slow*; Timing is *Slow Slow Slow* as a Waltz.

A Progressive-Scissors Figure is danced in three Steps, first is *Sideward*, second *Close*s, third Step always *DiagCross*es the Weighted-Foot, either In-Front or Behind.

Begins on Opposing-Feet, either in Closed Position or in Butterfly Position. Position changes from Left-Outside to Facing-Offset and back as they "Progressive-Scissors". Progression is Forward or Backward, depending upon whether Crossed-In-Front or In-Back.

With the plain Scissors Figure, there May be no progression. (See Scissors, Thru-Scissors, and Twinkle.)

Progressive-Side-Step: A Leadable, half-Measure Coupledance Movement suitable for International and American **Tango**s. Rhythm Timing is *Quick Quick.*

In Closed Position #1 for Tango throughout. Both are on Inner-Edge of Foot upon second Step.

Man Steps *forward* in CBM *DiagBackward.*
Lady Steps *Backward* in CBM *diagforward.*

Progressive-Side-Step-Reverse-Turn: A Leadable 3 1/2-Measure Coupledance Pattern, suitable for International and American **Tango**s. Rhythm with 2/4 Timing is *Quick Quick Slow, Slow Quick Quick, Slow Quick Quick, Slow.*

In Closed Position #1 for Tango throughout. Total Couple-Rotation is a 3/4-Turn Counter-Clockwise. Pattern consists of a Progressive-Side-Step, half a Reverse-Turn, a Forward Rock, completing the Reverse-Turn and Close Ending.

Man dances *forward* in CBM *DiagBackward* on Inside-edge *forward* in CBM, *ForSwivel1/2CCW* Right Shoulder-Lead *backward* Left Shoulder-Lead *ForRock* Right Shoulder-Lead, *smallrecover* Left Shoulder-Lead *BackTurn1/4CCW* with CBM *diagforward, Close.*

Lady, Following, dances *Backward* in CBM *diagforward* on Inside-edge *Backward* in CBM, *backswivel1/2CCW* Left Shoulder-Lead *Forward* Right Shoulder-Lead *backrock* Left Shoulder-Lead, *SmallRecover* Right Shoulder-Lead *forturn1/4CCW* with CBM *DiagBackward, close.*

Progressive-Swivel: See ChaCha-Switch-Walk, Mambo-Switch-Walk, Rumba-Switch-Walk, and Bolero-Switch-Walk.

Progressive-Tango-Rocks: A Leadable, two-Measure Traveling-Coupledance Pattern suitable for both Argentine and American **Tango**s. Danced entirely in Closed Position #1 for Tango, except Man usually holds Lady's Hand at his Left hip for first Measure. No Turning. Rhythm Timing is *Quick Quick Slow, Quick Quick Slow.*

Man dances in CBM, *forcheck BackRecover forward,* then with Hands Raised and in CBM, *ForCheck backrecover Forward.*

His Lady Follows.

Progressive-Twinkle: See Twinkle.

Progressive-Walks: See Rumba-Walk, and Rumba-Rearward-Walk, Bolero-Walk, and Bolero-Rearward-Walk.

Progressive-Walks-Backward: See Rumba-Rearward-Walk, and Bolero-Rearward-Walk.

Progressive-Wing: A Leadable one-Measure, three Step Coupledance Figure suitable for the Slow-**Waltz**. Timing is *Slow Slow Slow.*

Begins in Semi-Closed Position. Both Counter-Rotate a Quarter-Turn Counter-Clockwise total. The Lady is Led a 3/4-Turn total Counter-Clockwise to Cross Man's Left Foot, and ends in a tight Feathered-Left Position. Partners end Figure looking into each other's eyes with Shoulders-Square.

Man Steps *ForThru* in CBMP *diagforturn1/8CCW CrossBehindTurn1/8CCW* in CBMP.

Lady dances *forthruturn1/8CCW* with CBM *ForCrossTurn3/8CCW* Outside *forturncheck1/4CCW* in CBMP, Head-Closed, looking at each other.

(See Wing, Closed-Wing, and Three-Progressive-Wings.)

Projection: A General Coupledance Term for an Extension of one's Body and/or personality to a **higher level of Performance**, with regards to one's Posture, Position, and/or Movement.

(See Essence-of-a-Dance, Elegance-of-Movement, Free-Hand-Fashioning, Style, On-Stage, Facials, and Technique.)

Pro-Level: See Professional-Level.

Prom: Short for Promenade, school Proms were formal Ballroom Dances popular with high school and college students from about the 1920s through the 1960s.

(See Ball, and Hop.)

Promenade(1) or **Couple-Promenade:** A General Coupledance Term. Couples Promenade the Dancefloor periphery, usually Counter-Clockwise, with Lady on Man's Right, usually in Escort Position, at times in Promenade Position, or with Left-Hands Joined In-Front and Man's Right arm around Lady's waist. Couples often wave to all of their (seated) audience.

(See Processional, and Grand-March.)

Promenade(2): A Leadable **PasoDoble** Coupledance Pattern, danced eight Steps total, two Measures, (four music Bars.)

From Facing Closed in PasoDoble-Hold, Starts into Promenade Position with Man's **Left** Foot. Pattern Moves to Closed then, repeating, to Promenade then to Closed. There is no Couple-Rotation and no Rise. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *sideturn1/8CCW* in Semi-Closed *Forward sideturn1/8CW* in Closed *Close, sideturn1/8CCW* to Promenade *Forward sideturn1/8CW* in Closed *Close.*

Lady, Following, dances *SideTurn1/8CW* in Semi-Closed *forward SideTurn1/8CCW* in Closed *close, SideTurn1/8CW* to Promenade *forward SideTurn1/8CCW* in Closed *close.*

(See Promenade-Twist-Turn.)

Promenade(3): See Promenade-Ending, and Shuffle.

Promenade-BotaFogos: Two partially Leadable, one-Measure, six-Step Coupledance Figures, Left or Right, used in Both **Sambas** and in the **Cumbia**. Body-Rhythm with 2/4 Timing is either *Slow Quick Quick, Slow Quick Quick,* or *Quick Quick Slow, Quick Quick Slow, 1&2 3&4.*

Danced Progressively with Contrabody Movement on Opposing-Feet. Begins in either Open or Left-Open Position. Both Rise between the Crosses and Sidewards. Partners touch Outside-Hands as their shoulders Turn-In, and they bring Clasped-Hands Thru as their shoulders Turn-Out.

Both dance *CrossInFront Sideward Recover, CrossInFront Sideward Recover.*

(See Traveling-Latin-Crosses.)

Promenade-Close: A Leadable **Coupledance Pickup** Figure, suitable for the **PasoDoble** and in other dances.

Begins in Semi-Closed Position with Weight on Outside Feet, then Thru-to-Closed Position for Steps 2, 3, and 4. Starts with Man's Right Foot for four Steps total. PasoDoble Timing is *Quick Quick Quick Quick.*

Man dances *ThruTurn1/8CCWPickup close* to Closed *Sideward close.*

Lady, Following, dances *thruturn1/8CCW ForSpiral3/8CCW* to Closed *sideward Close.*

(See Circle-Pickup, and Promenade-Link.)

Promenade-Ending or **The Promenade** or **Promenade-Quarter-Beats** or **Promenade:** A Leadable, Traveling-**International Tango** Coupledance Pattern, that may also be suitable for American and Continental Tangos. Consists of three Steps and a Change-Feet-Tap in 1 1/2 Measures. Timing is *Slow Quick Quick, And Slow.*

Danced entirely in Promenade Position with Lady continually riding Man's hip. No Turn. Feet continually Point in parallel, angled toward Partner. Both have Heel-Lead on first three Steps. Both have CBMP on Step-Thru. Feet Close Flat and Staggered Rearward. Each Outside-Foot **Touches** Slightly DiagForward and on Inner-Edge, with Heel barely off the Dancefloor, and with Outside Knees veering Inwards. Both their Weights end on Inner-Edge of Inside-Feet.

Man dances *diagforward StepThru diagforward, CloseLower diagfortouch.*

Lady dances *DiagForward stepthru DiagForward, closelower DiagForTouch.*

(See Quarter-Beats, Counter-Promenade, Promenade-to-Counter-Promenade, Promenade-Tap, Closed-Promenade, Open-Promenade, Promenade-Link, Progressive-Link, and Head-Flick-Link.)

Promenade-Grapevine: A Leadable, two-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

With 1/8-Turns eight times, danced Straight-Lined with no Couple-Rotation, primarily in Loose-Closed-Position, with Softened-Knees and on Balls-of-Feet.

Man dances *crossbehindturnCCW* Fallaway *SideTurnCW* Closed *crossinfrontturnCW* Counter-Promenade *SideTurnCCW* Closed, *crossbehindturnCCW* Fallaway *SideTurnCW* Closed *crossinfrontturnCW* Counter-Promenade *CloseTurnCCW* Closed.

Lady, Following, dances *CrossBehindTurnCW* Fallaway *sideturnCCW* Closed *CrossInFrontTurnCCW* Counter-Promenade *sideturnCW* Closed, *CrossBehindTurnCW* Fallaway *sideturnCCW* Closed *CrossInFrontTurnCCW* Counter-Promenade *sideturnCW* Closed.

Similar to Quick-Vine-Eight. (See Grapevine, Fallaway-Grapevine, Spot-Grapevine, and Grapevine-Outside.)

Promenade-Link(1) or **Pickup** (*pkup*): A Leadable **International Tango** Coupledance Figure, that may also be suitable for American Tango. Consists of two Steps with a Pickup and Touch in one-Measure. Timing is *Slow Quick Quick*.

Begins in Promenade Position and ends in Closed Position #1 for International Tango. Lady rides Man's hip until completing her Swivel. For the Steps, both have Heel-Lead, and Feet continually Point in parallel, angled toward Partner. Both have CBMP on Step-Thru, and their Touch is almost Closed.

Man dances *diagforward StepThru touch*. Man may 1/8-Turn Counter-Clockwise on Step-Thru.

Lady, Following, dances *DiagForward stepthruswivel1/2CCW PickupTouch*.

Similar to Promenade-Tap. (See Closed-Promenade, Open-Promenade, Progressive-Link, Link, Head-Flick-Link, Promenade-Ending, Quarter-Beats, Counter-Promenade, and Promenade-to-Counter-Promenade.)

Promenade-Link(2): A Leadable **PasoDoble** Coupledance Figure, danced four Steps total, one Measure, (two music Bars.)

Begins and Ends Facing Closed in PasoDoble-Hold, with two Steps in Promenade in-between. Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Starts with Man's Right Foot. Total Couple-Rotation is a Quarter-Turn Counter-Clockwise. Stepped to 4/4 Cadance; Rhythm Timing is *Quick Quick Quick Quick*.

Man dances *AppeltoPromenade* Circle-Hands *sideturn1/8CCW* Semi-Closed *ThruCBMPTurn1/8CCW pickupclose* to Closed.

Lady, Following, dances *appeltopromenade Sideward* Semi-Closed *crossthru* in CBMP *ForCrossSpiral3/8CCW* to Closed.

(See another Promenade-Link, Link-to-Promenade, and Link.)

Notes: 1) Alternative amounts of Turn may be used.

2) May be preceded with **Sur-Place**, or **Basic-Movement**.

3) May be followed with **Sur-Place**, **Basic-Movement**, **Chasses-to-Right**, **Open-Telemark**, **Fallaway-Reverse**, or **Coup-de-Pique**.

Promenade Position or **Right-Skaters Position**: (There are two different Promenade Positions.) A General Coupledance Position, used for formal Grand-Promenading. Used in Period and Hesitation **Waltzes**, American and Country **Twosteps**, **Polka** and **Folkdances**.

Lady is on Man's Right, Side-by-Side and both are Facing same direction. All Hands are Joined In-Front, with wrists crossed, and with Man's Hands Palm-Up. Right Hands are over Left Hands.

Similar to **BackHand-Promenade Position**. (See Figure 21.) (See Dance Positions, Escort Position, Open Position, Side-by-Side Position, Wrap-Around Position, and Varsouvienne Position.)

Figure 21, **Promenade Position**

Promenade Position for Tango: A Basic Coupledance Position suitable for all **Tangos**, and for other dances.

Weight is on their Inside-Feet, and with Inside of Ball of Outside-Feet Touching Forward and spaced close. Pictured by some as Opened in a Vee as much as is Half-Open Position, but not so for any Tango. Shoulders-Parallel, or almost parallel is required, as in Closed Position #1; except, with both with CBMP, only hips and Heads are Slightly Open.

Lady's fingertips are at his shoulder seam, with her elbow Lightly resting, except for International Tango where she may Tango-Salute. But in all versions of Promenade Position, Weight is Well over Softened Trailing-Knees, Man's Left and Lady's Right Hands remain Clasped, and Inside-hips are in contact, with Lady's hip Behind Man's.

Essentially Mirror-Image Opposite to **Reverse-Promenade Position**. Similar to **Semi-Closed Position** for International Ballroom, Modern and Smooth. (See Semi-Closed Position for American Tango, and Promenade-Ending.)

Note: For sharp appearance, Lady's Head can remain Closed in this Position for American Tango, even with an Abrupt.

(See Figure 22.) (See Dance Positions.)

Promenade-Quarter-Beats: See Promenade-Ending.

Promenade-Run: See Waltz-Syncopated-Vine.

Promenade-RunAround: A partially Leadable, 12-Count Coupledance Pattern, suitable for the American **Viennese Waltz**, and other Waltzes.

Four Measures long, total Couple-Rotation is a Full-Turn Counter-Clockwise. Begins in a Closed Position, then into Promenade Position. The Man Cross-Unwinds a Half-Turn as his Lady RunsAround him. Lady is Led near Man for her Half-Turn RunAround on Steps 4-6, similar to a part of **Horse-and-Cart**. The last half of the Pattern is danced essentially in a Closed Position.

Man dances *sidetoeoutturn1/4CCW CloseTouch Hold* view Lady, *CrossInFronttouch Unwind1/4CCW Unwind1/4CCW; forward CloseTouch Hold, BackTurn1/8CCW sideturn1/8CCW Close.*

Lady dances *SideToeOutTurn1/8CW* Head-Open *closetouch hold, forturn1/8CCW ForTurn1/4CCW forswivel1/2CCW;* Head-Closed *Backward closetouch hold, forturn1/8CCW SideTurn1/8CCW close.*

Similar to the Opposite **Right-Outside-RunAround**. (See Syncopated-Separation, Tether, Grand-Circle, Windmill, Wagon-Wheel, Swing, Allemande-Left, Arm-Left, Left-Reel, Left-Waist-Swing, Left-Highland-Swing, Paddle-Turn-Left, Reverse-Fleckerl, and Buzz-Step-Left.)

Promenade-Runs: See Copas.

Promenades: See Promenade-to-Semi-Closed.

Promenade-Samba-Walks: See Copas.

Promenade-Sway or **Challenge-Line:** A partially Leadable, General Coupledance Movement, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, **Argentine** and **International Tangos**, both **Quicksteps**, and other dances. One-Measure long, Timing is *Slow Slow.*

Begins in Closed Position #1; both Lower then Step *diagforward* to the Man's Left into Semi-Closed Position. Then with their Supporting Knees Softened, Man's Right and Lady's Left sides Stretch Upward toward Joined and Raised Lead Hands, looking over Joined Hands in a High-Line Position. Movement may end with a 1/8 Couple-Rotation Clockwise or Counter-Clockwise.

(See Oversway, Broken-Sway, Side-Rise, Side-Stretch, Body-Lift, Hip-Lift, Swoop, Side-Lift, and Check.)

Figure 22, **Promenade Position For Tango**

Promenade-Tap: A Leadable **International Tango** Coupledance Figure, that may also be suitable for American and Continental Tangos. Consists of two Steps and a Brush-Tap in one-Measure. Timing is *Slow Quick Quick*.

In Promenade Position throughout, with Lady continually riding Man's hip. No Turn. Feet continually Point in parallel, angled toward Partner. Both have Heel-Lead on both Steps. Both have CBMP on Step-Thru. Each Outside-Foot **Touch**es Slightly DiagForward and on Inner-Edge, with Heel barely off the Dancefloor, and with Outside Knees veering Inwards. Both their Weights end on Inner-Edge of Inside-Feet.

Man dances *diagforward StepThru brushdiagfortouch*.

Lady dances *DiagForward stepthru BrushDiagForTouch*.

Similar to Promenade-Link. (See Promenade-Ending, Counter-Promenade, Promenade-to-Counter-Promenade, Closed-Promenade, Open-Promenade, Quarter-Beats, Progressive-Link, and Head-Flick-Link.)

Promenade-to-Closed: A Leadable **PasoDoble** Coupledance Pattern, two Measures (four music Bars) long.

Starts with Man's Right Foot for **eight** Steps total. Begins and Ends Facing Closed in PasoDoble-Hold. Steps 2 and 3 both Travel in Promenade; Steps 4 and 5 are Facing Closed; Step 6 is in Banjo. Total Couple-Rotation is 180 degrees Clockwise. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick*.

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBM *diagbackspiral3/8CW* to Closed, *Backward backturn1/8CW* in CBMP Banjo *Sideward* to Closed *close*.

Lady, Following, dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBMP *Forward* to Closed, *forward ForTurn1/8CW* in CBMP Banjo *sideward* to Closed *Close*.

Similar to **Promenade-to-Semi-Closed**.

Note: First six Steps are the same as for **LaPasse**.

Promenade-to-Counter-Promenade: A Leadable, Traveling-Coupledance Pattern suitable for all **Tango**s. Three Measures long, Rhythm Timing is *Slow Quick Quick, Slow Slow, Quick Quick And Slow*.

In Promenade Position the first three Steps, then Tango-Switching to Reverse-Semi-Closed Position, followed by three Steps and a Change-Feet-Tap. Lady continually rides Man's hip, first his Right then his Left.

Upon ending, Feet Close Flat and Staggered Rearward. Each Outside-Foot **Tango-Tap**s Slightly DiagForward and on Inner-Edge, with Heel barely off the Dancefloor, and with Outside Knees veering Inwards. Both their Weights end on Inner-Edge of Inside-Feet.

Man dances *diagforward* Heel-Lead *StepThru* in CBM Heel-Lead *diagforward* Heel-Lead, *tangoswitchHold DiagForward* Heel-Lead, *stepthru* in CBM Heel-Lead *DiagForward* Heel-Lead *closelower DiagForTouch*.

Lady dances *DiagForward* Heel-Lead *stepthru* in CBM Heel-Lead *DiagForward* Heel-Lead, *TangoSwitchhold diagforward* Heel-Lead, *StepThru* in CBM Heel-Lead *diagforward* Heel-Lead *CloseLower diagfortouch*.

(See Promenade-Ending, Counter-Promenade, Tango-Switches, Promenade-Tap, Closed-Promenade, Open-Promenade, Quarter-Beats, Promenade-Link, Progressive-Link, and Head-Flick-Link.)

Promenade-to-Left-Outside: A Leadable, Traveling-Coupledance Pattern suitable for both Argentine and American **Tangos**. Four Measures long, 10 Steps, Rhythm Timing is *Slow Quick Quick, Slow Slow, Slow Slow, Quick Quick Slow.*

In Promenade Position the first four Steps, a Wing to Left-Outside Position, with looking at Partner and Lead-Hands Clasped Low at Man's hip, Four Forward Steps in this Position, with a Quarter-Turn Counter-Clockwise to Tango-Close in Closed Position #1 for Tango, except Lady Locks Right Foot Behind.

Man dances *diagforward* on Inside-Edge *StepThru* in CBM *diagforward* on Inside-Edge, *ForCheckHold* in CBMP, *forward* in CBM *Forward* Right Shoulder-Lead, *forturn1/8CCW SideTurn1/8CCW close.*

Lady, dances *DiagForward* on Inside-Edge *stepthru* in CBM *DiagForward* on Inside-Edge, *stepthruswivel1/2CCWhold, Backward* in CBM *backward* Left Shoulder-Lead, *BackTurn1/8CCW sideturn1/8CCW LockBehind.*

(See Promenade.)

Promenade-to-Semi-Closed or **Promenades:** A Leadable **PasoDoble** Coupledance Pattern, two Measures (four music Bars) long.

Starts with Man's Right Foot for **eight** Steps total. Begins Facing Closed in PasoDoble-Hold. Steps 2 and 3 both Travel in Promenade; Step 4 is Facing Closed. Steps 5 and 6 are in Reverse-Promenade Position. Step 7 is Facing Closed. Ends in Semi-Closed Position. Total Couple-Rotation is 180 degrees Clockwise. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBM *diagbackspiral3/8CW* to Closed, *SideTurn1/8CW* to Reverse-Promenade *thruforturn1/8CW* in CBMP *DiagForward* to Closed *sideward* to Semi-Closed.

Lady, Following, dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBMP *Forward* to Closed, *sideturn1/8CCW* to Reverse-Promenade *ThruForward* in CBMP *diagbackspiral3/8CW* to Closed *SideTurn1/8CW* to Semi-Closed.

Similar to **Promenade-to-Closed**.

Notes: 1) Alternative amounts of Turn may be used to allow more Progression.
2) First four Steps are the same as for **LaPasse**.
3) May be preceded with **Sur-Place**, or **Basic-Movement**.
4) May be followed with **Huit**, or **Grand-Circle**.

Promenade-Twist-Turn: A Leadable **PasoDoble** Coupledance Pattern, danced eight Steps total, two Measures, (four music Bars.)

From Facing Closed in PasoDoble-Hold, Starts into Promenade Position with Man's **Left** Foot. Moves to Closed, to Banjo, then Ends Facing Closed in PasoDoble-Hold. Total Couple-Rotation is a Full-Turn Clockwise. No Rise. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *sideturn1/8CCW* in Semi-Closed *ForTurn1/8CW sideturn1/8CW* in Closed *CrossBehind .rn1/8CW, uncrossturn1/8CW* to Banjo *Swivel1/4CW* in Closed *spiral1/4CW CloseTurn1/8CW* in Closed.

Lady, Following, dances *SideTurn1/8CW* in Semi-Closed *forturn1/16CW ForTurn1/16CW* in Closed *forward, ForTurn1/8CW* to Banjo *forspiral1/4CW* in Closed *ForSwivel1/4CW closeturn1/8CW* in Closed.

(See Promenade.)

Promenade-Vine: A Leadable, Traveling-Coupledance Pattern suitable for both Argentine and American **Tangos**. Five Measures long, Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick, *Quick Quick Slow, Slow Slow, Quick Quick Slow.* Lady dances Mirror-Image Opposite to Man.

Begins in Promenade Position. Partners dance Forward, Thru, Vine-Behind, Thru, *Vine-Behind, Chair, Back-Flick then to Reverse-Semi-Closed Position, BackTurn to Closed Position #1 for Tango, Sideward then ends in Right-Tango-Closed.

Man dances *diagforward ThruTurn1/8CW* to Closed *sideward, CrossBehind sideturn1/8CCW* to Promenade *ThruTurn1/8CW* to Closed *sideward, *CrossBehind sideturn1/8CCW* to Promenade *CrossForwardChair, recoverbackward BackFlickswivel3/8CW, BackTurnCCW* to Closed *sideward Close.*

Lady dances *DiagForward thruturn1/8CCW* to Closed *Sideward, crossbehind SideTurn1/8CW* to Promenade *thruturn1/8CCW* to Closed *Sideward, *crossbehind SideTurn1/8CW* to Promenade *crossforwardchair, RecoverBackward backflickSwivel3/8CCW, backturnCW* to Closed *Sideward close.*

Promenade-Walk: See Jive-Walks.

Promenade-Weave or **Weave-from-Promenade** or **Weave:** A Leadable two-Measure, seven-Step Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Quick Quick Quick Quick*. Quick Steps are danced with Softened-Knees and on Balls-of-Feet.

Begins in Semi-Closed Position, where Partners Step-Thru with Inside-Feet. Partners Couple-Rotate a Full-Turn Counter-Clockwise total, to end either in Feathered Position or in Semi-Closed Position.

Man dances *StepThru* in CBMP *forturn1/4CCW* Driving-Her with CBM *SideTurn1/4CCW* with Right-Side-Stretch *backfeather* in CBMP *BackTurn1/4CCW* in Closed with CBM, *diagforturn1/4CCW* with Left-Side-Stretch *ForThruFeather* or *StepThru*.

Lady, Following, dances *stepthru* Across in CBMP *BackTurn1/4CCW* with CBM *sideturn1/4CCW* with Left-Side-Stretch *ForFeather* in CBMP *forward* in Closed with CBM, *DiagBackSwivel1/2CCW* with Right-Side-Stretch *backfeather* in CBMP; or, Lady's Semi-Closed ending is *Forward* with Right-Side-Stretch *stepthru*.

Same as **Quick-Weave** except for first Step. (See Weave, Natural-Weave, and Left-Box-Turn.)

Pronate or **Pronation:** A General Coupledance Term for a momentary Flat-Footed Position; or, Outer to Inner Foot Rotation. **Pronate** is where one's Foot is Rolled Inwards so that only the Inner-Edge is momentarily Pressed to the Dancefloor, and one's Instep is tilted Lower than the Outer-Edge. Over-**Pronating** is useful for certain Movements in Latin and Rhythm types of dancing.

Opposite of **Supinate**. (See AnkleRock, Twisted-Feet, Flex, and Point.)

Pronation: See Pronate.

Prone: A Basic Coupledance Term, where a dancer's entire Body is Floored, but with face-up. (See Floor-Sweep.)

Prop: See Novelty-Props.

Proper: A General Coupledance Term of English origin, for Positioning of Couples. Used mostly in Traditional **Folkdance**, **Country-Dance**, and **Square Dance**. **Proper** is with the Man (or Men) on the Caller's, (Cuer's or music's,) Right, and with the Lady on the Caller's Left, (as in a Longway-Set.)

(See Improper.)

Proud-Chin or **Chin-Up**: A General Term, pertaining to the looks of both the Man and his Lady while dancing most Coupledances.

A Proud-Chin Raises the Head just enough for good appearance, but one needn't be viewing the ceiling. Conversely, one should almost never be viewing Downward, because such a look is rarely appealing.

(See Proud-Stance, Posture, Poise, Frame, Stance, Head-Space, Head-Position, Standing-Straight Position, Chest-Up, Shoulders-Rolled-Back, Buttocks-In, Stomach-In, Attention!, Body-Tone, and Ideal-Dance-Position.)

Proud-Stance: A General Coupledance Term, pertaining to the Taut looks of both the Man and his Lady, but especially the Man, always while dancing certain dances such as the **PasoDoble**, the **International PasoDoble**, and the **Flamenco**.

Here, the Body Carriage is Higher than in other dances, even than for the other Latin dances. For the **Proud-Stance**, hold one's hips Well Forward and with the chest High and Proud, at times Arching the back.

(See Proud-Chin, Posture, Poise, Frame, Stance, Head-Space, Head-Position, Standing-Straight Position, Chest-Up, Shoulders-Rolled-Back, Buttocks-In, Stomach-In, Attention!, Body-Tone, and Ideal-Dance-Position.)

Puerto-Rican-Turn: See Pretzel-Turn.

Pull: A Leadable, General Coupledance Action. To **Pull** is to apply Tension by applying one's Body Weight Away from Partner; or, to apply Force to Drag Partner Toward oneself, (do not do); or, to Tug or Jerk Partner, (do not do); or, to strain Resisting Partner. A **Pull** meets with a **Pull**.

Opposite of **Push**. (See Pulse, Spring-Action, Weight-Connection, West-Coast-Swing, Yank, and Driving-Her.)

Pull-Back: A General Coupledance Action of the hip and Knee, causing Backward Movement.

PullThru or **Underarm-Turn** or **Underarm-Turn-Turn** or **Straight-PullThru** or **Underarm-Pass** or **French-Cross**: One of the three Basic Figures; a Leadable Coupledance Figure used in **West-Coast-Swing**.

Begins and ends Left-Open-Facing, in Opposite direction. Partners Change-Places in their Slot, using Six-Count-Triple-Timing. The Man's Lead is on the two-Count, then his Lady emphasizes her four-Count. Joined Hands are Raised and passed in-between them, forming a Window, as Lady passes Man on his Right side, passing under his Left Hand, they look at each other.

Man dances *backward CrossInFrontSwivel3/8CW diagbackturn1/8CW InPlaceBall inplaceflat, BackBall inplaceball InPlaceFlat* (Anchor-Step,) *123&4,5&6.*

Lady normally dances *Forward forward ForwardToeIn crossinfront* with CBM *ForSpiral1/2CCW, backball BackBall inplaceflat, 123&4,5&6.*

Man's Variation is *backward CrossInFrontSwivel3/8CW diagbackturn1/8CW InPlaceBall inplaceflat, CrossBehindBall sidewardflat RecoverFlat* (half a Sailor-Shuffle,) *123&4,5&6.*

Lady's French-Cross Variation (for a lengthy Slot) is *Forward ballforward Forward forward ForSpiral1/2CCW, backball BackBall inplaceflat, 1&234,5&6.*

(See fairly similar HockeyStick, and Right-Pass.) (See various PullThru Patterns, and Pass.)

PullThru-Back-Skin: A Leadable Six-Count **West-Coast-Swing** Coupledance Pattern, that begins in Left-Open-Facing Position, and ends with Man in a Left-Press-Line and with Lady in Left-Shadowing Position Clasping Right Hands. Lady's Timing is *Slow slow, Quick quick Slow, quick Quick slow.*

Man Steps *backward CrossInFront, pressline*, changes Hands and Holds for rest of Pattern. Lady Skins his Rearward Right arm to her Anchor-Step.

Pattern is usually followed with a Right-Side-Pass.

PullThru-Both-Turn-Away: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern, that begins and ends in Left-Open-Facing Position in same direction.

A Straight-PullThru with a Turn-Away replacing Anchor-Step for both.

Can become an Eight-Count Pattern by both adding *`And-Change-And-Change-And'* at Ending.

PullThru-Fancy or **Break-Ending:** A General **West-Coast-Swing** Coupledance Term; several Man's or Lady's **PullThru variations**.

(See SugarPush-Fancy, and Break-Pattern.)

PullThru-Interrupted or **Interrupted-PullThru** or **Tummy-Return:** A Leadable Six-Count **West-Coast-Swing** Coupledance Pattern, that begins and ends in Left-Open-Facing Position in same direction. Begins as a Straight-PullThru:

As Lady dances her first Forward Triple, as Passing, her Man Presses her tummy, and she is Pushed Backward on Left, the first of her three Anchor-Steps, for her Ending.

Man dances six *Slow* Steps; *backward CrossInFront forward Recover backward Backward.* He Tummy-Returns her on his *forward.*

(See Whip-Tummy-Return, and Tummy-Return.)

PullThru-Lady's-Turn-Away: A partially Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern, that begins and ends in Left-Open-Facing Position in same direction. A Straight-PullThru with the following, in place of Anchor-Step, for Lady:

Lady's Turn-Away is Unleadable. Lady Turns-Away all on Right Foot, a 3/4-Swivel Counter-Clockwise, reversing to a 1/2-Swivel Clockwise, then she Changes-Weight.

PullThru-LeftHand-Overhead: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends in Left-Open-Facing Position; ends in Opposite direction with her Right Hand in his Left.

Straight-PullThru except Man Head-Loops as Lady passes.

PullThru-Man's-Left-Roll: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends in Left-Open-Facing Position; ends in Opposite direction.

Straight-PullThru except Man Crosses Right Toe In-Front then Full-Spins Counter-Clockwise, then Changes-Weight, instead of Anchor-Step.

(See Toe-Spin.)

PullThru-Man's-Right-Lady's-Left-Roll: A partially Leadable, Six-Count, *Slow Slow, Quick And Slow, Spin,* **West-Coast-Swing** Coupledance Pattern. Begins and ends in Left-Open-Facing Position; ends in Opposite direction.

Straight-PullThru except Man Locks Right Toe Behind then Full-Spins Clockwise, while Lady Locks Left Toe Behind then (more than) Full-Spins Counter-Clockwise, instead of Anchor-Stepping.

(See Toe-Spin.)

PullThru-Man's-Right-Roll: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends in Left-Open-Facing Position; ends in Opposite direction.

Straight-PullThru except Man Locks Right Toe Behind then Full-Spins Clockwise, instead of Anchor-Stepping.

(See Toe-Spin.)

PullThru-Man's-Turn-Away: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern, that begins and ends in Left-Open-Facing Position; ends in same direction.

A Straight-PullThru, except the following difference for Man (no Anchor-Step): All on Left Foot, a 3/4-Swivel Clockwise, reversing to a 1/2-Swivel Counter-Clockwise, then he Changes-Weight.

X PullThru-Shoulder-Catches: A Six-Counts or more, **West-Coast-Swing** Coupledance Pattern. Begins and ends in Left-Open-Facing Position; ends in Opposite direction.

Pulse: A Basic Coupledance Term for four different Leadable **Hand-in-Hand Actions**, (to Clasp Opposing or Matched-Hands.) To Rhythmically Pulsate a transitory Lead, i.e., to Invite Partner with enough of a brief Lead for her to recognize it successfully. Joined arms of Partners are barely bent or straight, with pronounced Cooperative-Resistance, and with Body-Tone and Tone in the Clasped arms. **Do not Tug**.

Similar to **Spring-Action**, and **Accordion**. (See Impulse, Pull, Push, Force, Yank, Heavy, and Lightly. Also see Counter-Balance, Counter-Movement, and Counter-Sway. Also see Minuet, and Crab-Walk.)

Pump: A General Coupledance arm Action, used at times in the **Balboa**, **Country-Twostep**, Turkey-Trot, and other dances. In Closed Position #2, the Man holds his Lady's Right hand Low or at their sides, and strokes their arms Forward and Rearward to the music Beat, sometimes Rolling them and sometimes Moving them with Syncopation.

Punk-Rock: Teen-Dancing Rock-and-Roll danced to **Punk-Rock** and **Hard-Rock** music. Also a type of American music; a style of **Rock** music popular in the late 1970s, that was characterized by political lyrics, and simple melodies and harmonies.

(See Funk, Heavy-Metal, Motown-Sound, Rhythm-and-Blues, Pop, and Rap. Also see Ska, Two-Tone, Grunge, and New-Wave.)

Punta y Soka or **LaPunta y LaSoka:** A Latin Rhythm, fast-Time, one-Step, novelty Fad, Spot-Coupledance. Popular with Latinos in the 1990s, consists of tiny, Quick One-Steps with rump-wiggles, danced close against each other. Partners cycle between dancing on Opposing-Feet and on Same-Feet. Rump-wiggles are achieved by speedy ankle-twisting while retaining Feet fairly parallel. Timing is *Quick Slow Quick Slow Quick Slow Quick Slow*; *Down Up Down Up Down Up Down Up*, (but Float is very Slight.) Man Twirls and Spagettis Lady. At times, they dance rump-to-tummy, although the entire dance is only Slightly sexy. It appears that both Punta and Soka are the same Coupledance.

(See the Bomba, Chicken-Dance, Dirty-Dancing, Lambada, Macarena, Quebradita, Teen-Dancing, and Urban-Dance; which were all novelty Fads in vogue in the 1980-90s.)

Punto (*POON-toe*): (Spanish for *point*) A Latin-American **Folkdance**, a **Square Dance** for a group.

Similar to **Perican**, and **Mejorana**.

Purist(1): A Coupledancer's Term for a dancer who studiously avoids deviating from precisely described dancing instructions. Term may either be derogatory or a compliment.
(See Traditional.)

Purist(2): See Structured.

Purpuri: The most common and popular **Coupledance** Amalgamations in Finland are the Purpuri, a mixture of the Waltz, Russian Quadrille, Polska, and March. All are danced with verve. Their Polka is comprised of Small-Steps with much Bounce.

Push(1): See West Coast Swing.

Push(2): A Leadable, General **Coupledance** Action. To **Push** is to apply compression by applying one's Body Weight Toward Partner; or, to Thrust or Shove against one's Partner for Movement, (do not do); or, to Press or urge Partner Forward. A **Push** meets with a **Push**.
Opposite of **Pull**. (See Pulse, Spring-Action, Weight-Connection, West-Coast-Swing, Yank, and Driving-Her.)

Push-Break: See SugarPush.

Push-Off(1): A General **Coupledance** Action of Pushing-Off of Partner in order to Spin oneself. Suitable for all **Latin**s and **Swing**s, among other dances.
(See Braced-Arm, and Man's-Free-Spin.)

Push-Off(2): A Basic **Coupledance** Movement; a Preparatory Heel Lift and Forward Roll onto the Ball of the Driving Foot.
(See Stride, Heel-Marching-Step, Compression, Pitch, Stretch, and Preparatory-Step.)

Push-Spin or **Outside-Spin** or **Standing-Spin**: Various Leadable, General **Coupledance** Movements, most suitable for **Latin** dances and for Eastern **Swing**, West-Coast-Swing or Jive. **One or both Partners Free-Spin** from a Facing Position, usually for a Full-Turn, Turning-Away from Partner.
Pushed-Off by the Man, his Lady may be Free-Spun, or the Man may Push-Off himself. Dancer Spins Clockwise on the Right Ball-of-Foot or Counter-Clockwise on the Left Ball-of-Foot, (Spirals are opposite this.)
In Opposite-Rotations, if both **Outside-Spin**, Partners would begin by Turning-Away from each other. (If both **Inside-Spin**, Partners would begin by Turning-In to each other.)
Opposite of **Inside-Spin**. (See Outside-Spin, Lady's; Free-Spin; Man's-Free-Spin; Both-Free-Spin; American-Spin; Turn; Underarm-Single-Turns; and Outside-Turn.)

Push-Spin-then-PullThru: A Twelve-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Left-Open-Facing, in Opposite direction. Begins as PullThru but Pushed on her second Forward Step into an Outside-Spin, then both Anchor-Step. Ends with Lady Led either with a Left-Side-Pass or a Straight-PullThru.

Push-Step: Various Leadable, General **Coupledance** Patterns, Left or Right Foot. Consists of repeated **Step-Ball-Change** Figures Traveling Forwards, Sidewards, Rearwards or Diagonally, Straight or Curved. Rhythm Timing is danced *Quick, and Quick*; *and Quick, and Quick*, etc.; or *slow, And slow*; *And slow, And slow*, etc.
Same as **Gallop**. Similar to **Scooting**, which is danced all *Slow*s. (See Step-Ball-Change, Cross-Shuffle, and Volta. Also see Pony, Shuffle, and Chasse.)

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MICHAEL & BEATA

Latin Cabaret Performance
In Promenade

Painting by Nancy Raquel Flores
5 LaCanada, St Helena, CA 94574
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Quadrille: A Court-Dance Genre in favor during the 18th and 19th Centuries, when Group-Dancing at arm's length, carefully watched by the arbiters of Manners, was the norm. In the court of Louis XV (1743-1774), the Quadrille shared the Lively, lighthearted character of the English **Contredanse**.

The Quadrille became a pompus French Group-Coupledance of the 1840s-1870s and possibly earlier, consisting of four resplendently dressed Couples Performing with Grace and Style in a Square. There were five different Tempos and Movements.

As time passed, hundreds of variations were developed to these five Basic Patterns. For instance, `The Hatter' was a Danish Quadrille Country-Dance. Some American Quadrille Country-Dances were `Chillicothe', `Virginny Shore', `O Susanna', `Arkansas Traveler', `Captain Jinks', and `Rosin the Bow'. In America, Beginning with Curtsy and Bow, and forming the Square, two Couples would stand with arms intertwined, while the opposite two Couples danced to each other.

(See Cotillion, and Reel.)

Quality: A dancer's Term for the inherent and essential characteristic or distinctive property of a Coupledance Figure or Pattern; its distinguishing flavor or color.

Quarter-Beats: A Leadable Spot-Coupledance Figure used in **International Tango**. Rearward then Forward, in Promenade Position throughout. Consists of three Steps and a Change-Feet-Tap in one Measure. Timing is *Quick And Quick And Slow*.

Tiny Steps with no Rise, Lady continually rides Man's hip.

Man dances *backward DiagBackward recoverdiagforward CloseLower touchdiagforward.*

Lady dances *Backward diagbackward RecoverDiagForward closelower TouchDiagForward.*

(See Promenade-Ending.)

Quarter-Torqued: See Twisted-Waist.

Quarter-Turn(1) (*qtr trn*): Two probably Leadable, Basic Coupledance Actions or Movements, ninety degrees total Change-of-Direction, either Right or Left, (Clockwise or Counter-Clockwise,) either Forward or Rearward, and either Singular or Couple-Rotating.

(See Turn, Half-Turn, and Left Face! See Right Face!)

Quarter-Turn(2): See Attack.

Quarter-Turns: A Leadable, 3 1/2-Measure, Traveling-Coupledance Pattern suitable for both **Quicksteps**, with 8 Steps or Moves for Man and 9 Steps for Lady. Rhythm with 4/4 Timing for Man is *Slow Slow, Quick Quick Slow, Slow Slow, Slow*; while the third Measure Timing for Lady is *Quick Quick Slow.*

Danced in Closed Position #1 or #2 throughout. Couple-Rotation is a 3/8-Turn Clockwise, followed by a 3/8-Turn Counter-Clockwise.

Man dances *forward ForTurn3/8CW, sideward Close diagbackward, Backward HeelTurn3/8CCW, forward.*

Lady Follows with Head-Closed, *Backward backturn3/8CW, Sideward close DiagForward, forturn1/8CCW SideTurn1/4CCW close, Backward.*

(See Quarter-Turns-and-Progressive-Chasse.)

Quarter-Turns-and-Progressive-Chasse: A Leadable, four-Measure, 10-Step, Traveling-Coupledance Pattern suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Slow, Slow Quick Quick, Slow Slow.*

Other than for the last Step, danced in Closed Position #1 or #2 throughout; ends in Feathered Position. Couple-Rotation is a 3/8-Turn Clockwise, followed by a 3/8-Turn Counter-Clockwise.

Man dances *forward ForTurn1/8CW, sideturn1/8CW Turn1/8CWClose diagbackward, BackTurn1/4CCW sideward CloseTurn1/8CCW, diagforward Forward* in CBMP.

Lady Follows with Head-Closed, *Backward backturn1/8CW, SideTurn1/8CW turn1/8CWclose DiagForward, forturn3/8CCW Sideward close, DiagBackward backward* in CBMP.

(See Quarter-Turns, and Progressive-Chasse.)

Quartet-Dance: See Foursome-Dance.

Quebradita or **LaQuebradita:** (Spanish for '*the little breach*'.) A popular Mexican One-Step, novelty Fad Coupledance, originating in 1993 in Mexico City. A cross between the Lambada and the Mexican-Polka, Fast-paced and suggestive, Partners lock themselves in an Embrace, and Prance One-Step to a Salsa oom-pah Beat.

They *Hop hop Hop hop, Hop hop Hop hop* Together on Opposing Feet; the Man *Lifts Lifts Lifts Lifts* her, *Bounce Bounce Bounce Bouncing* her off her Feet; her legs at times hanging Straight as her Toes *Touch Touch Touch Touch* the Dancefloor, and as her Feet *Flail Flail Flail Flail.*

He Squeezes her tight enough to break her ribs. He rears back to Lift her off the Dancefloor as he Hops. They each *Hop hop Hop hop* Solo at times for about a Measure.

(See the Bomba, Chicken-Dance, Dirty-Dancing, Lambada, Macarena, Punta y Soka, Teen-Dancing, and Urban-Dance; which were all novelty Fads in vogue in the 1980-90s.)

Quick(1) (*qk*)**:** A General Coupledance Term. Fast, rapid, speedy, swift, and/or sudden Action or Movement. Or, hasty or sharp in reacting. Not Lazy.

(See Nimble, Agile, Dart, and Lively.)

Quick(2) (*Q*) or **Quick-Step:** A Basic Coupledance Term, relative to how long one's Weight is upon the Foot. A *Quick* Step notation takes half the Time of a *Slow* Step, or approximately 180 to 240 even Steps per minute. One *Quick* Step danced usually equals a single music Beat in 4/4 Time, or one half of a Beat in 2/4 Time, a moderate Run, or Trot, or Double-Timing. *Quick* Rhythm is danced to a Tempo faster than about 40 MPM. Quicks are normally danced in pairs.

(See Body-Rhythm, Slow, And ---, A', Fast, Cadence, and Normal-Walking-Cadence. Also see BPM, Beats-per-Measure, Rhythm-Pattern, Tempo, Beat, Count, Timing, Lagged-Timing, Slow-Down, and Speed-It-Up.)

Quick ------(3)**:** A Standard Coupledance Term. For **Smooth-Dances**, the Term "Quick" refers to a Figure or Pattern that Rotates **Counter-Clockwise**, such as Quick-Lock-Slow-Lock, Quick-Open-Reverse, Quick-Open-Reverse-Pivot, Quick-Open-Reverse-to-SideCar, and Quick-Weave. Conversely, "Running" refers to a Figure or Pattern that Rotates Clockwise.

(See Running ------.)

Quick-Lock-Slow-Lock: A one-Measure, four-Step Coupledance Figure suitable for the Slow-**Waltz**. Rhythm with 3/4 Timing is *Quick And Slow Slow.*

Consists of two Back-Locks in Feathered Position, with Right Side-Stretch for Man and Left Side-Stretch for Lady, throughout. Curves in Slightly Counter-Clockwise Couple-Rotation.

Man dances *Backward lockinfront Backward lockinfront.*

Lady dances Head-Open, *forward LockBehind forward LockBehind.*

Quick-New-Yorker or **New-Yorker-With-Springs:** Two Leadable, Mirror-Image Opposite Coupledance Figures, suitable for both **ChaChas** and both **Mambos**.

Danced either from Open-Facing Position or from Left-Open-Facing Position then returning. Both Left and Right Figures are almost always danced in concert, and then their Timing is *Quick Quick Slow, Quick Quick Slow.*

Man dances *StepThru recover Sideward, stepthruopposite Recover sideward*, if first is to the Left. The Lady Mirror-Images Man.

(See New-Yorker, and Cuban-Break.)

Quick-Open-Natural: See Running-Open-Natural.

Quick-Open-Reverse: A Leadable, one- or 1 1/2-Measure, four-Step Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Rhythm Timing for Foxtrot is *Slow Quick And Quick*; Timing for Waltz is *Slow Quick And Slow*; Timing for Quickstep is *Slow Quick Quick, Slow.*

Begins in Closed Position #1, Couple-Rotates a Half-Turn total Counter-Clockwise past Feathered and ends in Loose-Closed Position.

Man Steps *forward* with CBM *ForSwivel3/8CCW backturn1/8CCW* with CBM Partner Outside *BackCheck* in CBMP.

Lady, Following, dances *Backward* with CBM *backswivel3/8CCW ForTurn1/8CCW* with CBM Outside Partner *forcheck* in CBMP.

(See Quick-Open-Reverse-Pivot, Quick-Open-Reverse-to-SideCar, and Running-Open-Natural.)

Quick-Open-Reverse-Pivot: A Leadable two-Measure, five-Step Coupledance Pattern, suitable for the International **Quickstep**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Slow.*

Begins in Closed Position #1, Couple Moves past Feathered as Couple-Rotates a Counter-Clockwise Full-Turn total, and ends in Loose-Closed Position.

Man Steps *forward* with CBM *ForSwivel3/8CCW backturn1/8CCW* in CBMP Partner Outside, *BackSwivel1/2CCW forward* with CBM.

Lady, Following, dances *Backward* with CBM *backswivel3/8CCW ForTurn1/8CCW* in CBMP Outside Partner, *forward BackSwivel1/2CCW.*

(See Quick-Open-Reverse, and Quick-Open-Reverse-to-SideCar.)

Quick-Open-Reverse-to-SideCar: A Leadable, one- or 1 1/2-Measure, four-Step Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Rhythm Timing for Foxtrot is *Slow Quick And Quick*; Timing for Waltz is *Slow Quick And Slow*; Timing for Quickstep is *Slow Quick Quick, Slow.*

Normally begins in Feathered Position, but may begin from Semi-Closed Position or from Closed Position #1. Figure Couple-Rotates a Half-Turn total Counter-Clockwise past Closed, and **ends in Feathered-Left** Position.

Man Steps *Forward forswivel3/8CCW* with CBM *DiagBackTurn1/8CCW backcheck* with Left Side-Lead.

Lady dances from Feathered or Closed, *backward BackSwivel3/8CCW* with CBM *DiagForTurn1/8CCW ForCheck* with Right Side-Lead.

Lady dances from Semi-Closed, *thruswivel1/2CCW BackSwivel3/8CCW* with CBM *DiagForTurn1/8CCW ForCheck* with Right Side-Lead.

(See Quick-Open-Reverse, and Quick-Open-Reverse-Pivot.)

Quick-Open-Telemark: A Leadable Coupledance Figure, that is actually the **second half of the Double-Telemark**, including the added Step. Figure is suitable for Argentine and International **Tangos**, for Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. There are at least three Timings: (1) *And Quick Quick Slow*; (2) *Quick Quick Quick Quick*; and (3) *Quick Quick And Slow*.

Begins and ends in Semi-Closed Position, with Loose-Closed Position in-between. One Measure, four Steps, total Couple-Rotation is 3/4- to 7/8-Turn Counter-Clockwise.

Man dances *CrossInFront* in CBMP *forturn1/8CCW Swivel3/4CCW* with Right Side-Stretch *diagforward* Left-Side-Lead.

Lady, Following, dances *diagforturn1/8CCW BackTurn1/8CCW* with CBM *heelturn3/8CCW DiagForward* Right-Side-Lead.

(See Telemark-to-Semi-Closed.)

Quickstep or **Fast-Foxtrot:** A Modern and Smooth, Standard, classic Traveling-Coupledance. England chose the name "Quickstep" for Fast-Foxtrot in 1924. Quickstep is a Fast-Foxtrot, normally at 48 to 54 Bars per minute, but ranges from 40 to 56 Measures-per-Minute Tempo; music is in 4/4 Time. All Quicksteps are danced on the One-Beat Rhythm-Station. The Basic Steps are Walks, Hops, Skips, Locks, and Chasses, in combinations that often Split Measures. Rhythm Timing varies, such as (1) *Slow Slow, Quick Quick Slow*, (2) *Slow Quick Quick*, (3) *Slow Slow, Slow*, (4) *Quick Quick Slow*, (5) *Slow Quick Quick, Quick Quick*, and combinations thereof. *Slow*s take two Beats of the music, while *Quick*s take one Beat.

(See American Quickstep, International Quickstep, Foxtrot, and Peabody.)

Quickstep: See Quick.

Quick-Vine-Eight or **Vine-Eight** or **Grapevine:** Two Leadable, Traveling-Coupledance Patterns, Left or Right, suitable for American **Twostep**, Medium-**Foxtrot**, and the **Peabody**. Eight Steps, either One Measure long with *And Quick And Quick And Quick And Quick* Rhythm with 4/4 Timing, or two Measures long with *Quick Quick Quick Quick, Quick Quick Quick Quick* Timing.

Danced on Opposite Footwork, Straight-Lined with no Couple-Rotation, primarily in Butterfly or Loose-Closed Position, with Softened-Knees and on Balls-of-Feet. With no Turn on the first Step, Partners individually make a 1/8-Turn seven times total.

Man dances **Left-Quick-Vine-Eight** *sideward* Closed *CrossBehindTurnCW* Fallaway *sideturnCCW* Closed *CrossInFrontTurnCCW* Step-Thru, *sideturnCW* Closed *CrossBehindTurnCW* Fallaway *sideturnCCW* Closed *CrossInFrontTurnCCW* Step-Thru. Lady Follows Mirror-Image Opposite.

Right-Quick-Vine-Eight is danced Mirror-Image Opposite.

Similar to **Closed-Vine**, and **Promenade-Grapevine**. (See Open-Vine, Twisty-Vine, Grapevine, and Grapevine-Outside.)

Quick-Waltz: See International Viennese Waltz.

Quick-Weave or **Weave-from-Feathered:** A Leadable two-Measure, seven-Step Traveling-Coupledance Pattern suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Slow Quick Quick, Quick Quick Quick Quick*. Quick Steps are danced with Softened-Knees and on Balls-of-Feet.

Begins in Feathered Position. Partners Couple-Rotate a Full-Turn total Counter-Clockwise to end either in Feathered Position or in Semi-Closed Position.

Man dances *Forward* in CBMP *forturn1/4CCW* Driving-Her with CBM *SideTurn1/4CCW* with Right-Side-Stretch *backfeather* in CBMP *BackTurn1/4CCW* in Closed with CBM, *diagforturn1/4CCW* with Left-Side-Stretch *ForThruFeathered* or *StepThru*.

Lady, Following, dances *backward* in CBMP *BackTurn1/4CCW* with CBM *sideturn1/4CCW* with Left-Side-Stretch *ForFeather* in CBMP *forward* in Closed with CBM, *DiagBackSwivel1/2CCW* with Right-Side-Stretch *backfeather* in CBMP.

Or, Lady's Semi-Closed ending is *Forward* with Right-Side-Stretch *stepthru*, for her last two Steps.

Same as **Promenade-Weave** except for first Step. (See Weave, Natural-Weave, and Left-Box-Turn.)

Quinceanera: Originating in Mexico, a Genre of Choreographed Medium-**Waltz** Coupledances popular with Hispanics; popular in Latin America and in the U.S. in the 1990s. Presented sometimes at great expense, with acting, props and stage-presence.

One lengthy Quinceanera might represent a wedding, another, a girl coming of age. A ring of Couples, perhaps in identical costume, surround the Waltzing Partners. Partners are exchanged.

(See Spanish Dances, Caballito-Blanco, Chiapanecas, Jarana, LaBamba, Corrido, Jarabe, LaRaspa, and Zapateados.)

Quiver: An Unleadable, Basic Coupledance Action suitable for all **Swing**s and other dances. A Quick Swiveling Action of the hips, Left to Right Contrabody and back. Normally with Heel-at-Toe, Foot Position Number 5.

(See Twist, Louie-Louie, Mashed-Potato, Charleston, and Charleston-Crosses.)

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CRIMSON ILLUSION

Starting Reverse-Opening-Out
Rumba in the International Latin Division

Painting by Nancy Raquel Flores
5 LaCanada, St Helena, CA 94574
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Rag-Doll or **Head-Whip:** A flashy, partially Leadable, General Coupledance circular Action; suitable for all **Swings**, **Rumbas**, **Boleros**, **ChaChas**, various **Hustles** and the Country-**Twostep**, among others.

Rag-Doll is a Quick Head Movement Performed by the Lady during an **Outside-Turn**. The Lady Whips her Head circularly Clockwise as the Man's wrist passes over her face. With Movement from her neck only, she begins by Tipping her Head to her Right then Quickly Tips her Head way back, then Up. In Tipping her Head to her Right, she attempts to put her ear to her shoulder, not to just turn her Head.

(See Double-Rag-Doll, and Around-the-World-ContraCheck.)

Rag-Time(1): A novelty Fad Coupledance popular in Utah about 1906.

(See the Cake-Walk, Hoochy-Koochy, Kickapoo, and Tiger-Rag; which were all novelty Fads in vogue in the 1900 to 1910 era.)

Ragtime(2): A type of American music begun in the 1890s, and popular in the early 1900s before Jazz came into vogue. Some say **Ragtime** was most popular from 1895 through 1918. **Ragtime** is still played a bit today, some of which is very difficult music for competent Coupledancing. American **Twostep** has been the most often dance attempted to **Ragtime**. The name was derived from its irratic Rhythm, "ragged" or "raggity".

(See Why-Dance, Blues, Cake-Walk, Dixieland, Honky-Tonk, and Jam Session.)

Raise or **Relever** (*ruhl-VAY*): A General **Ballet** and Exhibition, Coupledance Term, Action, or Movement. **Relever** (*ruhl-VAY*) is French for *to raise* or *to lift*.

To **Raise** is a High Lift of the Lady-Partner by the Man. Or, **Raise** is Lifting a leg or arm.

Somewhat similar to the less pronounced **Rise** or **Elevation**. Also similar to the more pronounced **Enlevement** or **Grand-Elevation**. (See Lift, Lift-Bent, Lift-Straight, and Lifts-to-Chest-or-Shoulder. Also see Double-Work, Plie, Ballon, Aerobic, Aerials, Stunt, Gymnastic-Feats, and Aerobatic-Maneuver. Also see Rise-and-Fall, Body-Flight, Scooping, Side-Rise, Lilt, and Collect. Also see Flyer, Male-Tumbler, Spot, Lift-Straight, and Lift-Bent. Also see Hitting-the-Mat, Land, Dramatic-Landing, alight, and Touchdown. Also see CheerLeading, Drill-Team, Teamdance, Showdance, and Movements-in-Dancing.)

Raised-Turn: A General Coupledance Movement; a Turn on the Forward part of the Ball-of-Foot, more toward the big Toe. A less common method than Flat-Turning.

(See Turn.)

Ramble(1): A General Coupledance Movement, Figure or Pattern. To leisurely and/or pleasurably dance, wandering freely and aimlessly in an irregular, Winding-Course. Or, to Meander with Turns and Twists.

Similar to **Meander**. (See Stroll, and Lazy. Also see Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Skate, Skim, Trot, Jog, and Run. Also see SideWalks, Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Ramble(2) or **Swivel:** Two Unleadable, General, Singular or Coupledance Figures or Patterns, Mirror-Image Left or Right. Used mostly in **Country-Western** Line- or Partner-Dancing. Rhythm Timing is usually *Slow slow Slow slow, Slow slow Slow slow.*

Body Travels Sideward, by alternating one's Weight, first on both Heels then on both Balls, or visa-versa. Both Feet are Heel-Fanned and Toe-Fanned in the Direction-of-Travel.

(See Toe-Movements, Heel-Splits, Heels-Out, Toe-Splits, Toe-In, Toe-Out, Toes-Out, Heel-Shifts, Swivet, SugarFoot, Sand-Step, Foot-Boogie, Double-Foot-Boogie, Celtic-Storm, and Swivel.)

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Ranchera (*rrahn-CHAY-rah*): A Rustic Argentine **Folk** Coupledance in a Circle; a Waltz.
Similar to **Pasillo**, and **Joropo**.

Range: A General Coupledance Term. The relative extent of Coupledance Movement; or, the distance between two extremes of the Movement.

Rank: A General Coupledance Term for a Line of persons **Side-by-Side**, such as in a Drill-Team, CheerLeading, or Teamdance Formation.
(See Military-Team, File, Linear, In-the-Round, Chorus-Line, Line-Formation, Line-Captain, and Kick-Line.)

Rant: Bouncing, Traditional English **Folkdance** and **Country-Dance** music in 2/4 Time, with a Cadence Faster than a Hornpipe tune but Slower than a Reel tune.
(See Rant-Couple-Step, Rant-Solo-Step, and Jig.)

Rant-Couple-Step or **Rant-Step**: A Term for two Traditional English **Folkdance** and **Country-Dance** Figures, Left and Right, characterized by their Bouncing. Rhythm with 2/4 Timing is *Quick Quick Slow*, with the second Step Closing, and a Rise after the last Step.
Coupledanced in Polka fashion, usually with Opposition-Footwork, with (usually) Forward, deliberate, Bobbing Steps onto each Foot.
(See Rant, Lilt, Rant-Solo-Step, and Double-Step.)

Rant-Solo-Step or **Rant-Step**: A Coupledance Term for several Traditional English **Folkdance** and **Country-Dance** Figures. Rhythm with 2/4 Timing is *Quick Quick Slow*.
Danced In-Place or Traveling. The same (usually Forward) Foot Taps for each *Quick*, then, with a Bob on *Slow*, one's Weight is Transferred to the Free-Foot; *Tap Tap bobChange*, or *tap tap Bobchange*.
(See Rant, Rant-Couple-Step, and Clogging.)

Rant-Step: See Rant-Couple-Step, and Rant-Solo-Step.

Rap: A type of American music; a style of popular music originating in the late 1970s. **Rap** is characterized by Synopated, rhyming lyrics, roughly spoken or half-sung, with Rhythm accompaniment.
(See Rock, Hard-Rock, Punk-Rock, Pop, Rhythm-and-Blues, Motown-Sound, and Heavy-Metal.)

RDTA: RDTA is abbreviation for the Round Dance Teachers Association.
(See URDC, and Round-A-Lab.)

Ready-Front! See Military-Team.

Rearward: A Basic Coupledance Term; Reverse of the Direction the Coupledancer is Facing.

Rearward-Ronde: See Ronde.

Rearward-Walk: See Mambo-Backward-Walk.

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Ramble(2) or **Swivel:** Two Unleadable, General, Singular or Coupledance Figures or Patterns, Mirror-Image Left or Right. Used mostly in **Country-Western** Line- or Partner-Dancing. Rhythm Timing is usually *Slow slow Slow slow, Slow slow Slow slow.*

Body Travels Sideward, by alternating one's Weight, first on both Heels then on both Balls, or visa-versa. Both Feet are Heel-Fanned and Toe-Fanned in the Direction-of-Travel.

(See Toe-Movements, Heel-Splits, Heels-Out, Toe-Splits, Toe-In, Toe-Out, Toes-Out, Heel-Shifts, Swivet, SugarFoot, Sand-Step, Foot-Boogie, Double-Foot-Boogie, Celtic-Storm, and Swivel.)

Ranchera (*rrahn-CHAY-rah*): A Rustic Argentine **Folk** Coupledance in a Circle; a Waltz.
Similar to **Pasillo**, and **Joropo**.

Range: A General Coupledance Term. The relative extent of Coupledance Movement; or, the distance between two extremes of the Movement.

Rank: A General Coupledance Term for a Line of persons **Side-by-Side**, such as in a Drill-Team, CheerLeading, or Teamdance Formation.
(See Military-Team, File, Linear, In-the-Round, Chorus-Line, Line-Formation, Line-Captain, and Kick-Line.)

Rant: Bouncing, Traditional English **Folkdance** and **Country-Dance** music in 2/4 Time, with a Cadence Faster than a Hornpipe tune but Slower than a Reel tune.
(See Rant-Couple-Step, Rant-Solo-Step, and Jig.)

Rant-Couple-Step or **Rant-Step:** A Term for two Traditional English **Folkdance** and **Country-Dance** Figures, Left and Right, characterized by their Bouncing. Rhythm with 2/4 Timing is *Quick Quick Slow*, with the second Step Closing, and a Rise after the last Step.
Coupledanced in Polka fashion, usually with Opposition-Footwork, with (usually) Forward, deliberate, Bobbing Steps onto each Foot.
(See Rant, Lilt, Rant-Solo-Step, and Double-Step.)

Rant-Solo-Step or **Rant-Step:** A Coupledance Term for several Traditional English **Folkdance** and **Country-Dance** Figures. Rhythm with 2/4 Timing is *Quick Quick Slow*.
Danced In-Place or Traveling. The same (usually Forward) Foot Taps for each *Quick*, then, with a Bob on *Slow*, one's Weight is Transferred to the Free-Foot; *Tap Tap bobChange*, or *tap tap Bobchange*.
(See Rant, Rant-Couple-Step, and Clogging.)

Rant-Step: See Rant-Couple-Step, and Rant-Solo-Step.

Rap: A type of American music; a style of popular music originating in the late 1970s. **Rap** is characterized by Synopated, rhyming lyrics, roughly spoken or half-sung, with Rhythm accompaniment.
(See Rock, Hard-Rock, Punk-Rock, Pop, Rhythm-and-Blues, Motown-Sound, and Heavy-Metal.)

RDTA: RDTA is abbreviation for the Round Dance Teachers Association.
(See URDC, and Round-A-Lab.)

Ready-Front! See Military-Team.

Rearward: A Basic Coupledance Term; Reverse of the Direction the Coupledancer is Facing.

Rearward-Ronde: See Ronde.

Rearward-Walk: See Mambo-Backward-Walk.

Reclining-Lady: A Leadable Coupledance Picture-Figure, at least one-Measure long, suitable for **Cabaret**, all **Tangos**, all **Rumbas** and **Boleros**, the Slow-**Foxtrot**, Slow-**Waltz**, and other Slow dances. Timing varies.

Begins in Skaters Position. Partners remain Side-by-Side throughout.

Man Head-Loops then releases Clasped Left Hands, laying Lady's Left arm about his own neck. Man Leads Lady to him with his Right Hand at her lower waist. Man widely Spreads his legs and deeply Knee-Bends his Left Knee, with his Right leg Straight and with Left-Side-Stretch. Man views Lady's face and Extends his Left arm.

Caution: Avoid Pressing Lady's rib-cage; lightly Press below bottom rib, Press at her hip.

Lady, with her Left Foot remaining parallel against Man's Right Foot, **Reclines** thusly: Lady lays Sideward to her Left, along and against Man's Right leg and side, holding Man's Right Hand safely Low. With extensive Left-Side-Stretch, Lady views ceiling and Raises and Spreads her Right Knee, placing sole of her Right Foot against her inner Left calf.

Alternate beginnings are: (1) An Open-Impetus to a very open Semi-Closed Position; (2) From the first three Steps of a Telespin; (3) After an Open-Hip-Twist.

(See **Reclining-Lady Position**, and **Reclining-Lady-with-Develope**.)

Reclining-Lady Position: A Leadable Coupledance Picture-Figure Position, suitable for **Cabaret**, all **Tangos**, all **Rumbas** and **Boleros**, the Slow-**Foxtrot**, Slow-**Waltz**, and other Slow dances.

Partners follow above procedure for **Reclining-Lady** to achieve Position.

(See **Reclining-Lady-with-Develope**.)

Reclining-Lady-with-Develope: A Leadable Coupledance Picture-Figure, at least one-Measure long, suitable for **Cabaret**, all **Tangos**, all **Rumbas** and **Boleros**, the Slow-**Foxtrot**, Slow-**Waltz**, and other Slow dances. Timing varies.

Partners first follow above procedure for **Reclining-Lady** to achieve **Reclining-Lady Position**.

Lady Developes as follows: With Lady's Right Foot cocked against her inner Left calf, Lady Gracefully Kicks her Right Leg Toward the ceiling. Toe first, with a sudden initial Movement, followed by a Slower Recovery, where Lady Rises, applying her Weight to her Right leg.

Man stabilizes his Lady throughout, then Rises with Weight on his Left leg.

Figure ends in Semi-Closed Position.

Recover (*rec*) or **Remate** or **RecoverStep** or **Replace** or **Replaceward:** A series of Basic Coupledance Movements. One Transfers Weight to the Opposite Foot; or, one returns to or regains the immediately previous Position, condition or state.

(See RecoverTurn, Home, Neutral Position, Close, Together, Center, Center-of-Balance, Change-Feet, Transfer, Displace, Switch, and Heel-Switches.)

RecoverStep: See Recover.

RecoverTurn (*rec trn*)**:** A series of Basic Coupledance Movements. One Transfers Weight to return to one's previous Position or condition, then Rotates on the same Recovering Foot.

(See Recover, Home, Neutral Position, Close, Together, Center, Center-of-Balance, Change-Feet, Transfer, Displace, Switch, and Heel-Switches.)

Redowa: A Bohemian Folk Coupledance.

Reel: A lively and rustic old Irish **Folk** Genre, Coupledanced in **Longway-Set** Formation and characterized by Reeling, Shuffles, Skips, and Gliding Steps.

Reel music is in Fast 2/4 Time, as with a brisk Walk, and is usually 32 Measures long. It is the most common of **Folkdance** and **Country-Dance** music. Reel music has faster Cadence than **Hornpipe** music, and even faster than **Rant** music. There is usually an eight-Measure first part, played twice, followed by an eight-Measure second part, played twice.

A typical Reel is Coupledanced as follows: Head Couple meets in middle of Set and Right-Reels 1 1/2 Turns till Man Faces Ladies' Line and the Lady Faces the Mens' Line. As the Couple separates, the head Man Left-Reels with second Lady in Line, and the head Lady Left-Reels with second Man in Line, for a Full-Turn. Head-Couple returns to middle of Set and Right-Reels again for a Full-Turn, then they return to their respective Lines and each Buzz-Step Swings the third dancer. Reeling-Action is repeated until the Head-Couple reaches the Foot-of-Set.

There were many American Reels, such as the **Virginia-Reel**, danced at Balls by southern gentry in the early 1800s. Others were **Miss McCloud's Reel**, and **Paul-Jones**.

(See Traditional-Irish-Dance, Reeling-Action, Scottish-Reel, Jig, and Quadrille.)

Reel: See Reeling-Action.

Reeling: See Totter.

Reeling-Action or **Reel** or **Arm-Right:** Two Figures, Right or Left, suitable for Coupledances such as the Virginia-Reel. For Right-Reel, the Partners, both beginning on Right feet, hook Right elbows then make either one or 1 1/2-Turns Clockwise in even Forward Steps. Left-Reel is Mirror-Image Opposite.

(See Wagon-Wheel, Swing, Allemande, Elbow-Swing, Waist-Swing, Highland-Swing, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, Windmill, and Buzz-Step, Partners.)

Reel-of-Four or **Hey** or **Straight-Hey:** Traditional Coupledance Terms used in **Country-Dance**. A weaving Pattern in a **Longway-Set** or a **Progressive-Longways**.

Pattern may begin with two center dancers Facing each other, or with end dancers.

Four dancers, Trailing in Single-File, pass alternate shoulders. Each loops at the end of Set prior to reversing Travel, then each begins weaving again with shoulder last used.

Similar to **Reel-of-Three**.

Reel-of-Three or **Hey** or **Straight-Hey:** Traditional Coupledance Terms used in **Country-Dance**. A weaving Pattern in a **Longway-Set** or a **Progressive-Longways**.

Three dancers, Trailing in Single-File, pass alternate shoulders. Each loops at the end of Set prior to reversing Travel, then each begins weaving again with shoulder last used.

Two dancers begin while the third hesitates several Counts. After end looping, each dancer returns back to in-between the other two dancers.

Similar to **Reel-of-Four**.

Reel, Scottish: See Scottish-Reel.

Reggae: See Teen-Dancing, and Street-Samba.

Reggae-Samba: See Street-Samba.

Regress: See Regressive.

Regressive or **Regress** or **Regressive-Movement:** A Basic Coupledance Term; to Travel Rearward, normally Toward Reverse-Line-of-Dance.

Opposite of **Progressive**. (See Directional-Movement, Diagonal-Movement, and Lateral-Movement. Also see Foot-Movements.)

Regressive-Back-Fans: See Progressive-Back-Fans.

Regressive-Movement: See Regressive.

Rehearse: A General Coupledance Term for Practicing privately in preparation for a more public Performance.

(See Walk-Thru, Disciplined, and Structured.)

Rejuvenate(1): A Leadable Basic Coupledance Action, **a cutie Flick of the Lady's Head**: With the Couple in Loose-Closed Position, except with the Lady relaxed in Neutral Position, the Lady awaits Rejuvenation with her own Left Hand held against the back and neck of her own Head. The Man gently and momentarily Pulses against her Left Wing, or below her Left wing, with his Right Hand. **His pressing automatically Flicks her Head** Backwards, with her Left Hand catching it. Action is repeated in Sequence, usually twice.

Rejuvenate(2): A Leadable, two-Measure Coupledance Pattern suitable for both **ChaChas**, all **Swings**, and many other dances. From Semi-Closed Position, the Couple Breaks-Back and Recovers, then, (instead of Triples,) both Point Sideways twice with their Leading-Feet. Timing is *Slow Slow, Slow Slow*. Rejuvenate portion is the last two Slows: On each third and fourth Slow, the Man gently Rejuvenates her Head twice, *Quick Quick*. Pattern is usually repeated.

Relaxed-Coupledancing: A General Coupledance Term, pertaining to both the Man and his Lady. To relieve from Strain and become less formal or Tense; to loosen up and become more carefree in one's Coupledancing.

Opposite of **Tension**. (See Stance, Basic-Hold, Stiffness, Limp-Arms, Body-Tone, Posterior-Protrusion, and Shoulders-Rolled-Back.)

Relever: See Raise.

Remate: See Recover.

Rep: A common slang Term used by Coupledancers, short for `repetition', (*rpt*).

Repertoire: A General Coupledance Term; The stock of Steps and/or Figures of a certain Coupledance the Man knows and is well prepared to Lead and/or Perform.

(See Free-Style.)

Replace: See Recover.

Replaceward: See Recover.

ReSashay: Two Leadable, General Spot-Coupledance Figures, Performed by both Partners simultaneously in either three or four Side-Steps. Rhythm Timing varies.

After the Couple has already Performed a **Half-Sashay**, a **ReSashay** begins Hand-in-Hand and Side-by-Side in Left-Open Position. The Partner on the Right Side-Steps a **Chasse** to the Left, Moving Behind the other Partner. The Partner on the Left (usually the Lady) Side-Steps a **Chasse** to the Right, Moving In-Front of the other Partner, **Changing-Sides** into Open Position.

Opposite of **Half-Sashay**. (See Figure 23.) (See RollAcross, and WhirlAway. Also see Bow, and Curtsy.)

Reserved-Slot: A **West-Coast-Swing** Coupledance Term. Reserving a Dancefloor space, in a crowd, by the Couple continually dancing over it.

Resistance: A General Coupledance Action: Negative, tending to oppose, retard or work against Movement or Lead; or positive **Cooperative-Resistance** through Single-Hands contact or All-Hands-in-Hand, to provide the necessary **Spring-Action** for coordinated Leading and Following.

(See Stiffness, Pliant, and Inertia.)

Resolution: See Natural-Resolution.

Respite: A General Coupledance Term. A temporary cessation after a series of complex dance Steps, relieved by a lull of some easy Steps.

Rest: See Military-Team.

Reverence (*ray-vay-RAHNSS*): From before AD 1500, all Court-Dances customarily began with a **Bow**, or **Reverence**, Toward the Lady, with the courtier removing his hat and Extending his Left leg Forward; Left being considered more gallant since closer to his heart. Some Court-Dances Ended with a less elaborate Reverence.

(See Bow, Curtsy, Honors, and Acknowledge. Also see Ending.)

Reverse (*rev*): A Basic Coupledance Action or Movement; **Reverse-Turning Counter-Clockwise**, or to the Left. To British Men, when beginning Forward with their Left Foot, this is the "**Reverse**" of their "**Natural**" Turn.

Same as **Left-Face** and **Counter-Clockwise**. Opposite of **Natural**.

Reverse-Barrel-Roll: A Leadable, Advanced, Rolling, two-Measure, six-Step Coupledance Pattern, suitable for both **Sambas** and for **Cumbia**. Rhythm with 2/4 Timing either is *Slow Quick Quick, Slow Quick Quick*; or, *Quick Quick Slow, Quick Quick Slow.*

No Floating. Performed Counter-Clockwise, up to a Full-Turn total Couple-Rotation in Closed Position #2. This Pattern may also be Coupledanced with both Left Hands Clasped over Heads and Right arms around waists.

A slight Counter-Clockwise Body-Roll is Performed concurrently, wherein both Bodies Lean as one. The Man Body-Rolls *forturn* Lean Forward and to the Right, then Lean Forward, then to the Left; *BackTurn* Lean Backward then Lean to the Right.

The Man Dances *forturnCCW DiagBackTurnCCW crossinfront, BackTurnCCW sideturnCCW Close*. His Lady Follows. The *crossinfront* is a Latin-Cross.

(See Natural-Roll, and Maxixe-Hold.)

1

2

3

4

Figure 23, **ReSashay**

Reverse-Basic-Movement: A Leadable, Counter-Clockwise, Half-Turning Spot-Coupledance Pattern, used in the International **Samba**. International Timing is *Slow Quick Quick, Slow Quick Quick*.

Two-Measures, six-Steps, danced in Loose-Closed Position.

Man dances *forturn1/4CCW CloseBall inplace, BackTurn1/4CCW closeball InPlace*, Floating *Down Lilt Down Lilt Down Lilt Down Lilt*. His Lady Follows.

(See Samba-Left-Turns, Samba-Right-Turns, Samba, International Samba, Samba-Basic, and Lazy-Samba-Turns.)

Reverse-BotaFogos: A Leadable, two-Measure, six-Step, Traveling-Coupledance Pattern, suitable for both **Sambas** and for the **Cumbia**. Timing is *Quick Quick Slow, Quick Quick Slow; 1&2 3&4*.

Danced Regressively on Opposing-Feet, normally in Butterfly Position or in Closed Position. Couple-Rotates Slightly Counter-Clockwise then Slightly Clockwise, Rising between the *Backwards* and *SideTurns*.

Man dances *backward SideTurn1/8CCW recoverturn1/8CW, Backward sideturn1/8CW RecoverTurn1/8CCW*.

Lady dances *Forward sideturn1/8CCW RecoverTurn1/8CW, forward SideTurn1/8CW recoverturn1/8CCW*.

(See BotaFogos, and BotaFogo-Twinkles.)

Reverse-Box (American Bolero): See Left-Turning-Box (American Bolero).

Reverse-Box(1): A Leadable, Loose-Closed Position Coupledance Pattern used in American **Rumba**, and in other dances. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow*.

Diagonal Steps are in place of Brushing.

Man dances *backward DiagBackward close, Forward diagforward Close*. His Lady Follows.

(See Left-Turning-Box, and American Rumba.)

Reverse-Box(2): A Leadable, Closed Position #2 Coupledance Pattern used in Medium-**Foxtrot**, and in other dances. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Quick Quick*.

Brushing Steps are in place of Diagonal Steps.

Man dances *Backwardbrush sideward Close, forwardBrush Sideward close*. His Lady Follows.

(See Foxtrot-Box.)

Reverse-Box(3): A Leadable, Closed Position #2 Coupledance Pattern used in American **Twostep**, and in other dances. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow*.

Brushing Steps are in place of Diagonal Steps.

Man dances *sideward Close backwardBrush, Sideward close Forwardbrush*. His Lady Follows.

(See Twostep-Box.)

Reverse-Box(4): A Leadable, Closed Position #2 Coupledance Pattern used in Medium-**Waltz**, and in other Waltzes. Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow*.

Their Float is *Down Medium Up, Down Medium Up*. Diagonal Steps are in place of Brushing.

Man dances *backward DiagBackward close, Forward diagforward Close*. His Lady Follows.

(See Waltz-Box.)

Reverse-Chasse-Turn: See Chasse-Reverse-Turn.

Reverse-Corte: A Leadable, two-Measure, six-Step Coupledance Pattern, suitable for the Slow- and the Medium-**Waltzes**, the American **Viennese** Waltz, and other Waltzes. Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow* for most Waltzes; and *Quick Quick Quick, Quick Quick Quick* for Viennese.

Begins and ends in Closed Position #1. Total Couple-Rotation is a 3/8- to 1/2-Turn Counter-Clockwise.

Man dances *BackTurn1/4CCW* with CBM *sideRiseTurn1/8CCW* Partner Outside *closetouch* with Left Side-Stretch in CBMP, *backward* with CBM Partner Outside *Sideward* to Closed with Right Side-Stretch *close*.

Lady, Following, dances *forward ForRiseTurn3/8CCW* with CBM Outside Partner *close* with Right Side-Stretch in CBMP, *Forward* with CBM Outside Partner *sideward* to Closed with Left Side-Stretch *Close*.

(See Three-Step-Reverse-Corte, and Corte.)

Reverse-Fallaway: See Reverse-Fallaway-from-Closed or Reverse-Fallaway-from-Semi-Closed.

Reverse-Fallaway-from-Closed or **Reverse-Fallaway:** A Leadable one-Measure, three-Step Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and both **Quicksteps**. Rhythm with 4/4 Timing for either Slow-Foxtrot or Quickstep is *Slow Quick Quick*. Rhythm with 3/4 Timing for Slow-Waltz is *Slow Slow Slow*.

Begins in Closed Position #1 and ends in a tight Semi-Closed Position. Total Couple-Rotation is a 3/8- to 1/2-Turn Counter-Clockwise.

Man dances *forturn1/8CCW* with CBM *riseDiagBackTurn1/4CCW* with Right-Side-Lead *crossbehindlower* in CBMP to Semi-Closed.

Lady, Following, her Head-Closed throughout, dances *BackTurn1/8CCW* with CBM *Risesideward* with Left-Side-Lead *CrossBehindLower* in CBMP to Semi-Closed.

(See Reverse-Fallaway-from-Semi-Closed, and Natural-Hover-Fallaway-from-Closed.)

Reverse-Fallaway-from-Semi-Closed or **Reverse-Fallaway:** A Leadable one-Measure, three-Step Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and both **Quicksteps**. Rhythm with 4/4 Timing for either Slow-Foxtrot or Quickstep is *Slow Quick Quick*. Rhythm with 3/4 Timing for Slow-Waltz is *Slow Slow Slow*.

Begins and ends in a tight Semi-Closed Position. Total Couple-Rotation is a 3/8- to 1/2-Turn Counter-Clockwise.

Man dances *forturn3/8CCW* with CBM *riseDiagBackTurn1/8CCW* with Right-Side-Lead *crossbehindlower* in CBMP.

Lady, Following, her Head-Closed last two Steps, dances *ForTurn3/8CCW Risesideturn1/8CCW* with Left-Side-Lead *CrossBehindLower* in CBMP to Semi-Closed.

(See Reverse-Fallaway-from-Closed, and Natural-Hover-Fallaway.)

Reverse-Fallaway-Slip: A Leadable, one or 1 1/2-Measure, four-Step Coupledance Figure, suitable for the **International Tango**, Slow-**Foxtrot**, Slow-**Waltz**, and both **Quicksteps**.

Timing for either International Tango or Slow-Foxtrot is *Quick Quick Quick Quick*, or *Slow Quick And Quick*, or *Slow Quick Quick And*. Timing for Slow-Waltz is *Slow Slow And Slow*, or *And Slow Slow Slow*, or *Slow And Slow Slow*, or *Slow Slow Slow And*. Timing for Quickstep is *Slow Quick Quick, Slow*, or *Slow Quick And Quick*, or *Slow Quick Quick And*.

Begins and ends in Closed Position #1; Figure is danced in Semi-Closed on the Fallaway Crossing Step. Total Couple-Rotation is a 3/4 to Full-Turn Counter-Clockwise.

Man dances *forturn1/8CCW* with CBM *riseDiagBackTurn1/4CCW* with Right-Side-Lead *crossbehindlowerslip1/2CCW* in CBMP *StepInPlace*.

Lady, Following, her Head-Closed throughout, dances *BackTurn1/8CCW* with CBM *Risesideturn1/8CCW* with Left-Side-Lead *BackSlip1/8CCW* in CBMP *forswivel1/2CCW*.

(See Reverse-Fallaway-from-Closed.)

Reverse-Fleckerl or **Left-Fleckeral:** A partially Leadable Coupledance Pattern used in both **Viennese** Waltzes. Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Quick Quick Quick, Quick Quick Quick*.

The Fleckerl is a Fast Turn on one Spot. Danced in a close Closed Position with no Float and no Side-Stretch, with either 24 or 48 Quick Steps of **Counter-Clockwise** Couple-Rotation total. Two Full-Turns per six Steps. Lady Locks Behind on each second Step, Man Locks Behind on each fifth Step.

Man dances, with CBM *forheelturn3/8CCW LockWellInFront3/8CCW* Weight on Left Foot *ForTurn1/8CCWcrossinfront, DiagBack1/2CCW lockwellbehind3/8CCW* half-Weight *inplaceTurn1/4CCW* Feet Uncrossed.

Lady, Following with Head-Closed, dances *DiagBack1/2CCW lockwellbehind3/8CCW* half-Weight *inplaceTurn1/4CCW* Feet Uncrossed, *forheelturn3/8CCW LockWellInFront3/8CCW* Weight on Left Foot *ForTurn1/8CCWcrossinfront*.

Notes:

1) May be preceded by a **Viennese-Turn** toward Ballroom Center.
2) Coupledance either four or eight **Reverse-Fleckerl**s in Sequence.
3) Follow, either by a **Forward-Change-Reverse-to-Natural**, or by a **Viennese-Turn** Toward Ballroom Wall.

Essentially Opposite of **Natural-Fleckerl**. (See Windmill, Wagon-Wheel, Swing, Allemande-Left, Arm-Left, Left-Reel, Left-Waist-Swing, Left-Highland-Swing, Paddle-Turn-Left, and Buzz-Step-Left.)

Reverse-Half-Pivot: See Reverse-Pivot-Half.

Reverse-Impetus or **Reverse-Impetus-Turn:** A Leadable, one-Measure Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**, among other dances, such as the American Medium-Foxtrot and Medium-Waltz. Timing is *Slow Quick Quick* for Foxtrot, and *Slow Slow Slow* for Waltz.

Begins and ends in Closed Position #1. Begins with Man Facing Reverse Line-of-Direction; Couple-Rotation is a Half- to a 5/8-Turn Counter-Clockwise total. Man is Hub-Partner; Lady is Rim-Partner.

Man dances a *ShortBackTurn1/8CCW* with CBM *shortballturn1/4CCW ShortDiagBackTurn1/8CCW*.

Lady, Following with Head-Closed, dances *fortoepivot1/2CCW* between Man's Feet *Sideward* around Man with Right Side-Stretch *brushforward*.

Similar to **Reverse-Impetus-Offset**, and Mirror-Image to **Closed-Impetus**. (See Closed-Impetus-Offset, Open-Impetus, and Impetus-to-Semi-Closed.)

Reverse-Impetus-Offset or **Reverse-Impetus-Offset-Turn:** A Leadable, one-Measure Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**, among other dances, such as the American Medium-Foxtrot and Medium-Waltz. Timing is *Slow Quick Quick* for Foxtrot, and *Slow Slow Slow* for Waltz.

Identical to **Reverse-Impetus** except begins with first Step in Left-Outside Position. Lady dances her first Step **Outside** Man's Feet.

Reverse-Impetus-Offset-Turn: See Reverse-Impetus-Offset.

Reverse-Impetus-Turn: See Reverse-Impetus.

Reverse-Indian Position: Two Leadable Coupledance Positions, with Lady In-Front, or with Man In-Front. Suitable for the **Texas-Twostep**, and other dances.

Partners are in Trail, Indian-Style, with either the Lady or Man In-Front, and with Matching-Hands Joined. Each Hand of the one Behind has been placed **Behind the hips** of the one In-Front.

(See Dance Positions, Indian Position, Tandem-Hold, Bicycle, and Tandem-Flying-Lindy.)

Reverse-Left Position or **Double-Reverse Position:** A rare and unusual Coupledance **Arm-Wrap** Position, suitable for **Country-Western** Fixed-Pattern-Partner-Dances, and other dances.

Partners Face same direction, Side-by-Side with **Lady on Man's Left**, with their arms crossed behind their backs. Partner's Right to Right and Left to Left Hands are Joined. Both Right Hands are held at Man's Right hip, and both Left Hands are held at Lady's Left hip.

Same as Left-**Buddy-Buddy Position**, except Hands are Lowered to hips. (See Reverse-Right Position, and Snake.)

Reverse-Line-of-Dance or **RLOD** or **Reverse-Line-of-Direction** or **Reverse-Line-of-Progression** or **Line-of-Regression** or **Against-Line-of-Dance:** A General Coupledance Term referring to dance area and reverse to flow of traffic. Clockwise about the Dancefloor; or, an imaginary line around the perimeter of the room in reverse to that which dancers follow; or, direction Reverse to that which the Man usually is Coupledancing. Forward, i.e., direction Opposite to that which the dance normally flows.

(See Line-of-Dance, Alignment, Position, New-Line-of-Dance, Inside-Line-of-Dance, Outside-Line-of-Dance, Center-of-Hall, and Wall.)

Reverse-Line-of-Dance-and-Center or **Diagonal-Reverse-Line-of-Dance-and-Center-of-Hall** or **DRC:** A General Coupledance Term referring to dance area. A heading, (for the Coupledancers,) Diagonally between Reverse-Line-of-Dance and the Center-of-Hall.

(See Line-of-Dance-and-Center, Line-of-Dance-and-Wall, and Reverse-Line-of-Dance-and-Wall.)

Reverse-Line-of-Dance-and-Wall or **Diagonal-Reverse-Line-of-Dance-and-Wall** or **DRW:** A General Coupledance Term referring to dance area. A heading, (for the Coupledancers,) Diagonally between Reverse-Line-of-Dance and the Wall.

(See Line-of-Dance-and-Wall, Line-of-Dance-and-Center, and Reverse-Line-of-Dance-and-Center.)

Reverse-Line-of-Direction: See Reverse-Line-of-Dance.

Reverse-Line-of-Progression: See Reverse-Line-of-Dance.

Reverse-Minuet or **Apart-and-Together:** A Leadable, Accordioning Coupledance Pattern, danced to the **Period Waltz**, **Slow-Waltz**, **Medium-Waltz**, and the **American Viennese Waltz**.

Danced entirely in Butterfly Position or in Left-Open-Facing Position. No Turning, or very little Turning. Six Steps in two Measures, Timing is *1-2-3, 4-5-6*. On Counts *1-2-3*, **Partners separate** Step-Step, Balancing, to Waist-Level Hand-Hold. On Counts *4-5-6*, **Partners close together** Step-Step, Balancing, with spread arms to Chest-Level Hand-Hold.

Man dances *Backward close InPlace, forward Close inplace.*

Lady Follows Mirror-Image Opposite, Stepping Apart then Together.

Opposite of **Minuet**. Similar to **Away-and-Together**. (See Balance-Backward-and-Forward, Hitch-Apart, Ecart, and Hitch-Backward-and-Forward.)

Reverse-Opening-Out or **Left-Cuddle-Break:** A Leadable Coupledance Figure suitable for all **Boleros**, **Rumbas**, **Mambos** and **ChaChas**. One Measure, Rhythm Timing is *Slow Quick Quick* for Bolero, *Quick Quick Slow* for Rumba and Mambo, and *Slow Slow Quick Quick Slow* for ChaCha.

Begins in Loose-Hug Position, Man dances Sideward Right to Swivel on Ball-of-Foot with a Counter-Clockwise Twist-Upper-Body, then Recovers and Closes. Lady is Opened Counter-Clockwise then is Recovered to her former Position and Location. Upon Opening-Out, Outside Hands are Extended Up and Out, and Partners Look-Away.

Man dances *SideBodyTwist1/4CCW recoverbodytwist1/4CW Close.*

Lady dances *BackSwivel1/2CCWsidecheck* Ball-Flat *ForSwivel1/2CW sideward.*

Mirror-Image Opposite of **Natural-Opening-Out** except for beginning Position. (See Back-Break, Three-Cuddle-Breaks, and Advanced-Opening-Out.)

Reverse-Open Position: See Left-Open Position.

Reverse-Pivot or **Left-Pivot** or **Pivot-Slow-Left-Face:** A Leadable Basic, Swiveling Coupledance Figure, danced in two *Slow* Steps. **Couple-Rotation** for a Reverse-Pivot is one Full-Turn danced Counter-Clockwise, and always danced Traveling, never in one Spot.

Progresses either Forward or Backward. Executed in a tightly Closed-Contrabody Position; Left-Foot remains In-Front of Right-Foot for both while Left-Pivoting. Forward Left Steps between Partner's Feet. Heights are Lowered so that Knees can interlock. Free-Legs alternate from either Forward or Backward. Partners Swivel Half-Turns alternately on the Ball-Heel then Heel-Ball of the Feet.

(See Reverse-Pivot-Half, Singular-Pivot, and Pivot.)

Reverse-Pivot-Half or **Reverse-Half-Pivot** or **Left-Pivot-Half** or **Pivot-Half, Slow-Left-Face:** Two Leadable Basic Coupledance Movements, Swiveling one Step, either **Rearward** or **Forward**, and with either *Slow* or *Quick* Rhythm Timing. Suitable for the Slow-**Foxtrot**, Slow-**Waltz**, **International Tango**, both **Quicksteps**, and other dances. **Couple-Rotation** is 3/8- to 1/2-Turn **Counter-Clockwise**.

In Closed-Contrabody Position, Left-Foot remains In-Front of Right-Foot for both during Pivot. Heights are Lowered so that Knees can interlock. Free-Legs are Moved from either Forward or Backward, danced either Ball-Heel or Heel-Ball of the Foot. The Man may Step *BackSwivel* with Left Foot Forward, as his Lady Steps with Head-Closed *forswivel* with Right Foot Rearward; or, the Man may Step *forswivel* as his Lady Steps with Head-Closed *BackSwivel*.

(See Reverse-Pivot, Pivot-Half, Singular-Pivot, Closed and Contrabody.)

Reverse-Promenade Position: A Coupledance Position suitable for all **Tangos**, and other dances.

Essentially Mirror-Image Opposite to **Promenade Position**, except for arms:

Weight is on their Inside-Feet, Man's Left and Lady's Right; Weight is Well over Softened Trailing-Knees. The Inside of Ball of Outside-Feet are Touching Forward, normally Toward Reverse-Line-of-Dance. Spaced close, their Outside Knees are Slightly turned Inward.

Shoulders are almost Parallel, causing both Partners to have extreme CBMP; only their hips and Heads are Slightly Open. Inside-hips are in contact, with Lady's hip Behind Man's.

Lady's Left fingertips have moved to or remained at Man's Right shoulder seam; here, Man may assume a PasoDoble Hold with his Right arm, if Lady is buxom.

Man's Left and Lady's Right Hands remain Clasped, and Man Raises Lady's Right arm overhead in an arc.

(See Dance Positions, Counter-Promenade, Reverse-Semi-Closed Position, Left-Semi-Closed Position, and Left-Half-Open Position.)

Reverse-Right Position or **Cross-Back Position:** An unusual Coupledance **Arm-Wrap** Position, suitable for **Country-Western** Fixed-Pattern-Partner-Dances, and other dances.

Partners Face same direction, Side-by-Side with **Lady on Man's Right**, with their arms crossed behind their backs. Partner's Right to Right and Left to Left Hands are Joined. Both Right Hands are held at Lady's Right hip, and both Left Hands are held at Man's Left hip.

Same as Right-**Buddy-Buddy Position**, except Hands are Lowered to hips. (See Reverse-Left Position, and Snake.)

Reverse-Semi-Closed Position (*RSCP*) or **Counter-Promenade Position:** A Basic Coupledance Position with Lady on Man's Left. Suitable for the American Viennese and Medium-**Waltzes**, Country-Western Waltz, Period and Hesitation Waltzes, American **Quickstep** and Medium-**Foxtrot**, American **Onestep** and **Twostep**, Texas and Disco Twosteps, all **Tangos**, **Rumbas**, **Boleros**, **ChaChas**, **Mambos** and **Sambas**, the **Merengue**, **Polka**, **Cumbia** and **PasoDoble**, and other dances.

Opened in a Vee shape, Inside-hips in contact are the Lady's Right and the Man's Left hip. Outside Toes Point Diagonally. Man's Left and Lady's Right Hands remain Clasped, and usually are Raised in a soft curve, just over their Heads. Man's Right wrist is loosely around Lady's waist, or Man takes PasoDoble-Hold if Lady is buxom. Both Partners are ready for Stepping-Thru with Inside-Feet.

(See Reverse-Promenade Position, and Counter-Promenade.)

Reverse-Top: A Leadable Coupledance Figure suitable for all **Rumbas**, **Boleros**, and **ChaChas**. Same as **Continuous-Reverse-Top** but for only one Full-Rotation in two Measures, after their three Steps for a Natural-Opening-Out, (or five Steps for ChaCha.)

(See Natural-Top.)

Reverse-Traveling-Cross-Chasses: A Leadable two-Measure, six-Step, Rearward-Traveling Coupledance Pattern, suitable for the **Slow-Twostep** and other dances. Rhythm Timing is *Slow Quick Quick, Slow Quick Quick*, with the *Slows* held extra-long.

Danced in a Facing Position throughout, Partners widely spaced, with all Opposing Hands Clasped Low and fairly close Together. Partners Couple-Rotate Counter-Clockwise then Clockwise.

Man dances *DiagBackTurn1/8CCW sideward LockInFront, diagbackturn1/4CW Sideward lockinfront.*

Lady, Following, dances *crossinfrontturn1/8CCW Sideward lockinfront, CrossInFrontTurn1/4CW sideward LockInFront.*

(See Traveling-Crosses.)

Reverse-Turn(1): See Reverse, Viennese-Turn, and Samba-Viennese-Turn.

Reverse-Turn(2): A Leadable, two-Measure, six-Step Coupledance Pattern, suitable for the Slow-**Waltz**. Timing is *Slow Slow Slow, Slow Slow Slow.*

In Closed Position #1 entirely, Couple-Rotation is a 3/4 to 7/8-Turn total, Counter-Clockwise. First, Lady is Hub-Partner, then Man is Hub-Partner.

Man dances *forward* with CBM *LongForToeTurn3/8CCW* Right Side-Stretch *closelower* Right Side-Stretch, *Backward* with CBM *shortbacktoeturn3/8CCW* Left Side-Stretch *CloseLower* Left Side-Stretch.

Lady, Following with Head-Closed, dances *Backward* with CBM *shortbacktoeturn3/8CCW* Left Side-Stretch *CloseLower* Left Side-Stretch, *forward* with CBM *LongForToeTurn3/8CCW* Right Side-Stretch *closelower* Right Side-Stretch.

(See Natural-Turn.)

Reverse-Turn(3): See Inside-Turn, Lady's; and Lady's-Left-Underarm-Turn.

(Also see Direction-of-Turn.)

Reverse-Turn-Closed-Finish: A Leadable, two-Measure, six-Step Coupledance Pattern, suitable for the Slow-**Foxtrot**, and for International and American **Tangos**. Rhythm Timing is *Slow Quick Quick, Slow Quick Quick* for Foxtrot; and *Quick Quick Slow, Quick Quick Slow* for the Tangos.

Begins either Feathered or in Closed Position #1, and Ends in Closed Position #1. Couple-Rotation is a 3/4 to 7/8-Turn total, Counter-Clockwise. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *forturn1/4CCW DiagBackTurn1/4CCW backward* in Closed Position, *BackTurn1/4CCW diagforward Close.*

Lady, Following with Head-Closed, Lowers then dances *ShortBackTurn1/4CCW heelturn1/4CCW Forward* to Closed Position, *forturn1/4CCW DiagBackward close.*

(See Reverse-Turn-Open-Finish, Natural-Turn, and Walking-Turns.)

Reverse-Turn-One-Half: A Leadable, three Step Coupledance Figure, suitable for the Slow-**Foxtrot**, and for International and American **Tangos**. Timing is *Slow Quick Quick.*

Partners in Closed Position #1 Couple-Rotate 3/8 to a Half-Turn total, Counter-Clockwise in one Measure, with a Heel-Turn for the Lady. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *forturn1/4CCW DiagBackTurn1/4CCW backward.*

Lady, Following with Head-Closed, Lowers then dances *ShortBackTurn1/4CCW heelturn1/4CCW Forward.*

(See Natural-Turn-One-Half, Double-Reverse Spin, and Four-Count-Turn.)

Reverse-Turn-Open-Finish or **Open-Reverse-Turn:** A Leadable, two-Measure, six-Step Coupledance Pattern, suitable for the Slow-**Foxtrot**, and for International and American **Tangos**. Rhythm Timing is *Slow Quick Quick, Slow Quick Quick* for the 4/4 Foxtrot; and *Quick Quick Slow, Quick Quick Slow* for the 2/4 Tangos.

Begins either in Feathered or in Closed Position #1, Blends to Closed Position #1, and Ends in Feathered Position. Couple-Rotation is a 3/4 to 7/8-Turn total, Counter-Clockwise. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *forturn1/4CCW DiagBackTurn1/4CCW backward* Left-side Leading in Closed Position, *BackTurn1/4CCW diagforward Forward* Outside with CBM.

Lady, Following with Head-Closed, Lowers then dances *ShortBackTurn1/4CCW heelturn1/4CCW Forward* Right-side Leading to Closed Position, *forturn1/4CCW DiagBackward backward* with CBM.

(See Reverse-Turn-Closed-Finish, and Walking-Turns-with-Right-Parallel.)

Reverse-Twirl: A Leadable one-Measure, three-Step Coupledance Figure, suitable for the American, Country, and Slow-**Twosteps**, and the Medium, Country-Western and Period **Waltzes**, among other dances. Twostep Timing is *Quick Quick Slow*; Waltz Timing is *1 2 3*, or, *Slow Slow Slow*.

Begins with Partners Facing and Clasping Raised Hands, Man's Left and Lady's Right. Lady dances a Regressive Counter-Clockwise Full-Turn under their Joined Hands. Lady is to look in the direction of her Twirl.

Man dances *DiagForward close Sideward*.

Lady, Following, dances *diagforswivel1/2CCW DiagBackSwivel1/2CCW sideward*.

Similar to **Reverse-Twirl-Vine**. (See Twirl, Inside-Turn, Rolling-Turn, and Body-Roll-and-Spiral.)

Reverse-Twirl-Vine: A Leadable one-Measure, three-Step Coupledance Figure, suitable for the American, Country, and Slow-**Twosteps**, and the Medium, Country-Western and Period **Waltzes**, among other dances. Twostep Timing is *Quick Quick Slow*; Waltz Timing is *1 2 3*, or, *Slow Slow Slow*.

Begins with Partners Facing and Clasping Raised Hands, Man's Left and Lady's Right. Lady dances a Regressive Counter-Clockwise Full-Turn under their Joined Hands, as the Man dances a Vine.

Man dances *Sideward crossbehind Sideward*.

Lady, Following, dances *diagforswivel1/2CCW DiagBackSwivel1/2CCW sideward*.

Similar to **Reverse-Twirl**. (See Twirl-Vine.)

Reverse-Wave (*rev wav*) or **Wave:** A two-Measure, six-Step, Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot**. Timing is *Slow Quick Quick, Slow Quick Quick*.

First two Steps are Led by the Man, then the last three Steps are Strongly Led by the Lady. Total Couple-Rotation is a 1/2- to 5/8-Turn Counter-Clockwise, dancing the shape of an ocean Wave, in Closed Position #1 throughout.

Partners dance approximately a Quarter-Turn Counter-Clockwise from Line-of-Dance toward Center-of-Hall, where they Check, then Back-Curve toward Wall until Backing approximately a Quarter-Turn Counter-Clockwise Curve toward Line-of-Dance; Pattern finally ends Backing down Line-of-Dance.

Lady dances *BackTurn1/8CCWRise* with CBM *closeHeelturn1/8CCW* Left Side-Stretch *ForTurn1/8CCWLower* Left Side-Stretch, *forturn1/8CCW* with CBM *ForwardRise* Right Side-Stretch *forwardLower* Right Side-Stretch.

Man dances *forturn1/8CCWrise* with CBM *DiagForTurn1/8CCWCheck* Right Side-Stretch *rearturn1/8CCWlower* with CBM Right Side-Stretch, *RearTurn1/8CCW rearwardrise* Left Side-Stretch *RearwardLower* Left Side-Stretch.

Lady dances Pattern with Head-Closed, except Head-Open for second Step. Striding Forward, the Lady Drives her Man. Man Throws-the-Foot upon his last three Steps.

(See Reverse-Turn, Curving-ThreeStep, ThreeStep, and Back-Feather.)

Reverse-ZigZag: See ZigZag-from-Closed.

Reversing-Whip: See Interrupted-Whip.

Rhumba: See Rumba, and American Box-Rhumba.

Rhythm: A musical and Coupledance Basic Term, dealing with the elements of **Time** and **Energy**, and with Rhythm's relation to dancing. **Rhythm** is the element which gives meaning to the dance. Rhythm is a large factor, not only in the art of dancing, but in all **Movement**. Rhythm has been defined as "ordered Movement which runs through all beauty."

Rhythm may be Movement with a regular repetition of a Beat, Accent, Rise and Fall, or the like. In music, the recurrent regular heavy and light accents conform to specific metered Timing. The flow of Movement in recurrent groupings can result in feelings of proportion and Forward Progression. One may find Rhythm wherever there is repetition, symmetrical groupings of form or ideas, formed by the regular recurrence of heavy and light accents, or by a methodical grouping of parts as a whole.

Rhythm is a common element in all forms of art, and it is an important element in all physical Skills, since every activity is Rhythmic. Movement that is pleasing to watch and feel has controlled Rhythm. Rhythm aids learning and adds pleasure and efficiency to Movement. Rhythm may assist in securing the greatest effect with a minimum waste of Energy, saving both physical and mental Energy.

Auditory Rhythm may be either expressed or perceived as sound. There are also visual and feeling Rhythms. In tactile sensation, there is the Rhythmic throbbing of the pulse, and one is able to recall the Rhythmic feel when repeating a Coupledance Pattern. Rhythm is a large part of habit, where one can take certain Actions without thinking.

Certain beginning dancers, Stepping to their own commonplace, individual Rhythmic interval, (Walking,) will inadvertently disregard the music Beat played, rather than Coupledance to the Tempo heard. This is most disconcerting to their Partner. One must make oneself listen to the Beat and be flexible.

(See Rhythm-Pattern, Body-Rhythm, Rhythm-Stations, Timing, Four/Four-Time, Three/Four-Time, Two/Four-Time, Time-Signature, Cadence, Slow, Slow-Motion, Quick, And ---, A', Underlying-Beat, Count, and Counts.)

Rhythm-and-Blues: A type of American music. A precursor of **Rock**, a style of **Pop** characterized by repetitive Rhythms, simple melodies and harmonies, and with the elements of the **Blues**.

(See Motown-Sound, Hard-Rock, Punk-Rock, Heavy-Metal, Rap, and Funk.)

Rhythm-Break: A Coupledance Figure(s). Normally a contrasting variation in Rhythm, possibly with Choreographed Steps to match, between Coupledance Patterns.

(See Link.)

Rhythm Coupledances: Latin and Swing Genre of Coupledances.

(See Spot-Dancing.)

Rhythm Genre: See Latins-and-Rhythm Genre.

Rhythmic-Pattern: See Rhythm-Pattern.

Rhythm-Pattern or **Rhythmic-Pattern:** The **Rhythm-Pattern** is the Coupledance Basic Timing Pattern of "held Slows", "Slows", "Quicks", "Ands", "A's", etc.; or, the recurring series of music Beats and corresponding dance Movements, dealing with the elements of **Time** and **Energy**. Few Rhythms are as simple or regular as its **Underlying-Beat**. Various Rhythms are created by combining or dividing Beats, forming different Timing intervals. For instance, one may Count "*One-And-A' Two-And-A' Hold---*".

Generally, in **Rhythm-Patterns** for 4/4 Time, "*Slows*" take two music Beats while "*Quicks*" take one Beat. Generally, for 2/4 Time Rhythm-Patterns, "*Slows*" take one music Beat while "*Quicks*" take a half Beat.

One Measure in 4/4 Time could be arranged: (1) One extra-long dancing Beat, (2) Two "*Slows*", (3) One fairly-long Beat plus one "*Quick*", (4) One "*Quick*" plus one fairly-long Beat, (5) One "*Slow*" plus two "*Quicks*", (6) Two "*Quicks*" plus one "*Slow*", (7) One "*Quick*" plus one "*Slow*" plus one "*Quick*", or (8) Four "*Quick*" dancing Beats, etc.

One Measure in 3/4 Time could be arranged: (1) One extra-long dancing Beat, (2) One fairly-long Beat plus one "*Slow*", (3) One "*Slow*" plus one fairly-long Beat, or (4) the normal three "*Slows*", etc.

While Polka, Samba and DiscoSwing Rhythm-Patterns are identical or very similar, their **Essence** differs. Their looks are varied by this altering.

(See Rhythm, Body-Rhythm, Rhythm-Stations, Syncopate, Dance-Count, Cadence, Four/Four-Time, Three/Four-Time, Two/Four-Time, Tempo, Two-Beat Timing, One-Beat Timing, DownBeat, and UpBeat.)

Rhythm-Stations: A General Coupledance Term for taking your first dance Step, (Break,) on the second, (Two-Beat,) or on the first, (One-Beat,) Beat of the music.

Not all ChaCha music has the same Rhythm Timing. Some ChaCha's feel best Coupledancing on the **Two-Beat**, while many others are best on the **One-Beat**. For more dancing pleasure, the Man needs to listen for the music's ChaChaCha location then match their ChaChaCha Footwork accordingly. The same is true for Mambo and Rumba music.

The Rhythm Timing of Rumba/Bolero music varies; matching their complimentary Footwork accordingly for more dancing pleasure, the man has three choices for their Coupledancing mode and Rhythm-Station: (1) Rumba Footwork on the One-Beat, (2) Rumba Footwork on the Two-Beat, or (3) Bolero Footwork on the One-Beat.

(See Two-Beat Timing, One-Beat Timing, DownBeat, UpBeat, Syncopate, Dance-Count, and Unphased.)

Riff-Turns: A Traveling-Coupledance Figure, most suitable for both **Boleros**. One-Measure long, Rhythm Timing is *Quick Quick Quick Quick*. Man, Facing Lady, Twirls Lady Clockwise by her Raised Right Hand, under Lead-Hands.

Man dances *sideward Close sideward Close*.

Lady dances *DiagForTurn1/4CW closespin3/4CW DiagForTurn1/4CW closespin3/4CW*. Lady looks in Turn direction. Her Weight changes from Right to Left during Spins.

(See Roll, Chaine, Toe-Spin, Double-Spin, Rolling-Turn, Demi-Points, Traveling-Turn-CCW, and Traveling-Turn-CW.)

Rigadoon: See Rigaudon.

Rigaudon or **Rigadoon:** A lively French Folk Coupledance of the romantic period, the 18th Century. In Pierre Rameau's book, "Maitre a Danser" (Paris 1725), he describes how to dance the Rigadoon.

Right(1) (*rt*): A Basic Coupledance Term or Action for Movement to the Right Side.

Right(2) (*R*): A Basic Coupledance Term; referring to the **Right** Foot, leg, Hand, arm, or hip, etc. In certain writeups, a capitalized *Right* refers to a Body part, and not to Clockwise Turning. Opposite of **Left**. (See Right-Face.)

Right(3): See Right-Face.

Right-Angles: An Unleadable, General Coupledance Action. Refers to arm Positions in Facing Position, Left and Right, when mainly Coupledancing either of the **Rumbas**, the **ChaChas**, or the **Mambos**, or the **PasoDoble**. Refers to when one arm is Pointed Forward while the other arm is Backward and High overhead.

Right-Arm-Lead: A Basic Coupledance Term. The Man's Right arm is his primary means for Leading the Lady in most Coupledances. When dancing in Closed-Position, his Lady rests her Left elbow upon his Right elbow in order to better sense his Lead. No Lead is supposed to come from his Left hand when in a Closed Position.
(See Frame, and Ideal-Dance-Position.)

Right-Back-Break: See Back-Break.

Right-Banderillas-Hold: A special **PasoDoble** Coupledance Position. The **Right-Banderillas-Hold** is in **Facing-Offset Position** (Banjo), except **Right hips Touch**, and except that the Man's Right elbow is Slightly Lowered and his Left arm is Slightly Raised.
(See Left-Banderillas-Hold, and Banderillas.)

Right-Behind-Ganchos or **Open-Reverse-Double-Gancho**: A partially Leadable, two-Measure **Argentine Tango** Coupledance Pattern. Man in Facing-Offset Position on Left Standing-Foot; Man Flicks Behind Lady's Right Standing-Foot with his Right Foot and then they both Change-of-Weight, Man is DiagForward with Right Knee Bent, then Lady Flicks Behind Man's Right Standing-leg with her Right Foot and they Change-of-Weight again.
(See Ganchos, and Flick.)

Right-Cross-Turn: See Cross-Wind.

Right-Cuddle-Break: See Natural-Opening-Out.

Right-Face(1) (*RF*) or **Right** or **Right-Face-Turn**: A Basic Coupledance Action or Movement. Turning **Clockwise**, or Natural-Turning; or, Movement to the Right Side.
In certain writeups, a lower-case *right* refers to the direction **Right-Face**, (and not to a body part. See Right.)
Same as **Clockwise** and **Natural**. Opposite of **Left-Face**. (See Direction-of-Turn.)

Right-Face!(2) See Military-Team.

Right-Face-Foxtrot-Turn: See Right-Turning-Box (for Foxtrot).

Right-Face-Turn: See Right-Face.

Right-Face-Turning-Waltz: See Right-Face-Waltz-Turn.

Right-Face-Twostep-Turn: See Right-Turning-Box (for Twostep).

Right-Face-Waltz-Turn(1) or **Waltz-Natural-Turn** or **Waltz-Right-Turn** or **Right-Face-Turning-Waltz:** A Leadable, Closed Position #2 or #3, two-Measure, six-Step Coupledance Pattern, used in the **Medium-Waltz, American Viennese Waltz,** and **Country-Western Waltz,** and in other Waltzes.

Total Couple-Rotation is from a Half- to a Full-Turn Clockwise; a Half-Turn can form half a Box, (see Right-Turning-Box for Waltz.) Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Slow Slow Slow, Slow Slow Slow*; or, *Quick Quick Quick, Quick Quick Quick*. Partners' Float is *Down Medium Up, Down Medium Up*; but dancing is usually *Flat* for Country-Western Waltz.

Man dances *backturnCW DiagSideTurnCW close, ForTurnCW diagsideturnCW Close.*

Lady dances *ForTurnCW diagsideturnCW Close, backturnCW DiagSideTurnCW close.*

Similar to **Right-Face-Waltz-Turn for Slow-Waltz**; Cadence is Faster than for the Slow-Waltz, therefore these Steps are shorter. Opposite of **Left-Face-Waltz-Turn**. [See Right-Turning-Box (for Waltz), Natural-Right-Turn (for Viennese), Maneuver, Closed-Impetus, Waltz-Box, Forward-Waltz, Back-Waltz, Box-Finish, and Basic-Box.]

Right-Face-Waltz-Turn(2) or **Waltz-Natural-Turn** or **Waltz-Right-Turn** or **Right-Face-Turning-Waltz:** A Leadable, Closed Position #1, two-Measure, six-Step Coupledance Pattern used in the **Slow-Waltz.**

Total Couple-Rotation is from a Half- to Full-Turn Clockwise; a Half-Turn can form half a Box, (see Right-Turning-Box for Waltz.) Timing is *Slow Slow Slow, Slow Slow Slow*, and Partners' Float is *Down Down Up, Down Down Up.*

Man, with lengthy Strides, dances *backturnCW* with CBM *DiagSideTurnCW* with Right Side-Stretch *riseclose, ForTurnCW* with CBM *diagsideturnCW* with Left Side-Stretch *RiseClose.*

Lady Follows with Head-Closed, dancing *ForTurnCW* with CBM *diagsideturnCW* with Left Side-Stretch *RiseClose, backturnCW* with CBM *DiagSideTurnCW* with Right Side-Stretch *riseclose.*

Similar to **Right-Face-Waltz-Turn for Medium-Waltz and Country-Western Waltz,** except longer Strides are required for the Slow-Waltz, to use up the Slower Cadence.

Opposite of **Left-Face-Waltz-Turn**. [See Right-Turning-Box (for Waltz), Natural-Right-Turn (for Viennese), Maneuver, Closed-Impetus, Waltz-Box, Forward-Waltz, Back-Waltz, Box-Finish, and Basic-Box.]

Right-Fallaway (from Closed): A Leadable, Basic Figure of the **Modern Smooth** Coupledance Genre, Generally beginning in a Closed Position.

Consists of four Steps; Lady is Hub-Partner and Man is Rim-Partner. Forward and Couple-Rotating a Half-Turn Clockwise total, both Partners end Crossing-Behind with Outside Feet.

Man dances *LongForSwivel3/8CW* with CBM in Closed *sideturn1/8CW* Left Side-Stretch in Closed *Backward crossbehind* in Semi-Closed in CBMP.

Lady, Following, dances *shortbackheelturn1/2CW* in Closed *DiagForTurn1/8CW* with CBM in Closed *diagsideswivel3/8CW* Left Side-Stretch *CrossBehind* in Semi-Closed in CBMP.

(See Left-Fallaway, and Fallaway.)

Right-Hand-Hip-Twist(1) or **Swiveling-Open-Hip-Twist** or **Open-Hip-Twist-with-Swivels:** A partially Leadable Coupledance Figure, suitable for all **Mambos**, **Rumbas** and **Boleros**; four Steps for Lady, one Measure long. Rumba and Mambo Rhythm is *Quick Quick Slow And*; Bolero Rhythm is *Slow Quick Quick And.*

Begins in Shake-Hands Position, and ends with Lady facing Across front of Man in "L" Position. Lady is more free to Swivel by Gripping Man's Right Hand. Shake-Hands are retained. Both have Braced-Arms which causes Lady to Swivel a Quarter-Turn Clockwise after Lady's *Forward* Step, for her *And* Count Hip-Twist.

Man, upon his first Step, Swivels Lady a 3/8-Turn Clockwise; his second Step returns Lady a 3/8-Turn to Face him; after his third Step, he Leads her in a Singular Quarter-Turn Clockwise Hip-Twist.

Man dances *forbodytwist1/4CW* with CBM *Recover1/4CCW close* **Hip-Twist** Lady.

Lady dances *backswivel3/8CWSideCheck* Ball-Flat *forswivel3/8CCW ShortDiagForward Turn1/4CWtouchclose.*

Normally followed by **Fan-from-Hip-Twist**. (See Hip-Twist, and Half-Basic-to-Fan.)

Right-Hand-Hip-Twist(2) or **Swiveling-Open-Hip-Twist** or **Open-Hip-Twist-with-Swivels:** A partially Leadable Coupledance Figure, suitable for both **ChaChas**; six Steps for Lady, one Measure long. ChaCha Rhythm Timing is *Slow Slow Quick And Slow And.*

Begins in Shake-Hands Position, and ends with Lady facing Across front of Man in "L" Position. Lady is more free to Swivel by Gripping Man's Right Hand. Shake-Hands are retained. Both have Braced-Arms which causes Lady to Swivel a Quarter-Turn Clockwise after Lady's fifth Step, for her Hip-Twist.

Man, upon his first Step, Swivels Lady a 3/8-Turn Clockwise; his second Step returns Lady a 3/8-Turn to Face him; after his fifth Step, he Leads her in a Singular Quarter-Turn Clockwise Hip-Twist.

Man dances *forbodytwist1/4CW* with CBM *Recover1/4CCW shortsideward Close shortsideward* **Hip-Twist** Lady.

Lady dances *backswivel3/8CWSideCheck* Ball-Flat *forswivel3/8CCW ShortSideward close ShortSideward Turn1/4CWtouchclose.*

Close can be a *CrossInFront*, for both. Normally followed by **Fan-from-Hip-Twist**. (See Hip-Twist, and Half-Basic-to-Fan.)

Right-Hands-Hold: See Shake-Hands Position.

Right-Hand Swing: See Swing.

Right-Hesitation-Turn: A Leadable, two-Measure, four-Step Coupledance Pattern, suitable for the **Hesitation Waltz**, and the **American Viennese Waltz**. Danced in Closed Position with Heads-Closed, Rhythm Timing is *1 2 Hold, 4 5 Hold.*

Mini-Turning Clockwise, total Couple-Rotation is a Quarter-Turn. May be preceded by Man dancing *forward CloseTouch Hold.*

Man dances *ForTurn1/8CW closetouch hold, backturn1/8CW CloseTouch Hold.*

Lady, Following, dances *backturn1/8CW CloseTouch Hold, ForTurn1/8CW closetouch hold.*

Pattern is usually repeated, then may be followed by Man dancing *Forward closetouch hold.*

Opposite of **Left-Hesitation-Turn**. (See Hesitation-Right-Turn.)

Right-Inside-Ganchos or **Corte-Double-Gancho:** A partially Leadable, two-Measure **Argentine Tango** Coupledance Pattern. In Corte Position, on his Left Standing-Foot, Man Flicks his Right Free-Foot inside and Behind Lady's Right Standing-Leg and then they both Change-of-Weight, Man Bends Right Knee, then Lady Flicks inside and Behind Man's Right Standing-Leg and they Hold.

(See Ganchos, Corte, and Flick.)

Right-Lunge: See Side-Lunge-Right.

Right-Lunge-and-Slip: A Leadable, General Coupledance Picture-Figure with three or four Counts, particularly suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Timing varies.

Man, from their Lowered Closed Position #1, with Heads Left, he Strokes *DiagForward*, Leading with his Flexed Right Knee against his Lady's Inner Left thigh, into a **Right-Lunge**. His Left Foot remains Pointed and Extended In-Place, and he has a Right Side-Stretch. Next, he views her as he Sweeps them in Couple-Rotation; their Torsos Torquing a Quarter-Turn Clockwise in a **Slip**.

Lady, Following with her Head-Closed throughout and Striding Low, and with her Left Knee against the Outside of his Flexed Right Knee, she Strides one wide Left Bent-Kneed Step *sideward*. With Left Side-Stretch, her Right Foot remains Pointed and Extended Sideward In-Place. Next, she is Swept in a Quarter-Turn Clockwise in her own **Slip**.

(See Lunge, Side-Lunge-Right, Lunge-Basic, Hover-Roll, and Side-Lunge-Left.)

Right-Outside-Partner Position: See Facing-Offset Position, and Feathered Position.

Right-Outside Position: See Feathered Position, and Facing-Offset Position.

Right-Outside-RunAround: A Leadable 9-Step, Coupledance Pattern, suitable for the American **Viennese** Waltz, and other Waltzes. Timing is *1 2 3, 1 2 3, 1 2 3.*

From Semi-Closed Position to Closed Position then to Facing-Offset Position in four Steps; then six Forward, Turning, Running-Steps are taken. Total Couple-Rotation is 1 3/4 Turns Clockwise.

Man dances *Forward sideturn1/8CW InPlaceTurn1/8CW, forturn1/4CW ForTurn1/4CW forturn1/4CW, ForTurn1/4CW forturn1/4CW ForTurn1/4CW.*

Lady, Following, dances *sideward LockBehindTurn1/8CW sideturn1/8CW, ForTurn1/4CW forturn1/4CW ForTurn1/4CW, forturn1/4CW ForTurn1/4CW forturn1/4CW.*

Notes:

1) May be preceded, either by a **Natural-Right-Turn**, or by a Left-Right-Left **Progressive-Hesitation**.

2) May be followed by three more Forward Running-Steps with a Step In-Place included, to Close; OR, with a *1 2 3, 1 2 Hold*:

Man may dance *forturn1/4CW ForTurn1/4CW forturn1/4CW, Sideward crossbehindrise LowerInPlace.*

Lady may dance *ForTurn1/4CW forturn1/4CW ForTurn1/4CW, sideward CrossBehindRise lowerinplace.*

Similar to the Opposite **Promenade-RunAround**. (See Tether, Wagon-Wheel, Swing, Orbit, Wheel, Wheel-Side-by-Side, Natural-Fleckerl, Allemande-Right, Arm-Right, Right-Reel, Right-Waist-Swing, Right-Highland-Swing, Paddle-Turn-Right, Basket, Windmill, and Buzz-Step-Right. Also see Side-Cross-Hesitation-Right.)

Right-Parallel Position: See Feathered Position, and Facing-Offset Position.

Right-Pass or **Right-Side-Pass:** A Leadable, three-Step Coupledance Figure, for use in both **Boleros**. Rhythm Timing is *Slow And Quick*.

Begins and ends with Lead-Hands Joined in Left-Open-Facing Position. Total individual Rotation is a Half-Turn, Clockwise for Man and Counter-Clockwise for Lady. Danced with Softened-Knees.

Man dances *forturn1/8CW* to "L" Position Raise Lead-Hands make Window look at Lady *LooseCrossBehindTurn1/4CW turn1/8CWrecover* to Face Lady.

Lady, Following, dances *Forward* look at Man *forturn1/8CCW ForSpiral3/8CCW* Underarm-Turn to Face Man.

May be preceded and followed by a Forward-Break. (See Left-Pass, and Pass.)

(See fairly similar HockeyStick ending, and PullThru.)

Right-Pivot: A Leadable, four-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Slow Slow*.

Danced with long Strides and with Body-Rise type Floating. Total Couple-Rotation is 1 7/8- to two Full-Turns Clockwise. Begins in Closed Position #2, Moves to Feathered Position, then Man looks at Partner as they Pivot.

Man dances *forward* in Closed *ForSwivel3/8CW* Feathered in CBMP, *diagbackswivel1/2CW* in Closed *ForSwivel1/2CW* with CBM, *diagbackturn1/4CW ForTurn1/8CW* Pointing, Lead to Feathered-Left *forward* in CBMP *Forward* in Closed.

Lady, Following with Head-Closed, dances *Backward* in Closed *backswivel3/8CW* Feathered in CBMP, *ForSwivel1/2CW* in Closed *diagbackswivel1/2CW*, *ForTurn1/4CW diagbackturn1/8CW*, to Feathered-Left *Backward* in CBMP *backward* in Closed.

Right-Shoulders: See Shoulder-to-Shoulder Position.

Right-Shoulders Position: See Shoulder-to-Shoulder Position.

Right-Side-Lead: See Shoulder-Lead.

Right-Side-Pass: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern that ends in Opposite direction, i.e., Partners Change-Places in their Slot. Rhythm with 4/4 Timing for both Partners is *Slow Slow, Quick Quick Slow, Quick Quick Slow*.

Eight Steps for both Partners. Begins Clasping Right Hands in Left-Shadow Position with Man In-Front; Man Steps *forward* in a Press-Line and Power-Leads on his third Step then Recovers, changes Hands as Lady Passes, then both Anchor-Step in Left-Open-Facing Position.

(See Side-Pass, and Pass.)

Right-Side-Pass: See Right-Pass.

Right-Skaters Position: See Promenade Position.

Right-Skin: A Basic Coupledance Pattern suitable for all **Swings**, **Discos**, **Polka** and other dances. Begins in a Double-Hold Position; Man Head-Loops with his Right Hand, then releases Lady's Left Hand for Skinning his straight and horizontal Left arm.

(See Shake-Hand-Wolf-Glide.)

Right-to-Right: A General Coupledance Term. In a Facing Position, **Right-to-Right** usually refers to some firm arm Grip, such as a Forearm-Grasp or holding Wrist-to-Wrist. Can refer to interlocking of Partner's legs.

Opposite of **Left-to-Left**. (See Shake-Hands Position, and Wrist-Twist.)

Right-Turning-Box(1) (for **Foxtrot**) or **Right-Face-Foxtrot-Turn:** A Leadable two-Measure, six-Step Spot-Coupledance Pattern, used in **Medium-Foxtrot**.

Danced in Closed Position #2, with a Quarter- to-Half-Turn Clockwise Couple-Rotation total. Timing is *Slow Quick Quick, Slow Quick Quick*. Brush at the end of each *Slow*.

Man dances *forturn1/8CW BrushSideward close, BackTurn1/8CW brushsideward Close*.

Lady, Following, dances *BackTurn1/8CW brushsideward Close, forturn1/8CW BrushSideward close*.

Similar to **Right-Turning-Box** (for **Twostep**). [See Basic-Box, Foxtrot-Box, Left-Turning-Box (for Foxtrot), Half-Turn-Natural-Back (for Foxtrot), and Half-Turn-Natural-Forward (for Foxtrot).]

Right-Turning-Box(2) (for **Twostep**) or **Right-Face-Twostep-Turn:** A Leadable two-Measure, six-Step Spot-Coupledance Pattern, used in **American Twostep**.

Danced in Closed Position #2, with a Quarter- to-Half-Turn Clockwise Couple-Rotation total. Timing is *Quick Quick Slow, Quick Quick Slow*. Brush at the end of each *Slow*.

Man dances *brushsideturn1/8CW Close forward, BrushSideTurn1/8CW close Backward.*

Lady, Following, dances *BrushSideTurn1/8CW close Backward, brushsideturn1/8CW Close forward.*

Similar to **Right-Turning-Box** (for **Foxtrot**). [See Basic-Box, Twostep-Box, Left-Turning-Box (for Twostep), Half-Turn-Natural-Forward (for Twostep), and Half-Turn-Natural-Back (for Twostep).]

Right-Turning-Box(3): A Leadable four-Measure, 12-Step, Basic **C**oupledance Pattern used in both the **Medium-Waltz** and **Slow-Waltz**. Steps for both Waltzes are identical, except longer Strides are required for Slow-Waltz, thus a larger Box, to use up the Slower Timing.

Danced in Closed Position #2 or #1, total Couple-Rotation makes a Full-Turn Clockwise. Timing is *Slow Slow Slow, Slow Slow Slow; Slow Slow Slow, Slow Slow Slow*. Partners' Float, four times, is *Down Medium Up* for Medium-Waltz, and *Down Down Up* for Slow-Waltz.

Man dances *backturn1/4CW* with CBM *Sideward* with Right Side-Stretch *riseclose, ForTurn1/4CW* with CBM *sideward* with Left Side-Stretch *RiseClose; backturn1/4CW* with CBM *Sideward* with Right Side-Stretch *riseclose, ForTurn1/4CW* with CBM *sideward* with Left Side-Stretch *RiseClose*.

Lady Follows, with Head-Closed for Slow-Waltz, *ForTurn1/4CW* with CBM *sideward* with Left Side-Stretch *RiseClose, backturn1/4CW* with CBM *Sideward* with Right Side-Stretch *riseclose*; *ForTurn1/4CW* with CBM *sideward* with Left Side-Stretch *RiseClose, backturn1/4CW* with CBM *Sideward* with Right Side-Stretch *riseclose*.

(See Left-Turning-Box for Waltz, and Right-Face-Waltz-Turn.)

Right-Turning-Country-Twostep: See Right-Turning-Texas-Twostep.

Right-Turning-Lock: A Leadable, one- or 1 1/2-Measure, four-Step **C**oupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**. Rhythm Timing for Foxtrot is *Quick And Quick Slow*. Timing for Waltz is *Quick And Slow Slow*. Timing for Quickstep is *Quick Quick Slow, Slow*.

Begins either in Feathered Position or in Closed Position #1. Ends with a 1/2-Turn total Clockwise Couple-Rotation into Semi-Closed Position. Man is Hub-Partner and Lady is Rim-Partner. Both Partners dance toe-toe-ball-flat.

Man dances *Backward* with Right Side-Stretch and Right Shoulder-Lead *lockinfront* with Right Side-Stretch *ShortBackSwivel3/8CW diagforturn1/8CW*.

Lady Follows, *forward* with Left Side-Stretch and Left Shoulder-Lead *LockBehind* with Left Side-Stretch *longforswivel7/8CW DiagForward*.

(See Back-Turning-Lock, and Rising-Lock.)

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Right-Turning-Texas-Twostep or **Right-Turning-Country-Twostep:** Two different Leadable, three-Measure, eight-Step Coupledance Patterns; both Forward-Traveling-danced in Closed Position #3 a Full-Turn total Clockwise Couple-Rotation. Rhythm Timing is either (1) *Quick Quick Slow, Slow Quick Quick, Slow Slow*; or, (2) *Slow Slow, Quick Quick Slow, Slow Quick Quick*, depending upon the local custom.

Man dances in two ways, according to the Timing: (1) *forward ForPivot1/2CW backward, Backward backpivot1/2CW Forward, forward Forward*; or, (2) *forward Forward, forpivot1/2CW Backward backward, Backward backpivot1/2CW Forward.* His Lady Follows.

(See Left-Turning-Texas-Twostep.)

Right-Turn-Rock: A Leadable, Ten-Count Coupledance Pattern suitable for all **Swings**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Slow, Slow Slow, Slow Slow, Quick Quick Slow.*

Begins and ends in same direction, in Double-Hold Position throughout. Total Couple-Rotation is a Full-Turn Clockwise, (there is no Slot.)

Man dances *backward ForCross, touch hold step, Backrock forrock, Backrock forrock, Behind step Step.*

Lady dances *Forward sideward, Behind step Step, forrock Backrock, forrock Backrock, an Chor step.*

Right-Turn-with-Outside-Roll: A Leadable 1990s, **Slow-Twostep** Coupledance Pattern that Changes-Places. Danced in 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, in 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick.* This six-Step Pattern is danced with No-Float and with Softened-Knees. Shape-to-Partner during Roll.

Right-Turn-with-Outside-Roll begins and ends in Loose-Closed or in Butterfly Hold. **Man Outside-Spins Lady**, Lead-Hands Up, Palm-to-Palm, to Face. Pattern's Ending has Turned *1/4CW* or is Facing in Opposite direction.

The preceding last Step (of whatever) is this Pattern's **Preparatory-Step**. Here, the Man has already Slightly Stepped *ForTurnCW*, while his Lady has already Slightly Stepped *forturnCCW*.

Man dances *backturn1/8CW InPlaceSwivel1/4CW* Lead Lady *shortcrossinfront ShortSideward close InPlace* to Face.

Lady, Following, dances *ForTurn1/4CW sidespiral1/2CW* Head Right under Lead-Hands *DiagForSwivel1/2CW sideward Close inplace* to Face.

See for other **Slow-Twostep** detail Patterns: Basic-Step, Alternate-Basic, Open-Basic, Lunge-Basic, And Switches.

Similar to **Left-Turn-with-Inside-Roll**. (See Spiral-Hook.)

Rigid: A Coupledancer's Term. Not bending, stiff, inflexible in one's dance; or, not Moving, fixed, firm in one's dance; or, strict, harsh, severe in one's dance.

Rim-Partner or **Outer-Person:** A General Coupledance Term. As a Couple, the Rim-Partner is momentarily the Outer-Person of a Wheel-Like Movement or Figure; **the one who must take Stride-Out Steps**, and the one that momentarily Leads, usually Forward.

Opposite of **Hub-Partner**. (See Floor-Sweep, and Airplane.)

Ring-of-Fingers: See Wrist-Hold.

Ripple or **Body-Ripple** or **Body-Wave** or **Body-Roll:** An Unleadable Coupledance Figure without Foot Movement; used in Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among other dances.

Chin down then out then tummy out then back; "Down then up, punched in the stomach then kicked in the butt." Or, with legs straight and apart, lead with chest.

(See Side-Body-Waves, and Shimmy.)

X Ripple-Chasse: A partially Leadable Coupledance Figure suitable for Slow-**Foxtrot** and Slow-**Waltz**. Begins in Semi-Closed Position, usually with Man Facing Wall. Runs *Flat Toe Toe Flat*, usually down Line-of-Dance, with Heads glancing Toward Reverse-Line while Bodies Sway Apart. Ends in Closed or Feathered Position with no Sway. Timing is *Slow Quick And Quick* for Foxtrot, and *One Two And Three* for Waltz.

Man Steps *CrossThru sideward Close sideward.*
Lady Steps *crossthru Sideward close Sideward.*
(See PeekaBoo-Chasse, and Tipple-Chasse.)

Ripple-Up: See Body-Ripple.

Rise or **Elevation** (*elev*)**:** A General **Ballet** and Exhibition, Singular or Coupledance Term, Action, or Movement. **Elevation** (*ay-lay-va-SYAWN*) is French for one's ability to attain Height off the Dancefloor while dancing.

To **Rise** is to come Up, go Up, Move Up or slope Up; or, to go Higher. Coming Up on one's Toes by bracing the ankles and leg muscles then Stretching the spine. To **Rise** on the Weighted-Foot, first Elevate one's Center-of-Balance over the Ball-of-Foot, then Toes, but do not become Fully-Extended; the Toe does not Move from the spot where the **Rise** began.

Similar to the more pronounced **Raise** or **Relever**. Also somewhat similar to the powerful **Enlevement** or **Grand-Elevation**. (See Plie, Ballon, and Aerials. Also see Rise-and-Fall, Body-Flight, Scooping, Side-Rise, Lilt, and Collect.)

Rise-and-Fall: A Leadable, General, controlled Up-and-Down Coupledance Movement. Singularly Elevating and Lowering the Center-of-Balance to achieve the Essence of a particular Coupledance.

(See Body-Flight, Samba-Bounce, Roll, Rise, Scooping, Ballon, Collect, and Lilt.)

RiseStep: See Lilt.

Rising-Lock: A Leadable one-Measure, three-Step Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Slow Quick Quick* for Foxtrot, and *Slow Slow Slow* for the Waltz.

Begins in Closed Position #1 and ends in a Locked-Closed Position. Total Couple-Rotation is a 1/2- to 5/8-Turn Counter-Clockwise. Both Partners dance Ball-Toe-Toe, both gradually Rising and Locking on the last two Steps.

Man dances *BackSwivel3/8CCW diagforturn1/8CCW RiseCrossBehindTurn1/8CCW.*
Lady Follows with Head-Closed, *forswivel3/8CCW DiagBackTurn1/8CCWRise crossinfrontturn1/8CCW.*

Ritual: A General Coupledance Term for a prescribed dancing Performance, Practiced as a rite.

(See Jongo, and Batucado.)

Riverboat-Shuffle or **Tom-Jones:** An Unleadable, four Steps, one-Measure, Traveling-Coupledance Figure, non-Turning, suitable for **Jive**, both **ChaChas**, both **Mambos**, **Onestep**, and other dances. Rhythm 4/4 Timing is *Slow Slow Slow Slow*.

Danced in Facing Position, no contact, Floating *Down Up Down Up*, with Partners looking at each other. Fingers are usually snapped during every Cross-Step, arms are alternately crossed (in front) then spread upon snapping. Hands are Toward Partner, elbows are close to Body with forearms parallel with Dancefloor.

(1) With Trailing-Feet, both Cross Thru In-Front, with Trailing-shoulders Lowered
(2) Both Step Sideward Down-Line with Lead-Feet with shoulders level
(3) With Trailing-Feet, both Cross Behind, with Leading-shoulders Lowered
(4) Both Step Sideward Down-Line with Lead-Feet with shoulders level.

RLOD: See Reverse-Line-of-Dance.

RLR: RLR is a Coupledancer's acronym for **Right-Left-Right**. Referring to **Triple** Movements or Steps such as Shuffles, ChaChas, Subtle-Triples, Chasses, Double-Steps, Coaster-Steps, Anchor-Steps, Triple-Swing, Polka, Samba, etc.

(See LRL.)

Road-to-the-Isles: A Scottish Folk Coupledance; a Schottische.

Rock(1) or **Rock-and-Roll: Rock** is short for **Rock-and-Roll**. Both a Coupledance and a type of American music that grew out of **Rhythm-and-Blues**, where Couples dance Apart but Face each other. Begun by the young people in the United States in the early 1950s, then has remained popular for over 30 years, and is still a current dance.

Rock has either simple or no Steps, but usually has complex, erotic, or at least suggestive Gyrations In-Place, especially by the Ladies. Partners dance to a Syncopated or ragged Beat. Rock in the 1990s remains associated with young people of minor dancing Skills.

In 4/4 Time, **Rock** is danced ideally at 40 Bars per minute Tempo, (30 to 50). Body-Rhythm is often *Slow Slow Quick Quick*.

(See Teen-Dancing, and Open-Step. Also see Ska, Punk-Rock, Grunge, and New-Wave. Also see Hard-Rock, Pop, Salsa, Motown-Sound, Rap, and Heavy-Metal. Also see Urban-Dance, Locking-and-Popping, Hip-Hop, Break-Dancing, MTV-Style Dancing, and Street-Dancer. Also see Shine.)

Rock(2) (*rk*) or **Rocking:** Two Leadable, Basic Spot-Coupledance Movements or Figures, Left or Right. Feet are Apart with one ahead of the other. One's Weight is shifted from one Foot to the other, back and forth, while Feet remain In-Place, although Free-Feet may Lift slightly off the Dancefloor. No definite Stepping nor Turning.

(See Rock-Steps, Rocking-Steps, Forward-Rock, Rock-Back, Rock-Turn, Electric-Kicks, Rocking-Chair, and Rock-the-Boat.)

Rock-and-Around or **The Rock-and-Around:** A novelty Fad Coupledance that appeared in the U.S. in the 1950s. Derived from Eastern Swing.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Rock-and-Roll: See Rock.

Rock-Apart or **Rock-Back:** Two Leadable Basic Coupledance Movements, Left or Right, Mirror-Image Opposite, used in many dances, including all **Swings**.

If on the Man's Left; begins possibly in Closed Position #6, both Rock-Apart with Outside-Feet to either Semi-Closed or Open Positions, then both Recover. Only 75 percent of one's Weight is applied to the first Step, usually without the Heel Touching the Dancefloor.

Man dances *backcheck ForRecover.*

Lady dances *BackCheck forrecover.*

Similar to Break-Back. (See Rock-Step, Rocking-Maneuver, RockAway, and Rock-Back.)

Rock-`n'-Roll-Flicks: See See Boogie-Woogie.

Rock-`n'-Roll Swing: See Eastern Swing.

RockAway: Two Leadable, Basic Coupledance Movements, Left or Right, Mirror-Image Opposite. Stepping Apart, separating from one's Partner, Hands remain Joined.

(See Rock-Apart, Break-Back, Rock-Step, and Back-Rock.)

Rock-Back(1)**:** See Rock-Apart.

Rock-Back(2) or **Back-Rock** or **Backward-Rock:** Two Leadable, one-Measure, three-Step, Spot-Coupledance Figures, Left and Right. Suitable for International and American **Tangos**, for Americn **Twostep**, and for other dances. Rhythm Timing is usually *Quick Quick Slow.*

Rocking Movements, danced in Closed Position #1, with Man's Weight twice Moving Rearward as Lady's Weight twice Moves Forward. No Turning. No Foot Position change after first Step, (last two Steps are In-Place,) although Feet may Lift Slightly off the Dancefloor.

For **Rock-Back-Left**, Man Steps *backward Forward backward*, as Lady Steps *Forward backward Forward.*

For **Rock-Back-Right**, Man Steps *Backward forward Backward*, as Lady Steps *forward Backward forward.*

Opposite of **Forward-Rock**. (See Rock, Rock-Apart, Break-Back, Rock-Step, Rocking-Maneuver, Rocking-Steps, Rock-Steps, Rock-Turn, Electric-Kicks, Rock-the-Boat, Hitch-Hike, and Rocking-Chair.)

Rock-Basic: See Basic-Rock.

Rockettes: See Kickline.

Rocking: See Rock, and Break-Dancing.

Rocking-Chair(1)**:** Two Leadable, one-Measure, four-Step, General Singular or Spot-Coupledance Figures, Left or Right. Rhythm Timing is usually *Slow Slow Slow Slow.* Dance Positions vary.

Rocking Movements, possibly danced in Closed Position, with Man's Weight Moving Forward as Lady's Weight Moves Rearward, and visa-versa. Normally no Turning. The Man's Right Foot and the Lady's Left Foot, or visa-versa, remain as the center (Home) point, **In-Place**, as Partners Rock Forward and Rearward. The Home Foot Raises In-Place.

Rocking-Chair-Left is danced as follows:

Man dances *forward RecoverHome backward RecoverHome.*

Lady Follows accordingly.

Rocking-Chair-Right is Mirror-Image Opposite.

Similar to **Marchessi**, and **Corta-Jaca**. (See Electric-Kicks, Rock, Rocking-Steps, and Rock-the-Boat.)

Rocking-Chair(2): A Leadable, General Coupledance Ending Figure; same as Chair except Figure has added Rocking back and forth by the Couple.

(See Chair.)

Rocking-Maneuver: Various Leadable, Basic, Singular or Coupledance Movements, usually danced to two music Beats.

One's Feet are Spread and kept In-Place. On the first Beat, one's full Weight is upon either Foot in any Direction. One's full Weight is shifted to the Opposite Foot upon the second Beat.

Similar to **Rock-Step**, **Break-Back**, and **Rock-Apart**. (See Rock-Back.)

Rocking-Steps: Leadable, General Spot-Coupledance Figures, Right or Left. **Rocking-Steps** Term refers to **three Steps** with Weight Transferral by a Rocking Action. Feet are Apart with one ahead of the other. Rhythm Timing could be *Quick Quick Slow, Slow Quick Quick, Slow Slow Slow*, or *Quick Quick Quick*.

(See Rock-Steps, Rock-Turn, Rock, Forward-Rock, Rock-Back, Electric-Kicks, Rocking-Chair, and Rock-the-Boat.)

Rock-Steps: One of the Leadable, Basic Coupledance Movements to be mastered. **Two Steps**, usually danced to two music Beats. **Rock-Steps** may be initiated by either Foot, Stepping in any Direction on the first Beat. With one's Feet Apart, **Rock-Steps** are Shifting one's Weight Back-and-Forth In-Place, from one Foot to the other; a series of Steps with Rocking Action, Rocking Forward, Sideward, Backward, Crossward or Diagonally.

Partners are connected usually by some Hand-Hold. Partners **Rock-Step**, either in Opposition or in conjunction with each other. Both Partners Transfer Weight from one Foot to the other. Each person Rocks then Recovers in-Place without a Change-of-Location. Only 75 percent of one's Weight might be applied to the first Step, usually without the Heel Touching the Dancefloor. Feet might Raise from the Dancefloor but always return to their same spot.

Same as (more explicit) **Break-Back**, and **Rock-Apart**. Similar to **Rocking-Maneuver**. (See Rock, Rocking-Steps, Electric-Kicks, Rock-Turn, Forward-Rock, Rock-Back, Rocking-Chair, RockAway, and Rock-the-Boat. Also see Spring-Action, and Accordion. Also see Counter-Balance, Counter-Movement, and Counter-Sway)

Rock-the-Boat: A Leadable four Steps, one-Measure, Traveling-Coupledance Figure, non-Turning, suitable for **Jive**, American **Twostep**, **Onestep**, and other dances. Rhythm 4/4 Timing is *Slow Slow Slow Slow*.

Danced in Semi-Closed Position or Reverse-Semi-Closed Position, Forward Rocking Movement includes *Down Up Down Up* Movement, with Partners looking at each other upon the *Up*'s.

(1) With Lead-Feet, both Step Forward, Leaning far Forward Straight-Kneed
(2) With Trailing-Feet, both Close, Leaning Rearward with relaxed Knees
(3) With Lead-Feet, both Step Forward, Leaning far Forward Straight-Kneed
(4) With Trailing-Feet, both Close, Leaning Rearward with relaxed Knees.

(See Rocking-Chair.)

Rock-Turn(1): Two Leadable, General Spot-Coupledance Patterns, Right or Left, Couple-Rotation is either Clockwise or Counter-Clockwise, in Loose-Closed Position. Suitable for American **Onestep**, all **Tangos**, all-**Twosteps**, and other dances. Rhythm for Tango and Twostep is *Quick Quick Slow, Quick Quick Slow*; for Onestep is *Slow Slow Slow, Slow Slow Slow.*

Danced in a Closed Position. Feet are Apart with one ahead of the other. Weight is shifted (Forward and Backward) more than Steps are Stepped. Couple-Rotation is up to a Full-Turn, but usually a Half-Turn total. Lead-Hands may be held Low.

The **Clockwise Rock-Turn** is danced *diagbackturnCW ForTurnCW diagbackturnCW, ForTurnCW diagbackturnCW ForTurnCW*. The **Counter-Clockwise Rock-Turn** is danced *forturnCCW DiagBackTurnCCW forturnCCW, DiagBackTurnCCW forturnCCW DiagBackTurnCCW.*

(See Rock, Rock-Steps, Rocking-Steps, Forward-Rock, Rock-Back, Electric-Kicks, Rocking-Chair, and Rock-the-Boat.)

Rock-Turn(2): A Leadable, two-Measure, six-Step Coupledance Pattern used in **International Tango**. Rhythm with 2/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Danced in Closed Position #1 throughout. The first Measure Quarter-Turns Clockwise; the second Measure Quarter-Turns Counter-Clockwise.

Man dances *backturn1/8CW ForTurn1/8CW recoverback, BackTurn1/8CCW sideturn1/8CCW Close.*

Lady dances *ForTurn1/8CW backturn1/8CW RecoverForward, forturn1/8CCW DiagBackTurn1/8CCW close.*

Rocky-Top: A Folkdance, a type of Choreographed **Country-Western** Coupledance. Danced on Same-Feet as an American Twostep in Varsouvienne Position. Danced first as a Standing-Step Pattern then with Shuffles, repeated and repeated. Only the Shuffle portion is Leadable.

For the first portion, the **Standing-Step**, Rhythm Timing is a *Slow* **for 14 Counts**, and is Cued; *Heel Together, Rock Step; Brush Cross, Back DiagForward; Brush Cross, Back Side, Cross Kick.*

Both dance this **Standing-Step**; *heeltapforward close, bobbackShiftextendforward RockForwardshiftExtendBackward; BrushExtendForward CrossPastInFrontShift, crossbehindshift DiagForwardextendbackward; brushextendforward crosspastinfrontshift, CrossBehindShift sideward, CrossPastInFrontShift kickScootForward.*

Then comes the Forward Traveling **Shuffle** portion. Timing is *quick Quick slow, Quick quick Slow*; four times.

(See Ten-Step, and Cotton-Eyed Joe.)

Rodeo-Kicks: Two Leadable, one-Measure, five-Step, General, Singular or Spot-Coupledance Figures. **Left-Rodeo-Kicks** are usually followed by **Right-Rodeo-Kicks**, or visa-versa. Rhythm Timing is *Slow Slow Quick And Slow.* Dance Positions vary.

Each **Rodeo-Kick** consists of two Kicks by the same Foot, followed either by a **Triple-In-Place** or by a **Sailor-Shuffle**. The **first Kick is Forward** then the **second Kick is Sideward**. The Kicking Foot is not floored between Kicks.

Left-Rodeo-Kicks-with-Triple-In-Place is danced *forkick sidekick ball Ball flat.*

Right-Rodeo-Kicks-with-Triple-In-Place is danced Mirror-Image Opposite, *ForKick SideKick Ball ball Flat.*

Left-Rodeo-Kicks-with-Sailor-Shuffle is danced *forkick sidekick crossbehind Sideward recover.*

Right-Rodeo-Kicks-with-Sailor-Shuffle is danced Mirror-Image Opposite, *ForKick SideKick CrossBehind sideward Recover.*

Similar to **Kick-Kick-Back-Ball-Flat**. (See Kick-Away.)

Roll(1): Refers to several General Coupledance Actions, Movements, or Figures: To Move Smoothly; or, to Gently Sweep along; or, Motion from Side to Side; or, an Undulating Body Movement or Ripple; or, Movement from Ball-of-Foot to Heel, or visa versa.

Roll(2): Rolls are Left or Right, possibly Unleadable, Basic Coupledance Actions, Movements, or Figures. Clockwise or Counter-Clockwise individual Turn(s) or Swivel(s) are Performed, with each Step Progressing.

(See Chaine, Toe-Spin, Double-Spin, Rolling-Turn, Riff-Turns, and Traveling-Turn.)

Roll(3): A Basic Coupledance Term. To Move in a manner Turning round and round, or over and over; or, Rotating wholly or partially a Body part; or, Swaying, Rocking, or Sweeping from Side-to-Side; or, a Rolling, surging, heaving, or swelling Gait or Movement; or, to Rise-and-Fall or appear to Move in Undulations or swells, as Waves; or, to Walk with a Swaying Motion; or, to impel onward with a steady, surging Motion; or, to impart a Swaying Motion; or, to Wrap or envelop in, or to UnWrap.

RollAcross or **RollAway**: Four Leadable, General Spot-Coupledance Figures, two each Mirror-Image Opposite, Left and Right, Man or Lady Rolls-Across in three Steps*, **Changing-Sides**. Suitable for all **Twosteps**, all **Waltzes** but Viennese, for all **Foxtrots**, **Boleros**, **Rumbas**, **ChaChas**, **Mambos**, for **Polka**, and for other dances. Rhythm Timing is *Slow Quick Quick*; or, *Quick Quick Slow*; or, *Slow Slow Slow*.

Begins Side-by-Side in Half-Open or Left-Half-Open Position. Dancing Forward and looking in Turn direction, one Rolls-Across with Inside-Foot In-Front of Partner a Full-Turn, to the Opposite Left-Half-Open or Half-Open Position, Changing-arms, as Partner Chasses Sideward in Opposite direction.

Identical to **WhirlAway** except for Hands. (See Figure 24.) (See Roll-In; Roll-Out; Rolling-Turn; Switches; and Man-Across, Lady-Across. Also see Half-Sashay, and ReSashay. Also see Bow, and Curtsy.)

Note: *Four RollAcross Steps work best for some dances.

RollAway: See RollAcross.

Roller-Disco: An Unleadable novelty Fad, in vogue from about 1969 to about 1977. Danced **on roller skates** to a 4/4 Disco Beat, Singularly or as a Coupledance. Danced by teens to about age 25, in local skating rinks in the U.S., that were usually decked out with Disco lights.

(See Disco-Beat, and Hustle. Also see Ice Dancing.)

Roll-In: Four partially Leadable Coupledance Figures, two each Mirror-Image Opposite, Left or Right, Man or Lady Rolls-In in three Steps. Suitable for all **Boleros**, **Rumbas**, **ChaChas**, **Mambos**, and **Swings**; also for **Polka**, all **Twosteps**, **Hustles**, all **Waltzes** but Viennese, for both **Foxtrots**, and for other dances. Rhythm Timing is *Slow Quick Quick*; or, *Quick Quick Slow*; or, *Slow Slow Slow*.

Begins in Open or Left-Open Position. Beginning with Inside-Foot, the Partner Rolling-In Rotates Toward the Hand Joined, Raising that Joined hand onto one's shoulder before releasing.

(See Roll-Out, Rolling-Turn, RollAcross, Neck-Wrap, and WhirlAway.)

Rolling-Cradle: Two Leadable, Basic Coupledance Movements, Right to Left and Left to Right. From either Cradled Position or Left-Cradled Position, the Man Transfers his Lady Across his Front to either Left-Cradled Position or Cradled Position. There may be Couple-Rotation but he **does not individually Rotate her**.

(See Rolling-Wrap.)

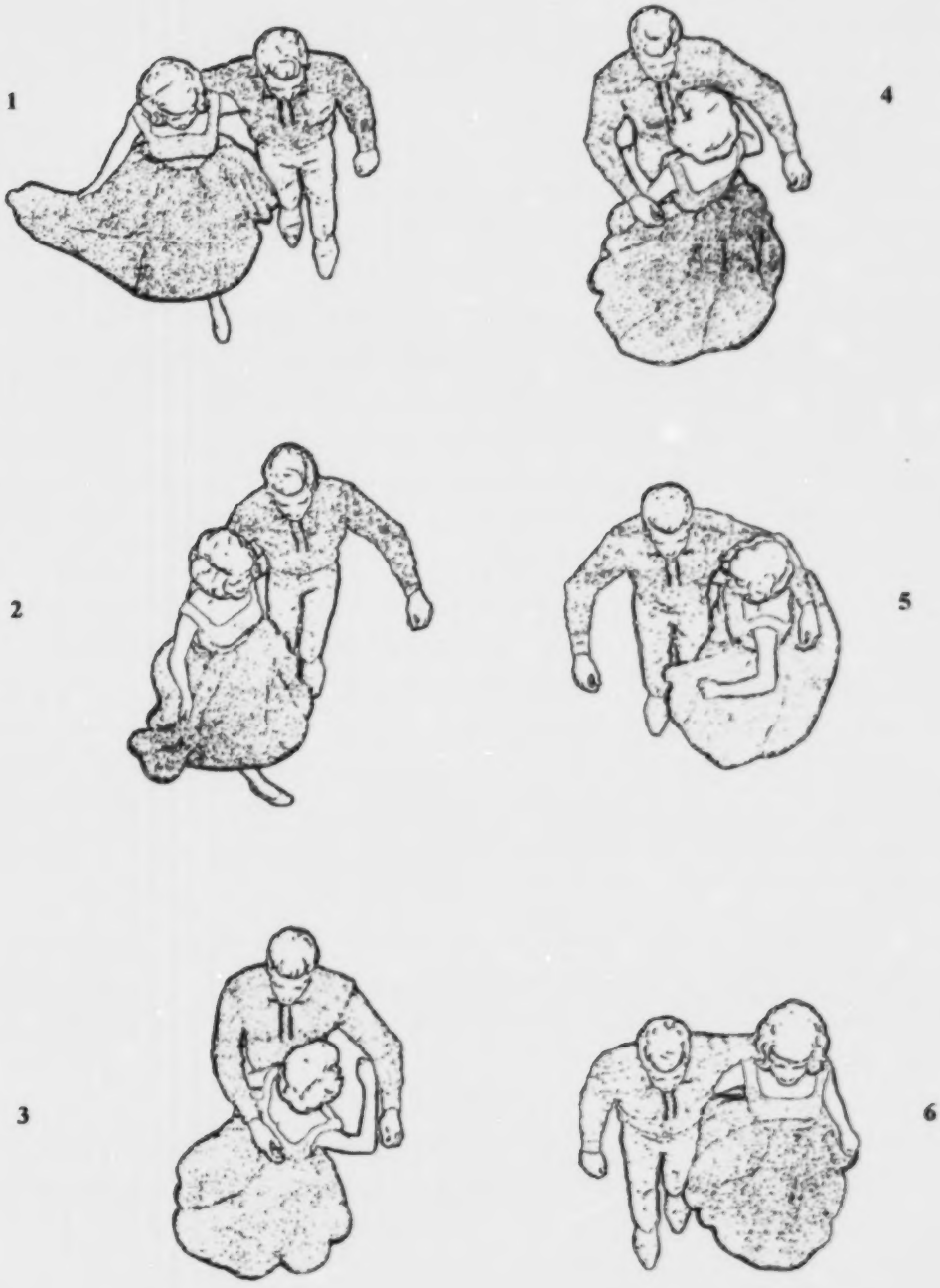

Figure 24, **Roll-Across**

Rolling-Off: See Rolling-Off-the-Arm.

Rolling-Off-the-Arm(1) or **Rolling-Off-the-Arms** or **Rolling-Off:** A partially Leadable, Spot-Coupledance Pattern, suitable for all Eight-Count **Swings** and Jive. Two Measures long, ten Steps, 4/4 Timing is *Slow Slow Quick And Slow, Slow Slow Quick And Slow.*

Begins and ends Facing in Shake-Hands Position. Shake-Hands Hold is retained throughout. Man Rotates a Full-Turn Clockwise total. After Rotating a Quarter-Turn Counter-Clockwise, Lady is Rotated 1 1/4-Turns Clockwise total.

Partners Rock-Apart then Man Quarter-Turns Lady Counter-Clockwise, as he Steps Apart to Wrap her to him. By fifth Step, Lady Faces same direction as Man, to his Right side in crook of his Right arm, with their Right Hands at her Right hip and back, her Right elbow Slightly Forward. Their Left arms are Extended with Left Hands touching. Total Couple-Rotation has been a Quarter-Turn Clockwise.

In this mode, Man Couple-Rotates her a Half-Turn Clockwise, then Lady, looking in Turn direction, is Rolled-Out Clockwise In-Place.

Man dances *backward Recover shortforturn1/8CW CloseTurn1/8CW shortforward, ForTurn1/4CW forturn1/4CW ForTurn1/8CW closeturn1/8CW ShortForward.*

Lady dances *Backward recover ForTurn1/8CCW closeturn1/8CCW ShortForward, backward BackTurn1/4CW sideswivel1/2CW CloseSwivel1/2CW inplace.*

Caution: Retain Shake-Hands **LOW** at Lady's Right hip and Slightly Behind Lady's back, so as not to harm her.

Rolling-Off-the-Arm(2): A Leadable Spot-Coupledance Figure, suitable for both **Sambas**. One Measure long, six Steps, 4/4 Timing is *1&2 3&4*, or, *Quick And Slow Quick And Slow.*

Begins and ends in Wrapped Position. Man's Left and Lady's Right Hands are released upon first Step and Grasped again upon fifth Step. Man has no Turn. Other Hands are retained throughout.

Man dances *sideward CrossBehind recover Sideward crossbehind Recover.*

Lady dances *ForSpin7/8CW forturn1/8CW Sideward forspin7/8CCW ForTurn1/8CCW smallsideward.*

(See Rolling-Turn.)

Rolling-Off-the-Arms: See Rolling-Off-the-Arm.

Rolling-Turn: Two Unleadable, General, Traveling, Singular or Coupledance Figures, one-Measure long. Timing is usually *Slow Slow Slow Slow.*

Normally danced Apart. Rolling a Full-Turn in three-Steps plus a Hold. **Clockwise** to the **Right**, or **Counter-Clockwise** to the **Left**, Ending Facing the same Direction in which one Started. The Hold may be a Point, or a Kick, etc., without applying Weight to the last Action.

Note: Look in the direction of the Turn.

Rolling-Turn-Right is danced *Swivel1/2CW swivel1/2CW Sideward Hold.*

Rolling-Turn-Left is danced *swivel1/2CW Swivel1/2CW sideward hold.*

(See Roll, RollAcross, WhirlAway, Roll-Out, Roll-In, Rolling-Off-the-Arm, Twirl, Reverse-Twirl, Neck-Wrap, Traveling-Turn-CW, Traveling-Turn-CCW, Riff-turns, In-and-Out Runs, and Man-Across, Lady-Across.)

Rolling-Wrap: Two Leadable, Basic Coupledance Movements, Right to Left and Left to Right. From either Wrapped Position or Left-Wrapped Position, the Man Transfers his Lady Across his Front to either Left-Wrapped Position or Wrapped Position. There may be Couple-Rotation but he **does not individually Rotate her**.

(See Rolling-Cradle, and Pull-the-String.)

Roll-Out: Four Leadable Coupledance Figures, two each Mirror-Image Opposite, Left or Right, one Partner Rolls-Out in three Steps. Normally it is the Lady who Rolls. Suitable for all **Boleros**, **Rumbas**, **ChaChas**, **Mambos**, and **Swings**; also for **Polka**, all **Twosteps**, **Hustles**, all **Waltzes** but Viennese, for both **Foxtrots**, and for other dances. Rhythm Timing is *Slow Quick Quick*; or, *Quick Quick Slow*; or, *Slow Slow Slow*.

Begins from a Wrapped, Left-Wrapped, or a Neck-Wrap Position. Beginning with Outside-Foot, and looking in the Turn direction, the Partner Rolls Away to a Hand-in-Hand Open Position.

(See Roll-In, RollAcross, WhirlAway, Rolling-Turn, and Neck-Wrap.)

Rolls or **Swiggles:** Two Unleadable, General Coupledance Movements; the Circular Motion of hips and Head, Left or Right. Deep-Into-Knees, Motion begins Forward then Circles completely.

(See Shimmy, Bend, Tips, and Rag-Doll.)

Rond (*rawn*): A General Coupledance Term meaning round or circular in French.

(See Ronde; Ronde, Forward; Ronde, Aerial; Ronde, Floor; Rond-de-Jambe; En-Dedans; En-Dehors; and Ballet.)

Rond-de-Jambe (*rawn-duh-zhahnb*): (French for *circling the leg*) (Spanish = *rodazan*) A series of Unleadable, General **Ballet** and Coupledance Movements in in a half-circle Arc. **Rond-de-Jambes** are often Practiced At-the-Barre. This is an exercise for Turning Outward one's leg in it's hip joint. One's Torso and Supporting-Leg remain still.

A **Rond-de-Jambe** may be Executed, either **Forward** (**En-Dedans**) or **Rearward** (**En-Dehors**), Tracking-the-Floor (**Par-Terre** or **A-Terre**, *a-tehr*) or Aerial (**En-L'Air**, *ahn-lehr*), in either a **Demi** or a large (**Grande**) Arc in size.

(See Ronde; Ronde, Forward; Ronde, Aerial; and Ronde, Floor.)

Rond-de-Jambe-a'-Terre: See Ronde, Floor.

Rond-de-Jambe-en-Dedans: See Ronde, Forward.

Rond-de-Jambe-en-Dehors: See Ronde.

Rond-de-Jambe-en-L'air: See Ronde, Aerial.

Ronde or **Ronde, Rearward** or **Rearward-Ronde** or **Outward-Ronde** or **Rond-de-Jambe-en-Dehors:** Ronde = round. Two Leadable, Basic Coupledance Actions, Movements or Figures, Left or Right, suitable for **International Tango**, **Argentine Tango**, Slow-**Waltz**, Slow-**Foxtrot**, and for other dances. A **Ronde** is a Circling of one's Free-Foot and leg. Timing varies.

One Partner or both Lower with Feet-Together then **Ronde**, either simultaneously or Singularly. Free-Foot Sweeps Rearward (Outward,) either Flaring or Fanning in an arc, while Supporting-Knee is Bent till **Ronde** completion. Most commonly, Lady Sweeps her Right leg, and Man Sweeps his Left leg. Both work to keep Shoulders-Parallel. Arc may be extensive or tight, and Knee Bend amount varies, depending upon the Timing.

(See Ronde, Forward; Ronde, Aerial; Ronde, Floor; Rond-de-Jambe; En-Dehors; and Barre.)

Ronde, Aerial or **Rond-de-Jambe-en-L'air** or **Aerial-Ronde** or **Flare-Ronde** or **Ronde, Flare:** Four Leadable, Basic Coupledance Movements or Figures, Rearward (Outward) or Forward (Inward,) Left or Right, suitable for **International Tango**, **Argentine Tango**, Slow-**Waltz**, Slow-**Foxtrot**, and for other dances. Timing varies. Performed by one or both Partners, simultaneously or Singularly.

In French, in Classic Ballet, a **Rearward-Aerial-Ronde** is named **Rond-de-Jambe-en-L'air-en-Dehors** (Outward,) and a **Forward-Aerial-Ronde** is named **Rond-de-Jambe-en-L'air-en-Dedans** (Inward.) An extra-High Aerial-Ronde is named **Grand-Rond-de-Jambe-en-L'air**.

Beginning Lowered with Feet-Together, Free-Foot Sweeps off and above the Dancefloor in an arc while Supporting-Knee is Bent till Ronde completion. Flaring is either Rearward or Forward. There is Swiveling on one Foot with the other Extended and Raised until Flare completion. Most commonly, Lady Sweeps her Right leg, and Man Sweeps his Left leg. Both work to keep Shoulders-Parallel. Arc may be extensive or tight, and Knee Bend amount varies, depending upon the Timing.

Similar to **Fan-Kick**. (See Aerial; Ronde; Ronde, Floor; Ronde, Forward; Rond-de-Jambe; and Barre.)

Ronde-and-Slip: See Ronde, Rearward-and-Slip.

RondeCha: See Ronde-Chasse.

Ronde-Chasse or **RondeCha:** An alternate Coupledance Movement, suitable for International **ChaCha**, in place of the Side-Jog Left, and is usually danced only by the Man.

Danced during the Forward-Basic Cha, on Steps 4-&-1 with Two-Beat Timing. In three Steps, a half-Measure long, Ronde-Chasse Timing is *quick And slow*, (after his [2] *slowforward* then [3] *SlowRecover* Steps). His Left-Foot Flare-Ronde Begins during his *SlowRecover* Step, to Latin-Cross Position Behind his Right Foot, hips Left slightly, on *quick*. His Right-Foot Steps *SideBallClose* on *And*. His Left-Foot Strides a wide *Sideward* on *slow*, both legs Straight and hips Left.

Ronde, Fan: See Ronde, Floor.

Ronde, Flare: See Ronde, Aerial.

Ronde, Floor or **Rond-de-Jambe-a'-Terre** or **Floor-Ronde** or **Fan-Ronde** or **Ronde, Fan:** Four Leadable, Basic Coupledance Actions, Movements or Figures, Rearward (Outward) or Forward (Inward,) Left or Right; suitable for **International Tango**, **Argentine Tango**, Slow-**Waltz**, Slow-**Foxtrot**, and for other dances. Timing varies. Performed by one or both Partners, simultaneously or Singularly.

In French, in Classic Ballet, a **Rearward-Floor-Ronde** is named **Rond-de-Jambe-a'-Terre-en-Dehors** (Outward,) and a **Forward-Floor-Ronde** is named **Rond-de-Jambe-a'-Terre-en-Dedans** (Inward.) A maximum Floor-Ronde with an exceedingly Bent-Knee is named **Grand-Rond-de-Jambe-a'-Terre**.

Beginning Lowered with Feet-Together, Free-Foot Sweeps in an arc while Supporting-Knee is Bent till Ronde completion. Fanning is either Rearward or Forward. There is Swiveling on one Foot with the other Extended in continual contact, Tracking-the-Floor, until Fan completion. Most commonly, Lady Sweeps her Right leg, and Man Sweeps his Left leg. Both work to keep Shoulders-Parallel. Arc may be extensive or tight, and Knee Bend amount varies, depending upon the Timing.

(See Ronde, Aerial; Ronde, Forward; Barre; Rond-de-Jambe; and Ronde.)

Ronde, Forward or **Forward-Ronde** or **Inward-Ronde** or **Rond-de-Jambe-en-Dedans:** Two Leadable, Basic Coupledance Movements or Figures, Left or Right, suitable for **International Tango**, **Argentine Tango**, Slow-**Waltz**, Slow-**Foxtrot**, and for other dances. Timing varies.

Both Partners Lower with Feet-Together then Forward-Ronde, either simultaneously or Singularly. Free-Foot Sweeps Forward (Inward,) either Flaring or Fanning in an arc, while Supporting-Knee is Bent till Ronde completion. Most commonly, Lady Sweeps her Right leg, and Man Sweeps his Left leg. Both work to keep Shoulders-Parallel. Arc may be extensive or tight, and Knee Bend amount varies, depending upon the Timing.

(See Ronde; Ronde, Aerial; Ronde, Floor; Rond-de-Jambe; En-Dedans; and Barre.)

Rondena: A Traditional Spanish **Folk**dance from **Andalusia**. Its origins are still unexplained, but often attributed to the cultural Traditions of the **Moors**.

(See Spanish Dance, Spanish-Folkdance-by-Region, and Ronde.)

Ronde, Rearward: See Ronde.

Ronde, Rearward-and-Slip or **Ronde-and-Slip** or **Fallaway-Ronde:** A Leadable, Basic Coupledance Movement or Figure, suitable for **International Tango**, **Argentine Tango**, Slow-**Waltz**, Slow-**Foxtrot**, and for other dances. Rhythm Timing varies, usually *Slow Quick Quick*.

Both Partners Lower with Feet-Together then Rearward-Ronde simultaneously, Man Left and Lady Right, then Man Slips them Counter-Clockwise on *Quick Quick*. Both work to keep Shoulders-Parallel throughout.

(See Ronde, Rudolph-and-Slip.)

Ronde, Rudolph or **Rudolph-Ronde:** A one-Step, Leadable, Basic Coupledance Movement with no Weight Change; suitable for **International Tango**, **Argentine Tango**, Slow-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and for other dances. Timing varies.

Man DiagForward Lunges Right and remains Low into Partner's crouch and side; Lady reacts with a Right Foot, Clockwise, Rearward-Ronde. Both work to keep Shoulders-Parallel.

(See Ronde.)

Ronde, Rudolph-and-Slip or **Rudolph-Ronde-and-Slip:** A Leadable, Basic Coupledance Movement or Figure, suitable for **International Tango**, **Argentine Tango**, Slow-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and for other dances. Rhythm Timing varies, usually *Slow Quick Quick*.

Man DiagForward Lunges Right on *Slow*, and remains Low into Partner's crouch and side; Lady reacts with a Right Foot, Clockwise, Rearward-Ronde. Man then Slips them Counter-Clockwise on *Quick Quick*. Both work to keep Shoulders-Parallel throughout.

(See Ronde, Rearward-and-Slip.)

Ronde, Same-Foot: See Ronde, Split.

Ronde, Split or **Split-Ronde** or **Ronde, Same-Foot** or **Same-Foot-Ronde** or **Wrong-Foot-Ronde:** An Unleadable, Basic, one-Step Coupledance Movement or Figure, suitable for **International Tango**, **Argentine Tango**, Slow-**Waltz**, Slow-**Foxtrot**, and for other dances. Timing varies.

Performed either in Loose-Closed Position or in Facing-Offset Position. Man Pauses as the **Lady Changes-Feet.** Simultaneously, each Partner begins their Ronde with Feet-Together. Both Lower then Rearward-Ronde Counter-Clockwise, each with their Left leg, while Couple-Rotating approximately a Half-Turn Counter-Clockwise.

Ronde-Whip: A partially-Leadable, Eight-Count **West-Coast-Swing** Coupledance Figure, identical to Straight-Whip except as follows:

On the Man's third Step, instead of Side-Touching with Left Foot as he Quarter-Turns Clockwise, he Left **Forward-Rondes**, for two Beats, with Solar-Plexus's-Facing.

On the Lady's third Step, instead of Coaster-Stepping, she **Rearward-Rondes** with her Right Foot, for two Beats, with Solar-Plexus's-Facing.

(See Lady's-Ronde-Anchor, and Man's-Ronde-Anchor.)

Rondo: During the classical and romantic periods, the Rondo attained great popularity as a lively Roundance.

RopeSpin: Two Leadable, two-Measure Circular-Coupledance Patterns, either Singular-Handed or Two-Handed. Suitable for the American, Country-Western and Period **Waltzes**, and for both **ChaChas**, both **Rumbas** and both **Boleros**, and for other dances. Timing varies, depending upon whether Coupledanced to Waltz or Latin Timing, and whether danced on the One-Beat or on the Two-Beat.

Both Patterns begin and end in Left-Open-Facing Position, with Lady Circling Man Clockwise. Lady Spirals then full-Circles and Spirals, while Man Steps In-Place with no Turn.

For the Singular-Handed RopeSpin, the most common, Lead-Hands remain Joined throughout. Lady dances *spiralCW ForTurnCW* (or *Triple*), *forturnCW* (or *forswivel* a Full-Turn Clockwise) *ForSwivelCW sideward* (or *Triple*); while Man Steps a Left Cucaracha, then a Right Cucaracha or a Rearward Check.

The Two-Handed RopeSpin begins with Shake-Hands. Man dances *lungecrossforward Recover sideward*, to *spiral* Lady Clockwise, then Left Hands Join under. Lady then dances *ForTurnCW* (or *Triple*), *forswivel* a Full-Turn Clockwise, all Hands retained, *ForTurnCW sideward* (or *Triple*) to Face Man, with Change-Hands, while Man dances a Right Cucaracha or a Rearward Check.

(See Lariat, Tether, Separation-with-Caping-Walk, and Back-of-Hand-Lead.)

Roseland-Foxtrot: An American, Modern and Smooth, Traveling-Coupledance, named after the famous Roseland Ballroom in New York City. It is a particularly Graceful version of the Standard Foxtrot, with much use of the Feathered Position, and occasionally the Left-Feathered Position. Most popular in the 1920s and 1930s, its music is in 4/4 Time, and has a medium Tempo at about 28 to 38 Bars per minute, and uses much *Quick Quick Slow* Timing, possibly derived from the original Twostep.

(See Foxtrot.)

Rotate: A common Coupledance procedure of students changing to the next Partner beside them. Usually the Ladies Rotate Counter-Cloakwise.

Rotate-Under: Several General Coupledance Actions of Rotating-Under either direction while retaining all four Hands or retaining a single pair of Hands. Usually only one Partner Rotates-Under the Joined Hands.

(See Dishrag, Duck, Alemande, and Underarm.)

Rotation or **Rotational-Movement:** A General Coupledance Action or Movement, referring to Turning of the Body or Bodies, Rotating either Clockwise or Counter-Clockwise. **Rotation** is Body Action or Movement Turning Towards a new orientation, perhaps with some **Directional-Movement**, and perhaps with not.

(See Foot-Movements, Couple-Rotation, and Direction-of-Turn. Also see ForTurn, BackTurn, and SideTurn.)

Rotational-Movement: See Rotation.

Round: A Coupledance Term used in Traditional **Country-Dance**. A repetitive, specified Pattern, danced in **Minor-Sets** within a **Progressive-Longways** or **Set-Dance** Routine.

Roundabout: See Spiral-Turn.

Round-A-Lab: The Round-A-Lab produces a Standard Glossary of Round Dancing. Round-A-Lab is the International Association of Round Dance Teachers, Inc. Round-A-Lab Office is 8917 Alliston Hollow Way, Gaithersburg, MD 20879.

(See URDC, RDTA, and Callerlab.)

Roundance (*R/D*) or **Roundancing** or **Rounds:** Cued by a Cuer, **Roundance** is the type of Coupledance where Costumed Partners dance Choreographed Routines in a Circular Formation around the Dancefloor, all in Unison to a specific arrangement of music.

American Country-Dances became Barn-Dances, Square Dances, and **Roundances**. These all have some Figures and Patterns in common, and they all require a Caller or Cuer. With the Waltz, there was an introduction to **Roundancing** in Philadelphia in about the 1830s, and ministers protested against this as licentious. Early **Roundances** were simple and easy to learn by just watching, frustrating the Dancing-Masters. "Pappy" Lloyd Shaw, 1948, is recognized for his major contribution in promoting **Roundancing**.

Today, still cued, **Roundance** has grown to be challenging, complex and sophisticated but extremely pleasurable, attracting some of the best dancers and Choreography in the world.

(See In-the-Round. Also see Fixed-Pattern-Partner-Dances; and Beginner, Intermediate, Advanced, and Challenge.)

Roundancers: Those whose dancing encompasses mainly Roundancing, but sometimes includes some Square-Dancing. Roundancing can include all of the Coupledances listed herein, all always Choreographed. **Roundancers** don't just "dance around." They Coupledance for Skill and Social to a Cuer, principally in rented halls, centers and auditoriums.

Roundancing: See Roundance.

Roundel: A Folk Coupledance, based on folk songs, in which all participants Joined Hands in a ring. There was Marching, Skipping and Running Movements.

Rounds: See Roundance.

Routine: A General Coupledance Term. An Amalgamation or series of Coupledance Patterns, usually entailing an opening, high lights, a climax and a Tag or Exit.

A Choreographed Routine most times fits, or fits best, only a certain rendition of a particular song.

(See Choreography, Teamdance-Choreography, Introduction, Phrasing, Bridge, Interlude, Truncation, and Coda.)

Routine-Section: See Pattern.

Rout-Step: A General Coupledance Term. A disorderly Walking Forward, purposely or accidentally out of Cadence with one's Partner.

Royal-Spin: A partially Leadable, one-Measure Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**.

Begins and ends in Facing-Offset Position. A 3/8 Clockwise Outside-Turn with the Lady's Aerial-Left-Forward-Ronde. Lady Steps and remains, while Man dances a *slow Quick quick* Timing.

Man dances *smallbackward ForTurn1/4CW forturn1/8CW*, Supporting Lady as she Swivels 1/4 Clockwise.

Lady Steps *ForTurn1/8CW, Swivels1/4CW* and Balances; she curls her Left leg into a High Clockwise Ronde, Toe-Down, then Touches her Right ankle with her Toe, still Toe-Down and held off the floor.

Rudolph-Ronde: See Ronde, Rudolph.

Rudolph-Ronde-and-Slip: See Ronde, Rudolph-and-Slip.

Rules-of-Dance: Some people insist on "Official Rules" in order to Coupledance "By-The-Book". They look for principals, maxims, orders and decrees. So sorry, this book is an aid, not a book of strict Rules. Instead, this book reports on how people Coupledance, both presently and in the past. The author believes in each Couple dancing as they please.

Rumba(1) or **Rhumba:** (Spanish for *to party*.) A sensually amorous Genre of Latin Rhythm Spot-Coupledances, with playful and flirtatious interplay. Some say the **Rumba** originated as a marriage dance in Cuba, while others say the **Rumba** originated from an old Spanish Coupledance popularized by the Moors and Gypsies of Andalucia, with their **Rumba-Gitana** and **Rumba-Flamenca**, then later mixing with Afro-Cubano Rhythms. Many of **Rumba**'s inherited erotic Movements are claimed to be merely depictions of simple farm tasks, done for amusement by Cuba's black population.

An Americanization of the Cuban **Son** and **Danzon**, the **Rumba** was introduced in the U.S. about 1917, but not until about 1933 or 1936 did the **Rhumba** become the first Latin Amarican dance Rhythm really popular in the U.S. By 1936, musicians had named it "**Rhumba**" to differentiate it from the traditional **Cuban-Rumba** Folkdance. Later, the "h" was dropped. Arthur Murray had a big part in this, and so did Fred Astaire; see **American Box-Rumba**, **Arthur Murray Rumba**, and **Fred Astaire Rumba**.

Rumba is danced at either of two different Rhythm-Stations, on the Two-Beat or on the One-Beat. Two-Beat is the original **Rumba** Style, while the One-Beat is the American Arthur Murray Style or Fred Astaire Style. The **NightClub-Rumba** is usually danced on the One-Beat. Before they start, a Man might ask his Lady, "Do you want Two-Beat or One-Beat?"

Coupledanced with Cuban-Motion, **Rumba**'s characteristic feature is, each Step is taken before placing one's Weight on that Step. Steps are taken Slightly Bent-Kneed, and when Straightened, causes one's hips to Sway Side-to-Side in Cuban-Motion. The **Rumba** rule to remember is, "Keep Heels on Floor."

Rumba's music is in 4/4 Time with the Accent on the fourth Beat. Tempo is extra-Slow, 27 to 30 Bars per minute, (24 to 44.) *Slow*s take two music Beats, while *Quick*s take one Beat, in 4/4 Time; (there are rare cases where **Rumba** is in 2/4 Time.)

Rumba's *Quick*s are exciting while its *Slow*s are gentle. Rumba is predominately danced *Quick Quick Slow*, which is Twostep Timing, but with all Slows held extra-long, Rumba is more like *Quick And Slowwwwww*. In Rumba, the extra-long Slows are usually accentuated by extra-quick Quicks, with arms flying High. Bolero is similar but danced *Slowwwwww And Quick*. With no abrupt Moves, Bolero has wide, swooping side-Strides with a Rise at their ending. Not so in Rumba.

(See International Rumba, Salsa-Suave, Clave-Beat, Two-Beat Timing, and One-Beat Timing.)

Rumba(2): The Coupledance Term for three Afro-Cuban musical forms; **Rumba-Columbia**, **Guahuanco**, and **Yambu**. Each form is comprised of drumming, dancing, and call-and-response vocals.

Rumba-Box: See American Box-Rhumba.

Rumba-Columbia: The Coupledance Term for one of three Traditional Cuban **Rumba** Styles of music and Folkdance, (see **Guahuanco**, and **Yambu**, for the other two Styles.) **Rumba-Columbia** is played in 6/8 Time. Lyrics are sung in a combination of Spanish and African. It is Traditionally danced only my males, and their dance often depicts challenges at each other. The early Southern Spanish **Flamenco** greatly influenced the development of the **Rumba-Columbia** Style.

Rumba-Cross: A Leadable, four-Step Turning-Coupledance Figure, suitable for the Slow-**Waltz**, Slow-**Foxtrot**, International **Tango**, and both **Quicksteps**, (but not for Rumba). Timing for the Waltz is *Slow And Slow Slow*; for Foxtrot is *Slow Quick And Quick*; for Tango is *Quick Quick Slow, Slow*; and for Quickstep is *Quick Quick Quick Quick*.

In Closed Position throughout the four Steps, except Lady's Head is Open for the first Step. Total Couple-Rotation is 5/8 to Full-Turn Clockwise.

Man, Head-Left dances long Low Heel-Toe *forturn1/8CW* with Right-Side-Stretch and Left-Shoulder-Lead Rising *LatinCrossBehindPivot3/8CW* Head-Left no Sway *diagbackpivot3/8CW* and Lower *Forward*.

Lady, Head-Open dances long Low Toe-Heel *BackTurn1/8CW* with Left-Side-Stretch and Right-Shoulder-Lead Rising *latincrossinfrontpivot3/8CW* Head-Closed no Sway *ForPivot3/8CW* between Man's Feet and Lower *backward*.

Rumba-Flamenca: See Flamenco.

Rumba-Gitana: See Gitana.

Rumba-Guaguanco: See Guahuanco.

Rumba-Motion: See Cuban-Motion.

Rumba-Rearward-Walk or **Progressive-Walks-Backward:** Two usually Leadable, Coupledance Backward Traveling Patterns, suitable for both **Rumbas**, each Starting on Left or Right Foot, Mirror-Image. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow*.

Normally danced in a Sequence of either 3 or 6 Steps. Dance Position is optional. Danced *Back Back Back*, Straight-Line or slightly Curving, on the Two-Beat if dance is International Rumba, or on the One-Beat if American. Body Carriage is proud with no Upper-Body Movement. The Ball-of-foot is placed Rearward, then Weight is Rolled back to Flat. Steps are Small, flowing, and gingerly taken. Should be danced with Weight Centered and with Cuban-Motion, and with Center-of-Balance Displacing Rearward upon each *Slow*.

Opposite of **Rumba-Walk**. Similar to **Bolero-Rearward-Walk**. (See Mambo-Backward-Walk, ChaCha-BackWalk, Walk, Backward-Walk, Walking-Step, Backward, Back-Step, Back-Off, and Back-Out. Also see Control, Balance, Center-of-Balance, Body-Rhythm, and Press. Also see Backward-Twostep, and Backward-Foxtrot.)

Rumba-SideWalks or **SideWalks** or **Side-Walk-Six:** Two Leadable, two-Measure Coupledance Sideward Traveling Patterns, Mirror-Image, Left or Right, suitable for both **Rumbas**. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

With Cuban-Motion, and in Loose-Closed Position or in Butterfly Position throughout. Begun on the Two-Beat if dance is International Rumba, or on the One-Beat if American. With rib cage (Weight) Forward, to lightly Press against each other, Stepping *Side Close Side, Close Side Close.* Steps are Small, flowing, and gingerly taken.

Similar to **Bolero-SideWalks**, **Mambo-SideWalks**, and **ChaCha-SideWalks**. (See Walk, SideWalks, Side-Step, Sideward, Body-Rhythm, Cross-In-Front, Cross-Behind, Forward-Walk, and Backward-Walk. Also see Sideward-Twostep, and Sideward-Foxtrot.)

Rumba-SwitchWalk or **Mambo-SwitchWalk** or **Parallel-Chase** or **Progressive-Swivel:** A Leadable, two-Measure Coupledance Pattern suitable for both **Rumbas**. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Begins and ends in Varsouvienne Position. **Right-SwitchWalk**ing, Man **StrideTurn**s Inward as Lady is **Swivel**ed Outward to **Rumba-Walk**ing in Left-Varsouvienne Position, then **Left-SwitchWalk**ing, back again to **Rumba-Walk**ing in Varsouvienne, without Changing-Hands.

Man dances *strideturn1/2CW Recover forward, StrideTurn1/2CCW recover Forward.*

Lady, Following, dances *ForSwivel1/2CW recover Forward, forswivel1/2CCW Recover forward.*

Same as **Bolero-SwitchWalk** except for Timing, and Similar to **ChaCha-SwitchWalk**. (See Mambo-BackTrack, and ChaCha-BackTrack. Also see BackTrack, Sweetheart, WheelAround, Switch, and Change-Sides.)

Rumba-Walk or **Cuban-Walk** or **Progressive-Walks** or **Walk** or **Forward-Walk:** Two Coupledance Forward Traveling Patterns, Mirror-Image, each Starting on Left or Right Foot, possibly Leadable. Each is suitable for both **Rumbas**.

Dance Position is optional, usually in some Open Position. Normally danced in a Sequence of either 3 or 6 Steps, dancing Straight-Line or slightly Curving. Begun on the Two-Beat if dance is International Rumba; begun on the One-Beat if American Rumba. Rhythm with 4/4 Timing is *Quick Quick Slow Quick Quick Slow.*

Danced with Cuban-Motion, and as **Kiki-Walks** if space permits. Body Carriage is proud with no Upper-Body Movement. One's head Travels Forward at a constant Height with no Float. Steps are Small, flowing, and gingerly taken. Upon each *Slow*, the Forward Moving Foot is placed Flat to the Dancefloor, initially with no Weight, then one's Center-of-Balance (hips) are Displaced Forward. During this Stepping, the Supporting-Foot remains Flat but its Knee is Softened immediately prior to Displacing Forward.

Opposite of **Rumba-Rearward-Walk**. Identical to **Bolero-Walk** except for Timing. Similar to **Mambo-Walk**, and **ChaCha-Walk**. (See Cuban-Motion, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, and Forward-Foxtrot.)

Rumbitas: A Spanish Gypsy **Flamenco** Spot-dance of Cuban origin; allied to **Cante Chico**. (See Spanish Dance, and Spanish-Folkdance-by-Region.)

Run: A usually Leadable, rapid, Basic, Progressive Coupledance Movement, Figure, or activity; suitable for most **Twosteps**, and for other dances.

A Fast Gait in which Feet are Stepped alternately. A swift Pace, Faster than that of a Walk. A series of Even-Rhythm Forward Steps, normally about 180 Steps-per-Minute, Transferring Weight from one Foot to the other. A **Run** is Forward *Quick Quick* Steps where Feet alternately leave the Dancefloor, or even where both Feet instantaneously leave the Dancefloor.

(See Trot, Jog, One-Step, Band-Step, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, and Meander. Also see Control, Balance, Center-of-Balance, and Press.)

RunAround: See Tether.

Runaway: A Leadable, Forward Traveling Figure suitable for both **ChaChas** and both **Mambos**. Partners Coupledance **on Same-Feet**.

Begins in Shadow Position with Man Behind and Left arms Extended, except Right Hands are Joined. Ends in Shadow Position with Lady Behind, Left Hands Joined and Man's Right Hand to Lady's Right shoulder.

Man Steps *forward Forward* (Triple if ChaCha) *close*.

Lady dances *forward ForSpiral* Full-Turn Counter-Clockwise (Triple if ChaCha) *close*.

Running ------: A Standard Coupledance Term. For **Smooth-Dances**, the Term "Running" refers to a Figure or Pattern that Rotates **Clockwise**, such as Running-Finish, Running-Hover-to-Semi-Closed, Running-Open-Natural, Running-Right-Turn, and Running-Spin. Conversely, "Quick" refers to a Figure or Pattern that Rotates Counter-Clockwise.

(See Quick ------.)

Running-Back-Locks or **Back-Lock-Seven:** A partially Leadable, two-Measure, seven-Step, Traveling-Coupledance Pattern suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Quick Quick Quick Quick, Quick Quick Slow*.

Performed in Feathered Position throughout, with Man's Right Shoulder-Leading. Lady dances with Head-Closed, partially Leading. No Turning.

Man dances *Backward lockinfront Backward backward, Backward lockinfront Backward*.

Lady dances *forward LockBehind forward Forward, forward LockBehind forward*.

(See Running-Forward-Locks.)

Running-Finish: A Leadable, one-Measure, three-Step Coupledance Figure, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Quick Quick*.

Begins in Feathered Position or in Closed Position #1 or #2, and ends in Feathered Position. Total Couple-Rotation is a Half-Turn Clockwise. Lady Follows with Head-Closed.

Man dances *backturn1/4CW* with CBM Partner Outside *SideTurn1/4CW forward* with Left Shoulder-Lead.

Lady dances *ForTurn1/4CW* with CBM Outside Partner *sideturn1/4CW Backward* with Right Shoulder-Lead.

(See Running-Right-Turn, and Open-Impetus.)

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Running-Forward-Locks: A Leadable two-Measure, seven-Step, Traveling-Coupledance Pattern suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Quick Quick Quick Quick, Quick Quick Slow.*

Performed in Feathered Position throughout, with Man's Left Shoulder-Leading. Lady Follows with Head-Closed. No Turning.

Man dances *forward LockBehind forward Forward, forward LockBehind forward.*

Lady dances *Backward lockinfront Backward backward, Backward lockinfront Backward.*

(See Running-Back-Locks.)

Running-Hover-to-Open: A Leadable one-Measure, four-Step, Traveling-Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing for Foxtrot is *Slow Quick And Quick*; Timing for Waltz is *Slow Quick And Slow.*

Begins Feathered or in Closed Position #1 and ends in Feathered Position. Lady Follows with Head-Closed. No Turning. A Run with a **Stutter** for both, Forward for the Man and Backward for the Lady.

Man dances *Forward* Feathered *forward* Closed *Sideward forward* Feathered.

Lady dances *backward* Feathered *Backward* Closed *diagbackward Backward* Feathered.

(See Running-Hover-to-Semi-Closed.)

Running-Hover-to-Semi-Closed: A Leadable one-Measure, four-Step, Traveling-Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing for Foxtrot is *Slow Quick And Quick*; Timing for Waltz is *Slow Quick And Slow.*

Begins Feathered or in Closed Position #1 and ends in a tight Semi-Closed Position. A Forward Run for the Man; the Backing Lady Opens Clockwise.

Man dances *Forward* Feathered *forward* Closed *ForTurn1/8CW diagforward.*

Lady, Following, dances *backward* Feathered *Backward* Closed *diagbackturn1/4CW DiagForward.*

(See Running-Hover-to-Open.)

Running-Man: Two Spot, Unleadable, one-Measure Singular or Coupledance Movements, Left and Right, each consisting of a Step then a Rearward Hop or Slide. Used mainly in **Hip-Hop** and **Country Partner-Dances**. Danced in Open, Half-Open, or Semi-Closed Position, or in their Mirror-Image Positions. There is no Travel or Turning. Timing is *Slow Slow*. Tilt Forward on the second Beat. Scoot Backward on Supporting-Foot while Raising Free-Knee Up. Left then Right Movements are normally repeated.

Man dances *forward drawbackward, Forward DrawBackward*, etc.

Lady dances *Forward DrawBackward, forward drawbackward*, etc.

Similar to **Step-Scoot**, except Scoot Backward. (See Copas.)

Running-Open-Natural or **Quick-Open-Natural:** A Leadable one-Measure, four-Step, Traveling-Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing for Foxtrot is *Slow Quick And Quick*; Timing for Waltz is *Slow Quick And Slow.*

Begins in Semi-Closed Position and ends in Feathered Position. Both Step-Thru then the Man Half-Turns Clockwise while the Lady dances Forward.

Man Steps *CrossInFrontSwivel1/2CW* with CBM *diagbackward* Across Lady *Backward* in CBMP *backward.*

Lady, Following, Steps *crossinfront1/8CW* body Turn with CBM *Forward forward* in CBMP *Forward.*

(See Running-Spin, and Quick-Open-Reverse.)

Running-Right-Turn: A Leadable 2 1/2-Measure, six-Step Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Slow, Slow Quick Quick, Slow.*

Begins in Closed Position #1 and ends in Feathered Position; Total Couple-Rotation is a Full-Turn Clockwise.

Man dances *ForSwivel3/8CW* with CBM *sideturn1/8CW, Backward* in Closed with Right Shoulder-Lead *backturn1/4CW* with CBM Partner Outside *SideTurn1/4CW, forward* with Left Shoulder-Lead.

Lady, Following with Head-Closed, dances *backturn1/4CW* with CBM *CloseHeelTurn1/4CW, forward* in Closed with Left Shoulder-Lead *ForTurn1/4CW* with CBM Outside Partner *sideturn1/4CW, Backward* with Right Shoulder-Lead.

(See Running-Finish.)

Running-Spin: A Leadable one-Measure, four-Step Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing for Foxtrot is *Slow Quick And Quick*; Timing for Waltz is *Slow Quick And Slow.*

Begins in Closed Position #1 facing Reverse-Line-of-Dance, then total Couple-Rotation is a 7/8-Turn Clockwise, ending in Feathered Position.

Man dances with CBM *backpivot1/2CW ForTurn1/4CW sideturn1/8CW* to Feathered *Backward.*

Lady, Following with Head-Closed, dances with CBM *ForPivot1/2CW backturn1/4CW SideTurn1/8CW* to Feathered *forward.*

(See Running-Open-Natural.)

Running-ZigZag: A Leadable 2 1/2-Measure, six-Step Traveling-Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Slow, Slow.*

Begins in Closed Position #1 then immediately Blends to Feathered Position for the remainder. Couple-Rotation is a 3/8-Turn Counter-Clockwise total then a 3/8-Turn Clockwise total.

Man dances *forturn1/4CCW* with CBM *SideTurn1/8CCW backward* in CBMP Partner Outside *DiagForSwivel3/8CW diagforward* Left Shoulder-Lead *Forward* Outside Partner in CBMP.

Lady, Following with Head-Closed, dances *BackTurn1/8CCW* with CBM *heelpullturn1/8CCW ForTurn1/8CCW* Outside Partner in CBMP *shortsideswivel1/4CW BackTurn1/8CW* Right Shoulder-Lead *backward* in CBMP Partner Outside.

(See ZigZag-from-Closed, ZigZag-from-Semi-Closed, Natural-Promenade-ZigZag, and ZigZag.)

Russian-Splits: See Aerial-Splits.

Rustic: A General Coupledance Term for plain and simple country-life-like dancing.

(See Ranchera, Pasillo, and Joropo.)

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Rumba in the International Latin Division

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Sailor-Shuffle or **Sailor-Step** or **Cross-Ball-Change** or **Side-Hitches-Behind:** A partially Leadable, two-Measure, Four-Count, Six-Step, Spot-Coupledance Pattern with no Turning, suitable for Eastern **Swing**, West-Coast-Swing and Jive, and for the **Peabody**.

There is a three-Step Left-Half and a three-Step Right-Half; *CrossBehind sideward Recover, crossbehind Sideward recover; Quick and Slow, quick And slow.* One Leans in the Opposite direction of the Crossing Foot.

Complete Figure is usually repeated, and danced Facing Partner, but Position, direction and Starting-Foot is optional. Figure may be followed by a **Peabody-Recovery** for the Peabody.

(See Side-Hitch, Sailor-Shuffle-InFront, Peabody-Spirals, Twinkle, and Scissors.)

Sailor-Shuffle-InFront or **Side-Hitches-InFront:** A partially Leadable, two-Measure, Four-Count, Six-Step, Spot-Coupledance Pattern with no Turning, suitable for Eastern **Swing**, West-Coast-Swing and Jive, and for the **Peabody**.

There is a three-Step Left-Half and a three-Step Right-Half; *CrossInFront sideward Recover, crossinfront Sideward recover; Quick and Slow, quick And slow.* One Leans in the Opposite direction of the Crossing Foot.

Complete Figure is usually repeated, and danced Facing Partner, but Position, direction and Starting-Foot is optional. Figure may be followed by a **Peabody-Recovery** for the Peabody.

(See Side-Hitch, Sailor-Shuffle, Peabody-Spirals, Twinkle, and Scissors.)

Sailor-Step: See Sailor-Shuffle.

Saint Vitus's Dance: A nervous disease of children, medically named Chorea, which causes them to Move in wild Jerks as if having a fit.

Salon-Samba: A Coupledancer's Term for a Slower and more subtle Samba.

(See Samba-in-Rio, Samba-in-Bahia, Samba-Reggae, Jazz-Samba, Samba-Carioca, International Samba, and American Samba.)

Salsa(1): **Salsa** is really only a Coupledancer's Generic Term, born in the early 1970s, and used to describe the blending of various specific musical styles into Dance-Band arrangements. But **Salsa** has become a popular Latin NightClub dance, evolving mainly as a modified form of **Mambo**. The Latin Rhythms vary with this showoff Spot-Dance Genre. Popular in the 1990s with very young Latinos, **Salsa** is sexual and suggestive, and is often danced Apart. Footwork is minimal and Generally unimportant. The important emphasis of **Salsa** is one's Undulations, especially those of the Lady's. **Salsa is all in the hips**. The extreme Gyrations of one's Torso in Time with the musical Beat, is a cross between Belly-Dancing and Strip-Tease Bumps-and-Grinds. **Salsa** is also danced by some with much Bobbing, while others may be One-Stepping In-Place. Steps are simple and the Timing is felt emotionally.

Salsa means "*sauce*" or "*red-hot*" in Spanish. **Salsa** is really more music than a particular dance or dances. **Salsa** is really Afro-Cuban Jazz that sizzles with steamy Latin Rhythms, where percussion and horns dominate. **Salsa** music combines Latin and Rock music, in a sound developed mostly by Puerto Rican musicians in New York, in which the Clave gives **Salsa** a particular feeling. Its sounds have various Latin Beats, each causing the listener to feel the hot-hot-hot Syncopation.

Originating from various locations in Central and South America, **Salsa** came onto the international dance scene about the late 1930s. **Salsa** has been very popular in the United States since the 1950s.

Salsa heats the Dance Clubs; crowds burn up the Dancefloors. An amalgomation of Swaying, spicy Steps, passionate but yet restrained, **Salsa** Movements are elegant yet sensual.

All **Salsa** is typically Coupledanced with Primary-DownBeat Timing on the One-Beat Rhythm-Station. Flat-Foot dancing with Bended-Knee and Curving-Torso, **Salsa** includes four or more distinctive Styles of Coupledancing with a Latin flavor, mainly **Mambo**. These include **American Mambo**, **Rumba**, **ChaCha**, and **Merengue**.

Rhythm Timing is always Eight-Count, and is most often *Quick Quick Slow, Quick Quick Slow*. One sample of many **Salsa** Steps is where the Man dances *Forward close SideSway, forward InPlace backhomesway*. His Lady Follows.

One of the many kinds of **Salsa** music and dance is called **Yoboso**, where Body-Rhythm is *Quick And Quick Slow, Quick And Quick Slow*. This one is danced well Into-the-Knees, then Rising and Turning with a Touch or a Flick on the *Slows*.

(See Clave-Beat, Bomba, and Salsa-Suave.)

Salsa(2): See American Mambo.

Salsa-Casino-Rueda: (Spanish for *red-hot gambling wheel*.) A Latin **Salsa Folk** Coupledance that made a comeback as a novelty Fad for awhile in the U.S. in the late 1990s. One of the many variations of the **Mambo**.

(See Son, Charanga, Pachanga, and Clave-Beat.)

Salsa/Mambo or **Mambo-Salsa**: See Salsa, and Mambo.

Salsa-Street-Dancer: See Salsero-dela-Calle.

Salsa-Suave or **Progressive-Basic:** A Latin Rhythm Spot-Coupledance, very similar but usually Slightly Slower than the American Mambo, and danced mainly by Latinos in the 1970s-1990s. Describing for two Measures, their 4/4 Timing is *Quick Quick Slow Quick Quick Slow*, with all Slows held longer than Twostep length-of-Time. Both the Delayed-Weight-Shift and Mambo-Twist are optional. Coupledanced on the One-Beat in Loose-Closed Position.

Man dances the Basic Pattern *forball Recover weighttransfer BackBall recover WeightTransfer*. Lady Follows.

A *SmallForwardRise* or *SmallBackwardRise* is optional for the *WeightTransfer*.

Observing Latins, many have hardly any 'Feet-Sideways-Spread' nor any Rise, as in Mambo, at their *Slow*s, and there is negligible Cuban-Motion. They dance no Rumba-Box.

(See Rumba, Clave-Beat, and Son.)

Salsa-Valiente or **The Rope:** A brave Latin Coupledance in vogue in the 1970s-1980s. A March danced with complex Arm-Wraps.

Salsero-dela-Calle or **Salsa-Street-Dancer** or **Street-Salsero:** A Latin Coupledance Term for one who has learned to dance **Salsa/Mambo** from dancing "on the street," meaning having learned, not in a **Dance-Studio**, but having picked up one's Steps informally from Partners and/or associates.

(See Congreso-Mundial-de-Salsa.)

Saltarello: A **High-Dance** from before 1400 AD, customarily Performed after a Basse-Danze. It was characterized by the liveliness of its Swaying Movements and little Jumps. Modern Coupledances of similar Genre might be the Polka, Charleston and Lindy.

Salto: A General Coupledance Action or Movement; a Leap or Skip.

Salute or **Tango-Salute:** An Unleadable **International Tango** Coupledance Stance for the Lady, where she Salutes with her Left Hand in Gripping her Partner; her Palm-Down, fingers together and horizontal under his Right wing.

This readies her for an **Abrupt**, **Head-Flick**, **Tick**, or other crisp Movements, in that the Lady's Tango-Salute is her means of locking onto her Partner for stacatto, intertwined Tango!

(See Knee-Lead, and Head-Flick-Link.)

Samba: A lighthearted carnival, Latin Rhythm Coupledance from Brazil, where **Samba** first came into being about 1917. **Samba** was finally adopted as a Ballroom dance by the Brazilian society in 1930. The **Samba** was introduced into the U.S. in 1939 by Carmen Miranda, but it did not come into vogue in the U.S. until about 1947.

There is more than one way to **Samba**; there are many dance variations; some are the **Pagode**, the **Bahia-Carioca**, the **Samba-Carioca**, the **Maxixe**, **LaBamba**, the **Street-Samba**, the **BossaNova**, the **Baion**, the **Batucado**, and even the **Lambada**.

Adapted for modern Ballroom dancing, the **Samba** Tempo ranges from 45 to 65 Bars per minute with 50 to 56 average MPM in 2/4 Time. Its music is in 4/4 or 2/4 Time, with six Steps, (if 4/4,) taken per Measure, counted ***1&2 3&4***, for both American and International Timing. Descriptions in this book are for American Samba Body-Rhythm for simplicity.

All **Samba**s have a distinct Style of Movement, i.e., incorporating its characteristic **Samba-Bounce** and **Pendulum-Motion**. Both **International Samba** and **American Samba** are danced with the following four *Down Lilt Down Lilt Down Lilt Down Lilt* Knee-Motions in its six Steps. The Basic American Samba Body-Rhythm is *Quick Quick Slow, Quick Quick Slow*, while the Basic International Samba Body-Rhythm is *Slow Quick Quick, Slow Quick Quick*. Optional, interspaced, Body-Rhythms are (1) *Slow Slow*; (2) *Slow And Slow*; and (3) *Quick Quick Quick Quick*.

(See Samba-Basic, Cumbia, and Samba-as-Danced-in-Brazil.)

Samba-as-Danced-in-Brazil: Both Samba music and dance is to Brazil what Jazz has been to Americans, an art form with African roots. Much danced but rarely Coupledanced, Samba is currently danced Singularly in Brazil. There, Samba is a happy, relaxed, expressive dance, the signature for celebration and revelry. Samba is the antithesis of Western or European-based dance forms, as it is not a dance of controlled Movements; the more they smilingly and freely improvise, the better they dance. There, Samba is Syncopated Exhibitionism, abandonment, unrestrained posturing, primping and Wriggling. One Bodypart speaks one Rhythm as another Bodypart speaks another in Synchronization. Their Samba Rhythmically and Sensually rises through the legs and pelvis, defying rational analysis or conceptualization, although a few points can be made:

While their Foot-Movement is imprecise, Center-of-Balance remains well Forward in their Sambas, (and ours.) Standing with Feet parallel and Closed, and well Into-the-Knees, if one *HopsInPlace crossesinfront step Step*, one's hips will Sway to the Right. Avoid all stiffness.

See **Samba-in-Rio** and **Samba-in-Bahia**, for regional differences in how the **Samba** is danced in Brazil. (See Street-Samba, and Samba-ArmWork. Also see Pagode, Bahia-Carioca, Samba-Carioca, Cumbia, Maxixe, LaBamba, Samba-Reggae, BossaNova, and Lambada.)

Samba-ArmWork: Unleadable, Mirror-Image Opposite, Coupledance Actions, suitable during **Copas** for both **Sambas** and for **Cumbia**.

Following is danced without Partner-contact: With Raised Palm-Inward, Facing one's face, and with fingers Slightly curled, **Right** arm is pointed Up during **Left** Copa *forward*, and visa-versa. Simultaneously, one's Left forearm is horizontal, with Palm-Down and with fingers straight and together. Back-of-Hand touches elbow. ArmWork switches to Opposite as FootWork switches Opposite. Optional, but appearance suffers, is **Left** arm pointed Up during **Left** Copa *forward*, and visa-versa.

A different Samba-ArmWork was popular during the 1950s, while in Half-Open Position. This one consisted of the Man wiping to his Left, his horizontal Left index finger across his upper lip, each time as he danced his Left Copa *forward*. This was inferring that he was sniffing snuff.

(See ArmWork, Copa-Box, and Samba as Danced in Brazil.)

Samba-Balance-Sideward-Behind or **Favela** or **Balance-Sideward-Behind** or **Balance-Side:** A Leadable, Left then Right, six-Step Pattern, suitable for both **Sambas** and for **Cumbia**, and for other dances. Rhythm, one Measure with 4/4 Timing, is *Quick And Slow Quick And Slow*.

Danced mostly in Loose-Closed, but sometimes in Butterfly Position. Danced with a wide *Sideward* Step, a *CrossBehind* and beyond Step with a Slight Opening-Out, a *CrossRecoverForward* Step, then repeated Mirror-Image Opposite.

Identical to **Waltz-Balance-Sideward-Behind**, and Basic **Slow-Twostep** Patterns, except for Rhythm Timing. (Slightly similar to the NightClub-Twostep and DiscoSwing Basic Steps. See Fifth-Position-Break, Balance-Sideward-Close, Twisty-Balance, Waltz-Balance, and Balance-Forward-and-Back.)

Samba-Basic or **Samba-Forward-and-Back** or **Caixo** (ky-sho)**:** The Leadable, Basic Coupledance Pattern for both **Sambas** and for **Cumbia**. Danced in Loose-Closed Position, Floating. Basic American Samba Body-Rhythm, two Measures with 2/4 Timing, is *Quick Quick Slow, Quick Quick Slow*, and counted ***1&2 3&4***.

One's Knees and ankles need to be very relaxed in **Samba**. While Performing Forward and Rearward Pendulum-Motion, one's Float is four *Down Lilt Down Lilt Down Lilt Down Lilt* Knee-Motions in its six Steps.

Man dances the Basic Step *forward Close inplace, Backward close InPlace*.

Lady dances *Backward close InPlace, forward Close inplace*.

(See Samba.)

Samba-Bounce: A General Coupledance Term for the **Samba**'s Rhythmical Bouncing Motion, which is achieved by the continuous Flexing then Straightening of one's Knees. See the detailed description included under **"Samba"**.

(See Bouncing, Bobbing, Ballon, Subtle-Triples, Double-Rising, Jiggle, Floating, and Rise-and-Fall.)

Samba-Bow or **The Bow:** A Leadable, six-Step, Forward-and-Back-Bending Coupledance Box Pattern, most often used in the American and International **Sambas**, and in the **Cumbia**. International Samba Body-Rhythm, two Measures with 2/4 Timing, is *Slow Quick Quick, Slow Quick Quick.*

No Floating. Coupledanced in Closed Position #2, for up to a Half-Turn total Couple-Rotation Counter-Clockwise.

Man, Leaning Slightly from his waist, Leans Forward for the first Pattern half, and Backward for the second half.

Man dances *slowforwardturn1/8CCW SideTurn1/8CCW close, SlowBackwardTurn1/8CCW sideturn1/8CCW Close.* His Lady Follows.

(See Maxixe-Hold, and Samba-Shadow-Bow.)

Samba-Box or **Box:** A Leadable, Counter-Clockwise, Full-Turning Spot-Coupledance Pattern, used in both **Sambas** and in **Cumbia**. Two **Samba-Left-Turns** are Coupledanced to form a Samba-Box.

(See Samba, and Lazy-Samba-Turns.)

Samba-Cancao: See Cumbia.

Samba-Carioca: The **Samba** as Coupledanced in Rio de Janeiro, Brazil. Danced to a Moderately lively Tempo, Forward then Rearward with Bounce.

(See Carioca, Samba, and Samba-in-Rio.)

Samba-Closed-Rocks: See Samba-Rocks.

Samba-Forward-and-Back: See Samba-Basic.

Samba-in-Bahia: For Coupledancing **Samba** in Bahia, Man's Initial-Step is *Rearward*, while in Rio, Man's Initial-Step is *forward*. This Initial-Step direction applies also for either sex when dancing Singularly. With **Samba-in-Bahia**, focus is more on rapid Bumps-and-Grinds and sensuous Shaking of the pelvis. Cuban-Motion for their Men is more macho, not as soft as that for Ladies. Their Ladies emphasize Hand and shoulder Movements, while their Men dance more Flat-of-Foot with Quick and complex Footwork. Compare with **Samba-in-Rio**.

(See Samba-as-Danced-in-Brazil, Street-Samba, and Samba-ArmWork.)

Samba-in-Rio: For Coupledancing **Samba** in Rio, Man's Initial-Step is *forward*, while in Bahia, Man's Initial-Step is *Rearward*. This Initial-Step direction applies also for either sex when dancing Singularly. **Samba-in-Rio** emphasizes rapid Swaying such as Cuban-Hip for the Ladies and Cuban-Motion for both sexes. Compare with **Samba-in-Bahia**.

(See Samba-as-Danced-in-Brazil, Samba-Carioca, Street-Samba, and Samba-ArmWork.)

Samba-Left-Turns or **Left-Turns:** A Leadable, Counter-Clockwise, six-Step, Half-Turning Spot-Coupledance Pattern, used in the American **Samba** and in the **Cumbia**. American Samba Body-Rhythm, two Measures with 2/4 Timing, is *Quick Quick Slow, Quick Quick Slow.*

Danced in Loose-Closed Position, slightly Swaying first to Man's Left then Right, and Floating *Down Lilt Down Lilt Down Lilt Down Lilt.*

Man dances *forturn1/4CCW Sideward close, BackTurn1/4CCW sideward Close.* His Lady Follows.

(See Samba-Right-Turns, Samba-Viennese-Turn, Reverse-Basic-Movement, Samba, Samba-Box, and Lazy-Samba-Turns.)

Samba-Reggae: See Street-Samba.

Samba-Right-Turns or **Natural-Basic-Movement:** A Leadable Clockwise, six-Step, Half-Turning Spot-Coupledance Pattern, used in the International **Samba**. International Samba Body-Rhythm, two Measures with 2/4 Timing, is *Slow Quick Quick, Slow Quick Quick.*

Danced in Loose-Closed Position, Floating *Down Lilt Down Lilt Down Lilt Down Lilt.*

Man, beginning with his Right foot, dances *ForTurn1/4CW closeball InPlace, backturn1/4CW CloseBall inplace.* His Lady Follows.

(See Samba-Left-Turns.)

Samba-Rocks or **Samba-Closed-Rocks** or **The Rocks:** A partially Leadable, Advanced Coupledance Pattern, suitable for International **Samba**. International Samba Body-Rhythm, two-Measures (minimum) with 2/4 Timing, is *Slow Quick Quick, Slow Quick Quick.*

Travel is gradually Forward. Danced in Loose-Closed Position, except on the Man's *Forward* (Right) Flat first Step, he Lowers her hand below Waist-Level to Lead her Left Foot *rearward.* Then the Man dances *forward Recover, forward Forward recover*; his Feet Face Forward throughout.

Lady, after Stepping *rearward*, dances *RearRondeLockBehind forinplace, Rearward rearrondelockbehind ForInPlace.* Each *LockBehind* is a Latin-Cross, with hips Slightly Turning.

Samba-Roll: See Natural-Roll.

Samba-Shadow-Bow: A Leadable, Forward-and-Back-Bending Coupledance Box Pattern, six Steps, most often used in the American and International **Sambas**, and in the **Cumbia**. International Samba Body-Rhythm, two Measures with 2/4 Timing, is *Slow Quick Quick, Slow Quick Quick.*

No Floating. Coupledanced **on Same-Feet** in Shadow Position, with the Man Behind and to her Left, Opposing Hands overhead with his Right arm about her waist. Total Couple-Rotation is up to a Half-Turn **Counter-Clockwise**.

With Lady Following, they both dance *slowforwardturn1/8CCW SideTurn1/8CCW close, SlowBackwardTurn1/8CCW sideturn1/8CCW Close.* Leaning Slightly from their waists, they Lean Forward for the first Pattern half, and Backward for the second half.

(See Samba-Bow, and Samba-Shadow-Roll.)

Samba-Shadow-Roll: An Advanced, partially Leadable, Rolling Coupledance Pattern, six Steps, most often used in the American and International **Sambas**, and in the **Cumbia**. International Samba Body-Rhythm, two Measures with 2/4 Timing, is *Slow Quick Quick, Slow Quick Quick.*

No Floating. Coupledanced **on Same-Feet** in Shadow Position, with the Man Behind and to her Left, Opposing Hands overhead with his Right arm about her waist. Total Couple-Rotation is up to a Full-Turn **Clockwise**.

Forward-and-Back-Bending, they Lean Backward for the first Measure, and Forward for the second Measure. A slight Counter-Clockwise Body-Roll is Performed at the same Time, wherein both Bodies Lean as one.

With Lady Following, they both dance *SlowForTurn1/4CW*LeanBack *sideturn1/4CW*leanright *Close*, *slowbackturn1/4CW*leanforward *SideTurn1/4CW*LeanLeft *close.*

(See Samba-Shadow-Bow.)

Samba-Side-Walks: See Copas.

Samba-Spin: Two Leadable Coupledance Movements, either Movement #1 or Movement #2, used in both **Sambas** and in the **Cumbia**. American Samba Body-Rhythm, half-Measure with 4/4 Timing, is *Quick Quick Slow.*

Both **Movements reverse Direction-of-Dance**. With Movement #1, Lady Spins Clockwise from Left-Open Position into Semi-Closed Position; or with Movement #2, Lady Spins Counter-Clockwise from Open Position into Left-Open Position.

Movement #1, (preferred,) begins Facing Slightly Away on Inside-Feet in Left-Open Position. Upon their next Step, **Lady is Spun 1 1/2 Turns** Clockwise on her Left Ball-of-Foot, (her Outside-Foot.) This is done by the Man, on his Outside-Foot, Sweeping Clasped Hands low and Rearward to Free-Spin his Lady as they Turn past Facing, whereupon Man collects Lady into Semi-Closed Position on their Inside-Feet:

Man dances *ForCrossTurn1/2CCW inplaceball InPlaceFlat.*

Lady dances *forcrossfreespin1 1/2CW TouchBall.*

Movement #2, (rarely used,) is Mirror-Image Opposite, except Lady is collected into Left-Open Position:

Man dances *forcrossturn1/2CCW InPlaceBall inplaceflat.*

Lady dances *ForCrossFreeSpin1 1/2CW touchball.*

Samba-Swing: A General Coupledance Term; the rolling Forward and Backward characteristic of all Sambas.

Samba-Two-Steps: See Copas.

Samba-Viennese-Turn or **Reverse-Turn:** A Leadable, six-Step Coupledance Pattern, suitable for both **Sambas** and for the **Cumbia**. American Samba Body-Rhythm, two Measures with 2/4 Timing, is *Quick Quick Slow, Quick Quick Slow*, and counted ***1& 2, 3& 4***.

Float is *Down Lilt Down Lilt Down Lilt Down Lilt.* Danced in Loose-Closed Position, total Couple-Rotation is a Full-Turn Counter-Clockwise. Partners Sway, first Measure to the Man's Left then to his Right. Each *LockInFront* is a Latin-Cross.

Man dances *forturn1/4CCW Sideward lockinfrontturn1/4CCW, BackTurn1/4CCW sideturn1/4CCW Close.*

Lady, Following, dances *BackTurn1/4CCW sideturn1/4CCW Close, forturn1/4CCW Sideward lockinfrontturn1/4CCW.*

(See Samba-Left-Turns.)

Samba-Walks: See Copas.

Samba-Whisks (American): See Balancetes (American).

Samba-Whisks (International): See Balancetes (International).

Sambista: Portuguese for "Dancer".

Same: See Same-Feet.

Same-Feet or **In-Step** or **Same-Footwork** or **Same** or **Identical-Footwork** (*ident ftwrk*): A Basic Coupledance Term, where both Partners are dancing with Same Identical-Feet, rather than upon their normally **Opposing-Feet**. An example is where they Step, each with their Left Foot.

With relation to her Man's, the Lady's Footwork can be labeled "**Same**," "**Opposite**," or "**Different**."

Opposite of **Opposition**.

Same-Foot-Hustle: A Leadable, Six-Count **Disco** Spot-Coupledance, popular in the U.S. in the 1970s. The heavy, pounding Beat music has a Latin flavor. Tempo ranges from 27 to 36 MPM in 4/4 Time, and is played at 108 to 144 BPM.

All Movement is with matching their Same-Feet. Rhythm Timing is *Slow Slow quick And slow, Slow slow* for both Partners, or *Tap 2 3& 4, 5 6*. Partners *Tap* Forward on the One-Beat with Identical-Footwork, each with their **Right** Toe. The same Footwork and Rhythm Timing is kept throughout their dance, although the Man may often Transition his Footwork between this dance and that of the Latin-Hustle. See **Same-Foot-Hustle Basic-Step** for more details.

An offshoot of, and essentially same as the **Latin-Hustle**, except this dance is danced on Same-Feet. The Man is the one who changes, and matches his Footwork to the Lady's Latin-Hustle Footwork. Still, certain Steps, such as Skaters'-Sways, are unique to the Same-Foot-Hustle.

(See Hustle, Hustles-of-Tap-Genre, and Disco-Era.)

Same-Foot-Hustle Basic-Step or **Basic-Walk-In** or **Basic-Swivel:** A Leadable, Six-Count, Spot-Coupledance Pattern, unique to the **Same-Foot-Hustle**, 1 1/2-Measures long if in 4/4 Time, (music could also be in 2/4 Time.) Rhythm Timing for both Partners is *Slow Slow quick And slow, Slow slow*; or, *Tap 2 3& 4, 5 6*.

Coupledanced with repetition, mostly in Butterfly-Facing-Offset Position, on Same-Feet. Pattern **does not Travel** but Accordions. **Basic-Step** may be danced with no Turn or may be Couple-Rotated in either direction.

Partners *Tap* Forward on the One-Beat with Identical-Footwork, each with their **Right** Toe. Toes Slightly Pass with Man's Toe Outside. Upon their *Tap*, Man Spreads Lady's Hands Apart, at Chest-Level with Man's Thumbs Up, as Lady often Touches Outside of Man's Right Foot with her Right Toe.

Their first Backward Step is a reaching Step with a Long-Stride for both, while all Forward Steps are short. The third Step **backward* and Recover is a **Back-Step**.

Both Step *ForTap StrideWayBackward *backward InPlace tinyforward, TinyForward tinyforward.*

**backward* = On Ball with only half one's Weight applied.

As a Styling Variation, **Contrabody Swivels** may be added to InPlace and all three Forward Steps.

Identical to the **Latin-Hustle Basic-Walk-In** except this is danced on Same-Feet. (See Same-Foot-Hustle, Hustles-of-Tap-Genre, Couple-Hustle Basic-Step, and NewYork-Hustle Basic-Step.)

Same-Foot-Lunge: Both a Modern and Smooth, and a Latin Rhythm, Leadable Coupledance Picture-Figure. Suitable for **International Tango**, Slow-**Foxtrot**, Slow-**Waltz**, both **Rumbas**, both **Boleros**, and for **International Samba**, and possibly other dances. Timings vary; other than for Timing, the Same-Foot-Lunge is Performed the same way in any dance.

Consists of one Step. Begins in Closed Position #1 or in Loose-Closed Position. Here, the Man's signal of Raising them both before Lowering, (Collecting,) is optional; but the Man must Lower them both before he Leads her with his Step. As he starts Leading Lady to Slightly Open Clockwise, the Man Steps *Sideward* broadly and slightly Forward as he looks Right then Left, with his Right Knee Well Softened, his hips Forward, and with Right Side-Stretch.

Lady Steps *CrossBehind* into CBMP, Wwell under her Body with her Right Knee Softened and Supporting her own Weight, with her Left upper thigh against Man's Right thigh, and with her Left Toe reaching toward the Man's Left Toe. She looks Left and High with her hips Raised.

There are various escapes from the Same-Foot-Lunge.

(See Figure 25.) (See Hinge.)

Same-Foot-Ronde: See Ronde, Split.

Same-Footwork: See Same-Feet.

Sand-Step (*sndstp*) or **SugarFoot-Swivels** or **Toe-Heel-Toe-Swivels:** Two Leadable, General Coupledance Figures, Right and Left, Mirror-Image, suitable for American **Twostep**, Eastern **Swing**, West-Coast-Swing, and a Cha version for both **ChaChas**. Rhythm Timing for Twostep and Swing is *Quick Quick Slow*. Timing for ChaCha is *Slow Slow, Quick Quick Slow*.

Swivel Supporting-Ball 1/4 Outward then 1/2 Inward, while Rotating one's free ankle Inward then Outward to Touch alternately one's Toe then Heel of the Free-Foot, to the Dancefloor, next to the Instep of one's Supporting Foot, then Crossing the Free-Foot In-Front.

Both Figures are normally danced in Sequence, Right then Left.

Man dances a Swiveling *toe heel crossinfront* **to his Right**, then *Toe Heel CrossInFront* **to his Left**. In Butterfly Position throughout, with a *Side Cross* added after each *Cross* for ChaCha.

Lady Follows Opposite.

(See SugarFoot, Ramble, Foot-Boogie, Double-Foot-Boogie, Toe-Movements, Toe-In, Toe-Out, Toes-Out, Toe-Fan, Heel-Fan, Heels-Out, Heel-Splits, Toe-Splits, Swivet, Marchessi, Corta-Jaca, and Celtic-Storm.)

Sanjuanito (*sahn-hoo'ahn-EE-toe*): (Spanish for *little saint john*.) A Latin-American **Folk** Coupledance, where Partners **dance Apart** in flirtatious, light, and playful courtship, with the Lady waving her kerchief.

Similar to **LaCueca**, **Bailecito**, **Marinera**, and **Zamacueca**. (See Flirtation-Dances-of-Latin-America.)

Sans-Changer (*sahn-shahn-ZHAY*): (French for *without change*) A General Coupledance Term used mainly in **Ballet**, meaning the Movement or Figure is Performed with one's Feet remaining in the same relative Position.

Opposite of **Changee**. (See Change-of-Weight.)

Saraband: See Sarabande.

Sarabanda: See Sarabande.

Figure 25, **Same-Foot-Lunge**

Sarabande or **Saraband** or **Sarabanda** (Spanish): Appearing in the 16th and 17th Centuries, an old, lost, Spanish **Folk**dance from **Andalusia**, and then a dignified **Court**-Dance Genre in favor during the 17th Century. Favored by Louis XIII (1610-1643).

As was the Pavane, the **Sarabande** was an austere 3/4 meter Coupledance of the classical period. Of Spanish or Oriental origin, its origins are still unexplained, but they are often attributed to the cultural influences of **Morisca** dances.

The **Sarabande** was a stately Processional in a double Line by Couples. Couples would parade *Forward* four Steps then *Rearward* four Steps, in a variety of Patterns, depending upon the number of active Couples.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Sardana: A type of Traditional Spanish **Folk**dance. The **Sardanas** were born in the East of Spain. **Catalonia** gave birth to the **Sardana** Genre, along with over 300 other Folkdances. The **Sardanas** are Graceful, tranquil, and of restrained Expression.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Sashay: See Chasse.

Savoy: A Fast, Bouncy, Jittery, Hopping, novelty American Coupledance that was popular in the late 1920s and early 1930s. A version of the original **Lindy-Hop** and **Shag**, both a Six-Count and Eight-Count, and named after the famed Savoy Ballroom of New York City.

(See Eastern Swing, and Jitterbug.)

Scallop: A Leadable, two-Measure, six-Step, Sideward Traveling, Coupledance Pattern, suitable for both **Mambos**. Rhythm with 4/4 Timing is ***Quick Quick Slow, Quick Quick Slow***.

Begins in Loose-Closed Position, Semi-Closed Position, Half-Open Position or Open-Facing Position, and ends in Butterfly Position or in Loose-Closed Position. Consists of a Rock-Apart then a Step-Thru.

Man dances *crossbehind Recover sideward, Thru sideward Close*.

Lady, Following, dances Mirror-Image Opposite.

(See Left-Twinkle-in-Closed.)

Schooled-Dancer or **Dance-School-Dancer**: A General Coupledance Term. Refers to those whose dancing encompasses mainly International and American Modern Smooth, and International Latin Rhythm. Dancing most importantly in **Dance-Studios**, to Canned Music, a **Schooled-Dancer** Coupledances seriously for self-satisfaction, or to be Skilled enough to Compete.

Structured and retained by **Mechanics-Memory**, and precisely Stepping as taught, a **Schooled-Dancer** dances the subject Bodily Movements, Figures, or Patterns. One sad but typical drawback for some **Schooled-Dancers** is that they may miss capturing the characteristic **Feel** of certain dances.

Compare against **Street-Dancer**. (See page entitled "Categorizing Coupledancers," and Dance-School. Also see Amateur-Level, Intermediate, Intermediate-Skill-Level, Advanced, Advanced-Level, Challenge, and Challenge-Level. Also see Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, Gold-Level, and Pro-Am-Level. Also see Professional, Experienced-Dancer, Formal-Training, Master, Dancing-Master, Dance-School, Dance-Teacher, and Dance-Specialist.)

School-Figure: A Basic Coupledance Pattern that is commonly taught in Dance-Schools, such as Natural- and Reverse-Turns for Slow-Foxtrot, and the Hockey-Stick and Alemana Patterns for Rumba.

Schottische: A Leadable, European Folkdance of the 1860s and earlier; **Schottische** is a Coupledance which used to be popular as a **Social Dance**, and is still used frequently in **Folkdancing**, and **Clogging**. In Varsouvienne Position, **danced on Same-Feet** with smoothness, rather Slowly and stately in the Round. Tempo ranges from 38 to 42 MPM if in 4/4 Time, and is played at 152 to 168 BPM.

Travel-Danced Counter-Clockwise around the Dancefloor, on the One-Beat Rhythm-Station, with Partners typically Couple-Rotating Clockwise. Danced all Even-Rhythm, a dotted Rhythm, in 4/4 or 2/4 Time with music's accent on the One-Beat. Some describe the whole dance as repeated "two Schottisches followed by four Step-Hops."

One may dance Left *diagforward, Close, diagforward, scoot* with Right leg Across In-Front, then repeat Right, Opposite Mirror-Image. Basic dance Pattern is *step, Close, step scoot; Step, close, Step Scoot; step scoot, Step Scoot, step scoot, Step Scoot*. One Basic dance Pattern is **Grapevine-Left** then **Grapevine-Right**, followed by four **Step-Scoots**, and variances thereof.

Also Threesome-Danced or Foursome-Danced in Wrap-Around Position or in modified Skaters Position.

Schottische is similar to the Hornpipe, and Schottische is sometimes danced in **Country-Dances** to Hornpipe Rhythm.

(See Country-Western Dancing, and Fixed-Pattern-Partner-Dances.)

Schupplattler: See Landler.

Schottische Position: See Varsouvienne Position.

Schupatte or **Shoe-Pat-Dance:** A Bavarian and Austrian Traditional, **Landler**-style **Folkdance**. A partially Unleadable Group-Dance, where at one point, the one Man in leather leggins, slaps his Feet and thighs with Skill in a Syncopated Sequence and Body-Rhythm, as many Ladies dance about him. Next, the Man Coupledances awhile with one of his Ladies, then all is repeated.

Man's typical Schupatte might be: *Palmtosole Palmtothigh BothPalmstoThighs palmtoThigh, palmtoSole palmtoThigh BothPalmstoThighs Palmtothigh*, (repeat.)

(See Foursome-Dance.)

Scissors(1) (*sciss* or *scis*) or **Side-Hitch** or **Side-Step-Close-Cross:** Four Leadable, Basic Coupledance Figures, suitable for all **Twosteps**, and for all **Waltzes** except Slow-Waltzes. Twostep Timing is *Quick Quick Slow*; Waltz Timing is *Slow Slow Slow*. (Scissors are sometimes confused with and called 'Twinkles'.) There are (1) **Left-Scissors-InFront**, (2) **Left-Scissors-Behind**, (3) **Right-Scissors-InFront**, and (4) **Right-Scissors-Behind**.

A Scissors is danced in three Steps from any Position. First is *Sideward*, second *Closes*, third Step always *Crosses* the Supporting-Foot to Recover, Crossing either In-Front or Behind. One Leans in the Opposite direction of the Closing Foot.

Usually begins on Opposing-Feet in Closed or Butterfly Position, which would change from Left-Outside to Facing-Offset and back if they 'Scissors' InFront. Progression is unintended, but Scissors may slightly Progress or Regress. (There is definite Progression with Progressive-Scissors.)

(See Step-Close-Turn, Progressive-Scissors, Thru-Scissors, Twinkle, and Sailor-Shuffle.)

Scissors(2)**:** See Heel-Splits.

X Scissors-Hitch: Two different Leadable, one-Measure Coupledance Figures, each Performed in three Steps, suitable for the various **Twosteps**, Medium-**Foxtrot**, and other dances. Twostep Timing is *Quick Quick Slow*; Foxtrot Timing is *Slow Quick Quick*.

(1) From Semi-Closed Position, the Man Quarter-Turns Clockwise and Thru-Scissors to his Left, as his Lady Forward-Hitches, ending in Left-Outside Position; the Man Steps *forturn1/8CW CloseTurn1/8CW crossinfront*, and his Lady Steps *ForTurn1/8CCW close BackTurn1/8CCW*.

(2) If from Feathered Position, the Man (again) Quarter-Turns Clockwise and Thru-Scissors to his Left, as his Lady Back-Hitches to a Reverse Step-Thru; the Man Steps *forturn1/8CW CloseTurn1/8CW crossinfront*, and his Lady Steps *Backward close ForTurn1/8CCWThru*.

(See Hitch-Scissors.)

Scoop: A Leadable, General, one-Measure, two-Step, Sideward-Striding Coupledance Figure, suitable for all **Quicksteps**, **Boleros**, **Waltzes**, and many other dances. Timing is *Slow Slow*.

Begins and ends in Closed position #1. Lady Follows with Head-Closed.

Man dances *dipslidesideward Close*.

Lady dances *DipSlideSideward close*.

Similar to **Swoop**. (See Scooping, Skim, Skate, Skid, Sweep, Side-Lift, Sway, Side-Rise, and Side-Stretch.)

Scooping: Two Leadable, General, Singular, one-Step, Traveling Coupledance Movements, Left or Right.

Man Lowers, Strides Forward then straightens his Supporting-Knee to a Slight Rise on Ball.

Lady Follows, **Throwing-the-Foot**.

Opposite of **Straight-Kneed**. (See Flex, Knee-Bend, Softened-Knees, Deep-Into-Knees, Rise, Rise-and-Fall, Body-Heights, Scoop, and Swoop.)

Scoot or **Skooch** or **Chug:** Eight Unleadable, General Coupledance Movements, Left- or Right-Foot. Suitable for Traditional **Folkdancing**, dancing Singularly in **Country-Western** Line-Dancing, **Fixed-Pattern-Partner-Dances**, certain **Swings**, certain **Twosteps**, and for other dances.

With Weight on one Ball, the Free-Foot is Raised then the Body is **Scooted** Forward, Rearward, Sideward Left or Right. Rhythm Timing is *And Slow*.

Spring Up on one Foot and Land on same Foot. Same as **Displace-Hop** except, at time of Push-Off, the Free-Knee is Raised and the **Lifted Free-Foot is held Forward and Kicked, to propel** one's Body Forward, Rearward, Sideward Left or Right.

Same as **Step-Scoot** without first Stepping. Similar to **Displace-Hop**. (See Hitch, Hop, Chug, Schottishe, Grapevine, Step-Hop, Skip, Skip-Change-Step, Locomotor, Movement, Springing, Leap, and Jump.)

Note: Rhythm Timing is the same as for Skipping, Skating, and Galloping.

Scooter or **The Scooter:** A novelty Fad Coupledance that appeared in the U.S. in the 1950s. Derived from Eastern Swing.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Scooting: Two Leadable, no-Turning Coupledance Figures, Left or Right Foot. Suitable for the American **Twostep**, and other dances. Rhythm Timing is *Slow Slow, Slow Slow*.

In Loose-Closed Position or in Butterfly Position, Moving Forward, Stepping then Sliding the Trailing Foot Closed; danced twice in succession.

Man, for Left, Steps *forward Closed, forward Closed*. Lady Follows.

(See Paddle-Turn, Step-Ball-Change, and Buzz-Step, Partners. Also see Merengue, Shuffle, and Chasse.)

Scottish Folkdance: Generally made up of three categories: **Highland-Dances, Reels**, and the **Country-Dances**, some of which came from England about the 18th Century. They also had Sword-Dances and Ritual-Dances. Scottish Folkdances were mostly done to the music of the bagpipes, or to the violin for the Reels. Folkdanced today on a Scotland eve, with men in kilts and ladies in dresses. Dances might include a **Waltz** Country-Dance, a **Petronella**, a **Gay-Gordons**, a **Strip-the-Willow**, the **Duke-of-Perth**, the **Eightsome-Reel**, and a **Highland-Schottische**.

(See Highland-Dance, and Reel, Scottish.)

Scottish-Reel: Said to be of Celtic origin, the Reels are the oldest surviving Scottish Social Dances and may be traced back to the 16th Century. Scottish Reels were also shared by the Danes.

Reel music is in fast 2/4 Time, as with a brisk Walk, and is usually 32 Measures long. There is usually an eight-Measure first part, played twice, followed by an eight-Measure second part, played twice.

(See Scottish Folkdance, Reeling-Action, Hornpipe, and Jig.)

Scrutinize: A General Coupledance Term. To examine the Performance of Coupledancers closely; inspecting carefully.

(See Judge, Adjudicator, Judgement-Call, Closed-Division, and Competition.)

Scuff: A Basic Coupledance Action, sometimes used in various **Swing** dances. A minute Forward Kick with one's Heel Swiping the Dancefloor, followed by a Slight Lift of the Free-Foot.

(See Kick-Step, Kick-Ball-Change, Brush, and Scuffing.)

Scuffing: A General Coupledance Movement; to scrape the Dancefloor with one's Feet; or, to dance without Lifting the Feet; or, to Shuffle.

(See Scuff, Brush, and Swipe.)

Secondary-DownBeat: A specialized Coupledance Term for a certain complexity in dancing to musical Timing. There could be two Secondary-DownBeats in dancing certain songs, a **Major-Secondary-DownBeat** and a **Minor-Secondary-DownBeat**. Both are also the **Two-Beat**.

For example, take the first two Measures of a song in 4/4 Time, Stepped *1&2&3&4&,5&6&7&8&*:

All eight numerals are DownBeats, (while all eight ampersands are UpBeats.) Numeral *2* is the **Two-Beat**, the **Major-Secondary-DownBeat**. Numeral *6* is also a **Two-Beat**, but it is the **Minor-Secondary-DownBeat**. Certain International Latin dances are danced breaking on the Two-Beat.

(See Four-And-One Timing, DownBeat, Primary-DownBeat, Tertiary-DownBeat, One-Beat Timing, Two-Beat Timing, and UpBeat.)

Second-Position: See #2, Feet-Apart, of Five Basic Foot Positions, and #2 of Five Ballet Foot Positions.

Second-Position-Break: See Cucaracha.

Sedate: (Spanish = *Sentado*) A General Coupledance Term. A dancer of habitually calm and unhurried composure, serenely deliberate in character and manner.

(See Serene, Gentle, and Basse-Danze.)

Seeesaw: See Back-to-Back, and Figure 1b.

Seguey: A General Coupledance Term; a succession of Coupledances to a succession of Rhythm changes with varied melodies. Also, a recently added class to several American Modern Coupledance Competitions.

(See Medley, and Suite.)

Seguidillas or **Sequidillas:** The **Seguidillas** are a Genre of vivacious Spanish, Traditional, **Classical Folk**dances in 3/4 or 3/8 Time. They were some of the principal **Slipper-Dances** of the **Escuela Bolero**.

The **Seguidillas** were born in La Mancha, New Castile, and are **C**oupledanced in the center and west of Spain. Their influence has spread throughout Spain, and most of the regions have their own particular variation.

Brought into Seville in Andalusia, the **Seguidilla** became the **Sevillana**, or the Sevillian version of the **Seguidillas**. The **Fandango** is also similar.

(See Spanish Dance, Spanish-Folkdance-by-Region, and Classical-Espanol.)

Seguiriya: A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin; a serious song and dance, allied to **Cante Jondo**.

(See Spanish Dance, Spanish-Folkdance-by-Region, and Inwards-and-Downwards-Style.)

Seige-of-Ennis: An Unleadable, Traditional Celtic (Irish) Folk Dance. With Hard-Shoes, Men and Ladies dance in Unison in Facing lines, with many Alamanas.

(See Double-Jig.)

Self-Discipline: A General **C**oupledance Term.

The discipline and training of oneself, often for the improvement of one's dancing.

(See Poise, Frame, Stance, and Ideal-Dance-Position.)

Semi-Closed Position(1) (*SCP*) or **Conversation Position** or **Ballroom-Hold** or **Waist-Hand-Hold:** This is the Basic Semi-Closed **C**oupledance Position for most dances. **Weight is on their Outside-Feet**, usually for readying to Step-Thru with Inside-Feet. **May be Opened in a Vee** as much as is Half-Open Position, (but no Vee for International Ballroom, Modern and Smooth **C**oupledancing, or for American Tango.) Man's Left and Lady's Right Hands remain Clasped, and Inside-hips are in contact. Lady's hip is normally Behind Man's.

(See other two Semi-Closed Positions. Also see Promenade Position, Half-Open Position, Left-Promenade Position, and Left-Semi-Closed Position.)

Semi-Closed Position(2) **for American Tango** or **Promenade Position:** A rare **C**oupledance Stance, **with Lady's Head-Closed**. Lady's Head may remain Closed in this Position, even with an Abrupt. In fact, Lady's Head may remain Closed for their entire Tango dance; Her resulting CBMP creates a Dramatic embellishment for effect.

Weight is on their Inside-Feet, usually for readying to Step Forward with Outside-Feet. Forward Toes are spaced Close. Inside-hips are in contact, with Lady's hip Behind. Their Stance is Low, into their Knees. Man's Left and Lady's Right Hands remain Clasped and held at Lady's forehead Height, with Forward Elbows protruding Slightly.

(See Promenade Position, and other two Semi-Closed Positions.)

Semi-Closed Position(3) (*SCP*) **for International Ballroom, Modern and Smooth:** This is the Basic **C**oupledance Position that requires **Shoulders-Parallel**. Both with CBMP, only hips and Heads are Open; any Opening in a Vee is frowned upon.

Similar to Promenade Position, except **Weight is on their Outside-Feet**, usually for readying to Step-Thru with Inside-Feet. Also similar to Closed Position #1, except the lady's Head Opens, Slightly, and then but momentarily.

Man's Left and Lady's Right Hands remain Clasped, spread, and held at Lady's Eye-Level, and Inside-hips are in contact, with Lady's hip Behind.

(See other two Semi-Closed Positions.)

Semi-Finals: A Competition Term for after trial beginnings and prior to when finalists Compete to win. Or, Competing to become Finalists.

(See Finals-Day, and CheerLeading. Also see Technical-Merit, and Artistic-Presentation. Also see Introductory-Stage, Competition-Levels, Difficulty-Levels, Pre-Novice-Level, Novice-Level, Bronze-Level, Silver-Level, and Gold-Level, Pro-Am-Level, and Pro-Level. Also see Adjudicator, Judge, Judgement-Call, and Scrutinize.)

Semi-Open Position: See Half-Open Position.

Seminar: A Coupledance meeting involving audience activity, presenting knowledge and developing talent.

(See Clinic, Teach, Dance-Camp, and Workshop.)

Semi-Skilled-Level: See Intermediate-Skill-Level.

Senftenberger: A German Folk Coupledance; a Polka.

Senior-Walk or **Closed-Traveling-Foxtrot:** A Leadable, Arthur Murray Magic-Step Pattern, Traveling-Coupledanced mainly to the American **Quickstep** and American Medium-**Foxtrot**, in Closed Position #2 throughout. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Slow, Slow Quick Quick*.

Eight Steps in three Measures, Couple-Rotating a Half-Turn Clockwise then a Quarter-Turn Counter-Clockwise.

Man dances *forward ForSwivel1/2CW, sideward Close diagback, BackTurn1/4CCW sideward Close*. His Lady Follows with Head-Closed.

(See Junior-Walk, Magic-Step, and Progressive-Chasse.)

Sensation-of-Rhythm or **Sense-of-Rhythm:** A musical and Coupledance General Term. The Sensation-of-Rhythm which one has from watching some Couple dance, is entirely different from the **Sensation-of-Rhythm** which that Couple has while they, themselves, Coupledance. Those who have experienced both find that actual participation brings the most stimulation and makes a more lasting impression.

(See Rhythm, Body-Rhythm, Rhythm-Pattern, Uneven-Rhythm, Underlying-Beat, Syncopate, Choreography, Timing, Lagged-Timing, Beat, Count, and Cadence.)

Sense-of-Line: See Line.

Sense-of-Rhythm: See Sensation-of-Rhythm.

Sensuous: A General Term for Coupledance imagery that is appealing to the senses. Or, to be pleasured, aroused, and keenly appreciative of a certain dancer's seductive beauty and refinement. (Not a lascivious or salacious meaning.)

(See Fan-Dance, Belly-Dance, Hip-Bumps, Grinds, Bumps-and-Grinds, and Strip-tease.)

Sentado-Hinge: See Drop-Hinge.

Sentado-Hinge Position or **LaSentada Position:** (Spanish for *Sedate*) Two, possibly Unleadable, Lady's Coupledance Positions, Left and Right; suitable for American and Argentine **Tangos**, for Slow **Waltz**, for both **Rumbas** and both **Boleros**, among other dances. Knee up, Free-Foot is Across and against Outside of Weighted Knee.

For **Left Position**, Lady is on Man's Left with both Facing the same direction; Man partially Supports Lady with his Left Knee. His hips are eased Contrabody into his Lady and he is viewing her Face. His Right Knee is against his Left Knee. Lady's Head is Closed with chin Up, and her hips are Well Up. Her Free-Knee of her Right leg is Raised and Crosses her Left Knee; her Right Free-Foot is Across and against Outside of the Knee of her Left Supporting-Leg.

Right Position (rare) is Mirror-Image Opposite.

Similar to **Hinge Position**. (See Drop-Hinge, Sentado-Line, Cross-Foot-Across-Knee, Cross-Foot-Across-Ankle, Hinge-with-Shape, and Knee-Up Position.)

Sentado-Line: A partially Leadable Movement into the Coupledance Picture Position for the **Sentado-Hinge**. Suitable for American and Argentine **Tangos**, for Slow **Waltz**, for all **Rumbas** and **Boleros**, among other dances. Rhythm Timing is usually *Slow Slow*.

Man, from Closed, Steps widely *sideward* and he applies a Softened Left Knee. Man partially Supports Lady with his Left Knee. His hips are then eased Contrabody into his Lady as he views her face. Then he Flexes his Right Knee against his Left Knee as his Body Rotates Counter-Clockwise, which Leads his Lady to Cross her leg.

Lady, Following, Steps widely *Sideward* to Face him; then she Steps *crossbehind* with CBM, Well under her Body with her Left Knee Bent to Support her Weight. Her Head is Closed with chin Up, and her hips are Well Up. Then Lady's Free-Knee of her Right leg is Raised to Cross her Left Knee; her Right Free-Foot is Across and against Outside of the Knee of her Left Supporting-Leg.

Similar to **Hinge-Line**. (See **Drop-Hinge**, Cross-Foot-Across-Knee, Cross-Foot-Across-Ankle, Hinge-with-Shape, Hinge, and Hinge Position.)

Separation or **The Separation:** A Leadable, 2-Measures, 8-Steps, Dramatic **PasoDoble** Coupledance Pattern; Lady Struts, Backing Away and then back Together again.

Begins and Ends Facing Closed in PasoDoble-Hold. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *Appel forward* Close** inplace***, InPlace**** inplace InPlace inplace******.*

Lady, Following, dances *appel Backward backward Close***, smallforward***** SmallForward smallforward SmallForward.*

(See Elevations, and Separation-with-Caping-Walk.)

Notes: 1) * Begin Lady's Lead to Move Away by Lowering Man's Left arm.

2) ** Release Man's Right Hand Hold and continue Leading Lady Away.

3) *** High on Ball-of-Foot. Man's and Lady's arms at full Extension.

4) **** Lead Lady Forward by gradually returning Man's Left arm to normal Position. Both gradually Lower over Steps 5-8.

5) ***** Lady may Swivel all her Forward Steps.

6) ****** Regain Hold with Man's Right Hand. Man Lowers Left Heel.

7) May be preceded with **Sur-Place, Chasses-to-Right,** or **Separation**.

8) May be followed with **Sur-Place, Chasses-to-Right, Basic-Movement, Separation, Fallaway-Ending-to-Separation**, or **Syncopated-Separation**.

Separation-with-Caping-Walk: A Leadable, 4-Measures, spectacular and Dramatic **PasoDoble** Coupledance Pattern.

Begins and Ends Facing Closed in PasoDoble-Hold. Lady Struts, Backing Away and then back Together again, to Man's Right side, then she Circles her Man in a **Clockwise Lariat**. Lady full-Circles Man while he stands still with no Turn. Lead-Hands remain Joined throughout.

Timing is *Quick Quick Quick Quick*, etc. Lady Steps on every music Beat; sixteen Steps total for the Lady.

Man dances *Appel forward* Close** inplace***, InPlace**** inplace InPlace inplace*****, StandStill standstill**x** StandStill standstill, StandStill**xx** standstill StandStill standstill* to Closed.

Lady dances *appel Backward backward Close***, smallforward**** SmallForward smallforward SmallForward*****, smallforward SmallForward**x** forcurve1/8CW ForCurve1/8CW, forcurve1/8CW**xx** ForSwivel1/4CW sideward Close* to Closed.

(See Ecarte, Elevations, Cape-Turn, and Tether.)

Notes: 1) First four Steps are the same as the first four Steps of the **Separation**.
2) * Begin Lady's Lead to Move Away by Lowering Man's Left arm.
3) ** Release Man's Right Hand Hold and continue Leading Lady Away.
4) *** High on Ball-of-Foot. Man's and Lady's arms at full Extension.
5) **** Lead Lady Forward to Man's Right side, by gradually returning Man's Left arm to normal Position. Both gradually Lower over Steps 5-8. Lady may Swivel Steps 5-8.
6) ***** On Count 8, Man Raises his Left and Lady's Right arms.
7) **x** Man's Right Back-of-Hand-Lead. Man Leads Lady to pass from his Right side, behind his back to his Left side, to finish In-Front, Facing him.
8) **xx** On her Step 13, Lady may *forswivel* (**RopeSpin**) a Full-Turn Clockwise.
9) May be preceded with **Sur-Place**, **Chasses-to-Right**, or **Separation**.
10) May be followed with **Sur-Place**.

Sequence: A General Coupledance Term; delineating the order in which Coupledance Figures are Performed.

(See Pattern, and Bridge.)

Sequidillas: See Seguidillas.

Serb Folkdance or **Kolo:** The Serbs have a group-dance called the Kolo, believed to have originated in Serbia. A closed circle of dancers moved around an object of worship to ensure the magic from within the ring. An open circle of dancers offered an escape for evil and an entrance for good.

There were Kolos where the dancers dictated their own Rhythm, and Kolos where dancers followed the music. There are open and closed Kolos, parallel lines, processions, solos, and dances for two or three people.

Circling Lively but Relaxed Together without Partners, their Basic Step is alternated occasionally with a Hop, Spring, Jump, Stamp or Clap. The leader frequently carries a handkerchief to signal variations. Some dance (1) the Kolo-Bounce, (Shaking with tiny Jumps); (2) some do the Hopping; (3) and some do the Stepping, in which the Body trembles with each Step. The hold varies: Hand-in-Hand held Low, arms Buddy-Buddy, crossed-arms with a Hand to each neighbor, or Gripping neighbors' belts.

Kolos are danced to singing, to the gajde-bagpipe, duduk or svirala-flutes, goc-a bass drum, gusle and tambura string instruments, and def-tamboutines, or Clap-Hands.

(See Kolo-Bounce, and Kolo-Step.)

Serene: A General Coupledance Term for describing a dignified, tranquil, calm, placid, and unruffled dance or dancer.

(See Gentle, Sedate, and Basse-Danze.)

Serpentine: See Spiral-Hook.

Serpiente (*serp*): A partially Leadable, three-Measure, six-Step Coupledance Pattern, suitable for **Argentine** and **American Tangos**, and for both **Rumbas**. Timing is *Quick Quick Slow, Slow Quick Quick, Slow Slow.*

Danced in Butterfly Position throughout. For both fans, the Man Fans Counter-Clockwise while his Lady Fans Clockwise. For both Partners, the first Fan Fans Rearward while the second Fans Forward. Each *QuickQuick* is one Beat, and each *FanFan FanFan* is two Beats long.

Man's Timing and descriptions are: *quickQuick fanfan, fanfan Quickquick, FanFan FanFan; andCross slow, slow Andcross, Slow Slow; sideward CrossBehind fantocrossbehind Sideward crossinfront, FanToCrossInFront.*

Lady's Timing and descriptions are: *Quickquick FanFan, FanFan quickQuick, fanfan fanfan; Andcross Slow, Slow andCross, slow slow; Sideward crossbehind FanToCrossBehind sideward CrossInFront, fantocrossinfront.*

(See Serpiente-for-Waltz, Serpiente-for-Bolero, and DobleCruz.)

Serpiente-for-Bolero: A partially Leadable, three-Measure, six-Step Coupledance Pattern, suitable for both **Boleros**. Danced in Butterfly Position throughout.

Timing is *Slow Slow, Quick Quick Slow, Slow Quick Quick.* Or, Timing is *FanFan FanFan, QuickQuick FanFan, FanFan QuickQuick*; where each *FanFan FanFan* is two Beats, and each *QuickQuick* is one Beat long.

The first Fan Fans Rearward while the second Fans Forward. The Man Fans Counter-Clockwise while his Lady Fans Clockwise.

Man, beginning with his Right Foot Crossed-Behind, dances *fantocrossbehind, Sideward crossinfront FanToCrossInFront sideward CrossBehind.*

Lady, beginning with her Left Foot Crossed-Behind, dances *FanToCrossBehind, sideward CrossInFront fantocrossinfront Sideward crossbehind.*

(See Serpiente, Serpiente-for-Waltz, and DobleCruz.)

Serpiente-for-Waltz: A partially Leadable, Two-Measure, six-Step Coupledance Pattern, suitable for most **Waltzes**. Timing is *QuickQuick FanFan FanFan, QuickQuick FanFan FanFan*, where each *QuickQuick* is one Beat, and each *FanFan FanFan* is two Beats long.

Danced in Butterfly Position throughout. The first Fan Fans Rearward while the second Fans Forward. The Man Fans Counter-Clockwise while his Lady Fans Clockwise.

Man's Timing and descriptions are: *quick Quick slow slow, Quick quick Slow Slow; and Cross slowslow, And cross SlowSlow; sideward CrossBehind fantocrossbehind, Sideward crossinfront FanToCrossInFront.*

Lady's Timing and descriptions are: *Quick quick Slow Slow, quick Quick slow slow; And cross SlowSlow, and Cross slowslow; Sideward crossbehind FanToCrossBehind, sideward CrossInFront fantocrossinfront.*

(See Serpiente, Serpiente-for-Bolero, and DobleCruz.)

SESAC: See SESAC, Inc.

SESAC, Inc. or **SESAC:** One of the three largest companies for current music licensing permission. Membership is from April 1 for a calendar year.

(See ASCAP, and BMI.)

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Set: A General Coupledance Term for a **Set** comprising two or more Couples; or, for a **Country-Dance** Formation that stays In-Place, (not Progressive.)

Also a Modern Western Square Dance Term, (see Square Dancing.) (See Country-Western Dancing, Longway-Set, and Set-Dance.)

Set: See Dance-Set.

Set-Dance: A **Longway-Set** or **Contra-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Set-Dances generally have their own tune.

A **Set-Dance** is a Longway-Set comprised of a selected number of Couples. Only one Couple at a time is **Active-Couple**. After taking Action, this Active-Couple Moves to the Foot-of-Set, and the resulting new Head-Couple becomes the new Active-Couple, and so on.

(See Progressive-Longways for comparison. Also see Musician's-Gallery, and The-Presence. Also see Country-Western Dancing, and Center.)

Setting: See Balance.

Setup: See Preparation.

Sevillana or **Las Sevillanas** or **The Sevillanas:** A Gypsy **Folk** Spot-Coupledance that originated in Seville, Spain, and is the Sevillian version of the **Seguidillas**. **Las Sevillanas** is one of the best known regional **Coupledances**, both in Spain and abroad. Considered the national dance of Spain, **Sevillana** is often Folk **Coupledanced** in Latin America.

The lightest, airiest, most superficial of all **Flamenco** Rhythms, this Moorish, Andalusian dance has Swirling Arabesques. One typical **Sevillana** contains seven Coplas, (verses,) of which the first four are usually danced. These can be Performed by a single Couple, several Couples, or by all Ladies. The Lady dances, with excellent Carriage and Castanets, on the Man's Right side. The Lively Footwork is with Small-Steps, Smooth and clean, with an occasional Kick of the skirt. Without touching, Partners Arms are interwoven in Synchronization.

Twelve Measures, a Copla consists of the following: Introduction and Start, then three different Patterns joined by a Passing Step, and finished with a Picture-Figure.

(See Spanish Dance, Spanish-Folkdance-by-Region, Classical-Espanol, Flamenco, Inwards-and-Downwards-Style, and Fandango. Also see Sohn-Guajira.)

Note: The Spanish **Bolero-Classic** is a hybrid dance between **Las Sevillanas** and elements of the **ContraDanza-Spanish**, and began as a Spanish **Court-Dance**.

SGA: See State Games of America.

Shadow-Attack: An Unleadable, Dramatic Traveling **PasoDoble** Coupledance Pattern; from Shadow to Closed, Rising with arm Changes. Danced in 2 1/2-Measures (five Bars), ten Movements.

Begins in **Shadow Position without Touching**, and with Man Behind to her Left. Both dance **identically for the first eight Steps**. Both Begin with Left Foot Free. Total Couple-Rotation is nil. Pattern Ends Facing Closed in PasoDoble-Hold. Timing is *Quick Quick Quick Quick*4, *Quick Quick Quick Quick*8, *Quick Quick.*

Both dance *forward Forward forturnbody1/8CCW* RecoverInPlace*4, *backturnbody1/8CW** RecoverInPlace forward CrossInFront****8,

Man dances, for last 2 Counts, *Close* High on Balls *Drop* Flex Knees Lower Heels Weight on Left in Closed.

Lady dances, for last 2 Counts, *Unwind1/2CCW* High on Balls *Drop* Flex Knees Lower Heels Weight on Right in Closed.

(See Attack.)

Notes: 1) * Both look Left and Place Right arm In-Front and Left arm Behind, (remaining Apart.)

2) ** Both look Right and Place Left arm In-Front and Right arm Behind, (remaining Apart.)

3) *** Cross and **Touch**, Man only.

Shadow-BotaFogos: A partially Leadable, **Samba** Coupledance Pattern, danced Progressively on Opposing-Feet. American Samba Body-Rhythm, two Measures with 2/4 Timing, is *Quick Quick Slow, Quick Quick Slow*; and Counted *1&2 3&4.*

Man remains behind in Shadow Position, except Man Clasps Lady's Right Hand with his Left. First, the Lady is danced to the Man's Left, then, with arms crossing, she is danced to his Right Side. Turns are Toward each other.

Man dances *crossinfront SideTurn1/8CW recover, CrossInFront sideturn1/8CCW Recover.*

Lady dances *CrossInFront sideturn1/8CCW Recover, crossinfront SideTurn1/8CW recover.*

Similar to **Shadow-Cross-Waltz.**

Shadow-Cross-Waltz: An American **Waltz** Coupledance Pattern, danced on Opposing-Feet. Two Measures long, Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow.*

Man remains behind in Shadow Position, except Man Clasps Lady's Right Hand with his Left. First, the Lady is danced to the Man's Left, then, with arms crossing, she is danced to his Right Side.

Man dances *crossinfrontcheck Recover sideward, CrossInFrontCheck recover Sideward.*

Lady dances *CrossInFrontCheck recover Sideward, crossinfrontcheck Recover sideward.*

Similar to **Shadow-BotaFogos.**

Shadow-Enfold Position: See Enfold.

Shadowing Position: See Shadow Position.

Shadow Position (*shdw*) or **Shadowing Position:** A usually Leadable, Basic Coupledancing Stance, suitable for all **Rumbas**, **Boleros**, **ChaChas**, **Mambos**, **PasoDobles**, **Sambas**, most **Waltzes**, and other dances.

Partners Face same direction, one **to the Left and Behind the other**, overlapping, either Clasping Left Hands or not touching.

Mirror-Image Opposite to **Left-Shadow Position**. Similar to **Skaters Position** and **Skirt-Skaters Position**, where one Partner is less overlapped Behind the other, more Side-by-Side. (See Varsouvienne Position, TurkishTowel Position, Flirt Position, Offset-Facing-Same Position, and Tandem Position.)

Shadow-SugarPush: See Bicycle.

Shag(1)**:** An American Spot-Coupledance, originating in the 1930s, of the Eastern **Swing** Amalgamation. At times, Shag was originally danced with extreme activity and nervous Force, Fast, Bouncy, Jittery, and Hopping. The **Shag** was recognizable over the Lindy-Hop and Jitterbug danced at the time, by its Flicking of the Feet.

In Syncopated 4/4 Rhythm, most characteristicly using Six-Count-Double-Timing #10 except with Kick-Steps, to a medium Beat, about 40 Bars per minute Tempo. Rhythm Timing is *Slow Slow Quick Quick Quick Quick, Quick Quick Quick Quick*. Basic Pattern is normally danced *Apart Recover Kick Step Kick Step* in Semi-Closed, then *Kick Step Kick Step* in Closed Position #5.

Shag Steps are also currently danced in Single-Timing and Triple-Timing, and with both Six-Count and Eight-Count-Swing. This is because the Shag became intermingled with the original Lindy-Hop. This Shag was popular in South Carolina and on the U.S. West Coast, from early 1940s to present. Today's smoother Shag is Coupledanced InLine, and is the official state dance of South Carolina.

(See Eastern Swing, Carolina-Shag, Savoy, Mooch, and The Big Apple.)

Shag(2)**:** A Spot-Coupledance Pattern, separate from the Basic Shag Step, suitable for Eastern **Swing**, **Jive** and **Quickstep**; danced In-Place in Loose-Closed or Butterfly Position. This Shag Pattern is a spinoff from the original Lindy-Hop. Basic Pattern has Eight-Count-Timing; *step Hop Step hop step Step step Hop*, then Mirror-Image Opposite, *Step hop step Hop Step step Step hop*. Hops Flail Sideward.

(See Woodpecker.)

Shake-Hands-Arm-Slide: See Shake-Hand-Wolf-Glide.

Shake-Hands Position or **Hand-Shake Position** (*hndshk*) or **Right-Hands-Hold** or **Open-Hold** or **Cross-Hand Position:** A Leadable, Basic Coupledance Position, where Partners Face and **Clasp Right Hands** at Waist-Level. The Free-Hands are either Spread or held close to one's Body.

Opposite of **Left-Shake-Hands Position**. (See Dance Positions, Open-Facing Position, Left-Open-Facing Position, Full-Open Position, Butterfly Position, Crossed-Hands-Hold, Toe-to-Toe Position, and Facing Position.)

Shake-Hands-Push-Both-Spin: A Leadable Six-Count **West-Coast-Swing** Coupledance Pattern, that ends Left-Open-Facing in same direction. Lady's Rhythm Timing is *Slow slow, Quick quick Slow, quick Quick slow*.

From Shake-Hands Position, begins as a Shake-Hands PullThru. Lady is Pushed on her second Forward Step into an American-Spin, whereupon the Man Spins Counter-Clockwise, then both Anchor-Step.

Shake-Hands-Push-Wolf-Ending: A Leadable Six-Count **West-Coast-Swing** Coupledance Pattern, that ends Left-Open-Facing in same direction. Lady's Rhythm Timing is *Slow slow, Quick quick Slow, quick Quick slow.*

From Shake-Hands Position, begins as a Shake-Hands PullThru. Lady is Pushed on her second Forward Step into an American-Spin, whereupon the Man Left-Triples; Man Performs a Head-Loop ending while both Anchor-Step.

Shake-Hands-Push-Wolf-Leg-Crawl: A partially Leadable Six-Count **West-Coast-Swing** Coupledance Pattern, that ends Left-Open-Facing in same direction. Lady's Rhythm Timing is *Slow slow, Slow Slow, quick Quick slow.*

From Shake-Hands Position, begins as a Shake-Hands SugarPush. Lady Leg-Crawls before her third Step while Man Performs a Head-Loop, then both Anchor-Step.

Shake-Hands-Wolf-Glide or **Shake-Hands-Arm-Slide:** A Leadable Coupledance Facing Figure suitable for all **Swing**s and **Disco**s, in **Polka**, **Onestep** and other dances. Starts in Shake-Hand Position. The Man Raises Lady's Right arm then Head-Loops. He releases her Left Hand for her Skinning his Left arm; he holds his Left arm straight to her Right armpit to Wolf-Glide, Sliding her Right Hand along his arm.

(See Right-Skin.)

Shakers: Arriving the colonies from England in the 1770s, the Shakers did not discountenance Coupledancing. They had definite dance Patterns as a part of their worship. At first, only involuntary outward signs of highly charged emotions, when they received the "gift" they began to Jerk, shake their Hands and dance.

In 1788, their first distinct dance, the **Square-Order-Shuffle**, was introduced into the Shaker worship by Father Joseph, who opposed these involuntary Jerks. So, in solumn worship, the Shakers Coupledanced a Forward and Backward Movement of ranks, the brethern and sisters Shuffling Towards then Turning Away from each other; three paces each way, with a "Tip-Tap" (Quick Quick) at the Turn.

Shamble: A General Coupledance Movement; to dance awkwardly, Lazily, or unsteadily, Shuffling the Feet.

Shape-to-Partner: A possibly Leadable, General Coupledance Action. Attempting with CBM to Retain Shoulders-Parallel while Lower-Body and/or Feet are Turned-Away from Partner.

Sharply: A Basic Coupledance Term; as an adjective, meaning done expertly or abruptly.

(See Well, and Clean.)

Sharp-Step or **Single-Step:** A General, Unleadable Coupledance **Stomp**ing Movement, suitable for dances such as Mexican **Folkdance**s, **Flamenco**, and **PasoDoble**.

With a **Change-of-Weight**, one Steps Smartly, i.e., **abruptly with noise**.

(See Well, and Clean. Also see Doubles, Crusado, Step-HeelBrush, Remate, Jarabe, and Borracho.)

She-Go-He-Go: A Leadable, 1 1/2-Measure, eight-Step, Six-Count-Triple-Timing, Coupledance Pattern, suitable for Eastern **Swing** and Jive. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in Left-Open-Facing Position. Partners Change-Places under a Single-Arch, first the Lady then the Man. The Lady Rocks-Apart, Recovers, then is Turned Counter-Clockwise and Triples In-Place to Face.

Lady dances *RockApart recover ForTurn backward InPlace, ball Flat flat.*

Man Rocks-Apart, Recovers, then Quarter-Turns Clockwise, Leading his Lady Underarm, then he goes Underarm, Half-Turning Counter-Clockwise while Tripling.

Man dances *rockapart Recover diagforturn Close sideturn, ForTurn close ForTurn.*

Similar to **Double-Under**. (See Underarm-Single-Turns, Lady's-Underarm-Turn, Tuck-In-Turn, Man's-Right-Underarm-Turn, and He-Go-She-Go.)

Shimmy(1): An Unleadable Basic Spot-Coupledance Movement, suitable for **Jazz** dancing, most **Hustle**s, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaCha**s, both **Mambo**s, both **Rumba**s, both **Bolero**s, among other dances. With Knees Together and Softened and with one's Lower-Body isolated for no Movement, the Shimmy is Performed above the waist. Shoulders are Rotated flatly in alternately reversing Movements, Clockwise and Counter-Clockwise, either rapidly or slowly.

(See The Shimmy, and Shim-Sham. Also see Shrug, Hip-Rocks, Sway, Broken-Sways, Sway-to-and-Fro, Hip-Lift, Side-Lift, Side-Rise, Body-Lift, Hula-Dance, Cuban-Hip, Cuban-Motion, Forward-Roll, Shimmy, Up-and-Over-the-Top, Wag, Waddle, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Figure-Eight, and Hip-Waves.)

Shimmy(2) or **The Shimmy:** A novelty Fad Coupledance that appeared in the U.S. in May 1921, as re-created by Gilda Gray. **The Shimmy** not only had Shaking of one's shoulders, one's entire Body shook. This **Shimmy** may have been an offshoot of a **Shimmy** danced by Blacks in the late 1800s. **The Shimmy** also possibly opened the way for the **Charleston** to become the rage.

(See Shim-Sham. Also see the Varsity-Drag, and the Black-Bottom; both novelty Fads in vogue in the 1920s.)

Shim-Sham or **Shim-Sham-Shimmy:** A Coupledance Term for a Lazy, Shuffling Soft-Shoe, made famous by the Harlem Cotton Club dancers in the 1920s. Later in the 1980s-90s, **Shim-Sham** became the name for a Singles Jazz Line Dance.

(See Shimmy, and Swing-Foot.)

Shim-Sham-Shimmy: See Shim-Sham.

Shindig: A merry, social Coupledance party.

Shine: A General Coupledance Term, Movement, or Performance. **Shine**'s Syncopated Footwork is possibly Leadable, at least visually. In Facing Position, dancers **Shine** mainly while dancing **Mambo** and **ChaCha**.

In General, to **Shine** is to stand out in the crowd, Flashy, dancing an exceptional Performance. Or, dancing separate and Apart, Facing Partner but doing one's own thing, Improvising and showing off. Elbows are often bent with arms Moving with shoulders.

(See Show, Best-Foot-Forward, Rock, and Facing Position.)

Shine Position: See Facing Position.

TRY Shirley's-Swirl: A Coupledance Pattern suitable for Eastern **Swing** and Jive. Rhythm is Six-Count-Triple-Timing, eight Steps in 1 1/2-Measures. Rhythm is *Slow Slow Quick And Slow, Quick And Slow.* Unleadable by the Man, **Led by the Lady**.

Danced in Butterfly Position. Lady is the Rim-Partner while the Man is the Hub-Partner. Normally preceded and followed with a Basic-Rock. Total Counter-Clockwise Couple-Rotation is a 1/2- to 3/4-Turn.

Lady dances *DiagForward crossinfrontturn1/8CCW DiagForTurn1/8CCW crossinfrontturn1/8CCW DiagForTurn1/8CCW, crossinfrontturn1/8CCW BallInPlace flatinplace.*

Man dances *backcheck ForRecoverTurn1/8CCW tinydiagforturn1/8CCW BallInPlaceTurn1/8CCW tinydiagforturn1/8CCW,* then he Anchor-Steps *ForBallTurn1/8CCW backball FlatInPlace.*

Similar to **Fallaway-Left-Face-Turning**. (See Step-Ball-Change, and FallAway-ThrowAway.)

Shiver-Dance: A novelty Fad Coupledance popular in America about 1912. One would shake one's shoulders. Still danced currently at times.

(See the Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Lame-Duck,and Turkey-Trot; these were all novelty Fads in vogue in the 1910s.)

Shoe: See Foot.

Shoes: The Coupledancer and the Infantryman have a similarity, they're both highly protective of their Feet. Shoes for Coupledancing vary. For the Lady, there are heels from 1/2-inch to 3-inches, in multiple shapes. She has a choice from dance-slippers, Oxfords, pumps, closed-toed to open-toed high-heeled sandals. For the Man, there are jazz-shoes, Latin, Wingtip, Tux-shoes, among others. (See Tap-Shoes.)

To aid their **Modern Smooth** Coupledancing: Her shoes are often satin pumps, with or without strap(s), and with 1 1/2- to 3-inch heels. Her straps sometimes snap-on for speedy change. The inner soles are cushioned; their outer soles are Chrome-Suede but with medium-hardness rubber heels for braking. For him, normally black shoes are worn, usually patent-leather. His shoes are made from extremely soft, form-fitting, glove-like leather, with thin, Chrome-Suede-Soles and heels, and with a 3/4- to one-inch heel normal, or a two-inch Cuban-Heel.

To aid their **Latin Rhythm** Coupledancing: Her shoes are normally flashy colored sandals with open-toes and with 1 1/2- to 3-inch heels. Her straps sometimes snap-on for speedy change. The inner soles are cushioned; their outer soles are Chrome-Suede but with medium-hardness rubber heels for braking. For him, Color-matching shoes are worn, usually with a dull suede finish. His shoes are made from extremely soft, form-fitting, glove-like leather, with thin, Chrome-Suede-Soles and heels, and with a 3/4- to one-inch heel normal, or a two-inch Cuban-Heel.

To aid their **Country-Western** Coupledancing, both his and her light-weight boots are normally made from a soft, glove-like leather, with a thin leather sole, and with a one- to two-inch heel. The heels usually have a partial cover of medium-soft rubber for braking. (See Boots-for-Dancing, and Costume.)

Plastic athletic shoes are only good for Square Dancing, where non-skid is handy, but they look odd in Square Dance Costume.

(See Foot, and Dance-Bag.)

Shoe-Clapping-Dance: See Landler, and Schupatte.

Shoe-Pat-Dance: See Schupatte, and Landler.

Shoulder-Drape: See Head-Loop.

Shoulder-Drape-Double: See Wolf-Glide.

Shoulder-Drapes: See Wolf-Glide.

Shoulder-Drape-Single: See Head-Loop.

Shoulder-Height: See Shoulder-Level.

Shoulder-Hoist: A General Spot-Coupledance Acrobatic-Maneuver, to Lift Lady Partner to Man's shoulder. Lady usually ends Facing same direction as Man, usually sitting on his Right shoulder. She locks her Feet about his waist for Stability. His Right Hand holds her at her Right hip.
(See Aerials.)

Shoulder-Lead (*shldr ld*) or **Left-Side-Lead** or **Right-Side-Lead** or **Slicing** or **Crabbing:** Two Leadable, Basic Coupledance Actions, Mirror-Image Left or Right. Stepping *forward* with Left shoulder Forward, or *rearward* with Left shoulder Rearward. Or, Stepping *Forward* with Right shoulder Forward, or *Rearward* with Right shoulder Rearward. Dancing literally as in Egyptian art, with legs uncrossed, toes and nose point Direction-of-Dance and the shoulder protrudes Forward, (not CBMP.)
Opposite of **CBM**. (See Egyptian-Pose.)

Shoulder-Level or **Shoulder-Height** (*shldr ht*)**:** A General Coupledance Term for Height from the Dancefloor to one's shoulder tops.
(See Height, Eye-Level, Chest-Level, Waist-Level, and Hip-Level.)

Shoulder-Pass: A Six-Count, 1 1/2-Measure, eight-Step, Eastern **Swing** and Jive Coupledance Pattern. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow, Quick Quick Slow.*
Begins and ends in Left-Open-Facing Position. First there is the *RockBack* and *Recover*, then Left and Right Triples for Change-Sides Couple-Rotation Counter-Clockwise.

Shoulders-Away: See Space.

Shoulder-Shove(1) or **Shoulder-Spin:** A partially Leadable Coupledance Movement or Action, suitable for all **Swing**s, Jive, and other dances.
In Open or in Left-Open Position, with Partners Facing same direction Side-by-Side, both Rising, Man's Left shoulder is Pressed against Lady's Right shoulder, or visa-versa, then Apart.
(See Shoulder-Shove-Rock, Hip-Bump, Sole-Tap, Break-Back, Both-Free-Spin, Push-Off.)

Shoulder-Shove(2)**:** See Shoulder-Shove-Rock.

Shoulder-Shove-Rock or **Shoulder-Shove:** A mostly Leadable Spot-Coupledance Pattern, used for Eastern **Swing** and Jive. Pattern has Six-Count-Triple-Timing, eight Steps and is 1 1/2-Measures long. Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Begins and ends in either Closed Position #5 or #6, or in Butterfly Position. No Couple-Rotation. Partners Break-Back, Rocking-Apart with Outside Feet, Recover, then dance two Step-Ball-Changes (Triples), Left and then Right. At the end of their first Step-Ball-Change, Partners Break into Open Position, Facing same direction Side-by-Side, both Rising, **Man's Left shoulder is Pressed against Lady's Right shoulder**, then Apart.

Man dances *backcheck ForRecoverTurn1/4CW sideward Close sideward* **Press shoulder** rise, *SideTurn1/8CCW close DiagBackTurn1/8CCW.*

Lady dances *BackCheck forrecoverturn1/4CCW Sideward close Sideward* **Press shoulder** Rise, *sideturn1/8CW Close diagbackturn1/8CW.*

(See Shoulder-Shove, Basic-Rock, and FallAway-Right-Face-Turning.)

Shoulder-Spacing: See Shoulders-Parallel.

Shoulders-Parallel or **Parallel** or **Shoulder-Spacing:** A Basic Coupledance Term referring to Shoulder-Spacing. For good looks, there is need for each of Partner's shoulders to remain the same distance Apart during most dances, especially in all **International Modern and Smooth** Coupledancing. Keeping Shoulders-Parallel is possible while Coupledancing even extreme CBM Figures, such as those with the Fallaway Movement. There are exceptions where shoulders are purposely danced far from Parallel, such as in Eastern Swing.

Note: Lady needs to use care not to Rotate her Right shoulder into her Partner, out of parallel, when dancing Closed.

See **Shoulders-Square** for more stringent Shoulders-Parallel requirements. (See Ideal-Dance-Position, Frame, Posture, Stance, Solar-Plexus's-Facing, Head-Space, and Shoulders-Rolled-Back.)

Shoulders-Rolled-Back or **Drooping-Shoulders:** An Unleadable General Coupledance condition or Term, pertaining to both the Man and his Lady. Shoulders-Rolled-Back is the desired Posture for the majority of Coupledances.

Position shoulders for good looks by rolling as follows: (1) Lower shoulders Downward; (2) Roll shoulders Forward then Up; (3) Continue rolling shoulders Rearward then Downward; (4) Retain result with shoulders positioned thus, Rearward and relaxed.

Drooping-Shoulders is probably acceptable in other's eyes for just a few certain dances, such as Layback Swing, Argentine Tango, Country-Western Waltz, Texas Twostep, Jitterbug and the Balboa.

(See Standing-Straight Position, Attention!, Stomach-In, Chest-Up, Back-Line, Compression, Proud-Chin, Ideal-Dance-Position, Posterior-Protrusion, Poise, Arch, Shrug, Body-Tone, Frame, and Basic-Hold.)

Shoulder-Spin: See Shoulder-Shove.

Shoulders-Square: A Basic Coupledance Term referring to Shoulder-Spacing, where requirements are more stringent than for simply **Shoulders-Parallel**. During certain moments in **International Modern and Smooth** Coupledancing, in addition to Partners having Shoulders-Parallel, their shoulders also need to be aligned perpendicular, not canted.

(See Wing, Closed-Wing, and Progressive-Wing.)

Shoulder-to-Shoulder: Two Mirror-Image Coupledance Figures, Right or Left, suitable for both of each **ChaCha, Mambo, Rumba** and **Bolero**, and for other dances. Timing varies. These are usually danced one in each direction.

One Measure, three Steps, (five for ChaCha,) begins and ends in Butterfly Position with Hands retained throughout. Both Turn Clockwise or both Turn Counter-Clockwise, in Unison.

Man Steps *ForTurn* to either Facing-Offset or Left-Outside Position *RecoverTurn Sideward.*

Lady Follows with *BackTurn RecoverTurn Sideward.*

(See Fence-Line.)

Shoulder-to-Shoulder Position or **Right-Shoulders Position** or **Right-Shoulders:** A General Coupledance Stance. Refers to Partners in a Right shoulder to Right shoulder Position. **Shoulders touch.** Partner's Facing Feet are Offset to their Right. Positions of arms and Hands are various.

Mirror-Image Opposite to **Left-Shoulder-to-Shoulder Position**. (See Hip-to-Hip Position, Star Position, Outside Position, Facing-Offset Position, Feathered Position, Shoulder-Shove, and Spaghettis.)

Shove: A General Coupledance Action; to exert Force with a vigorous effort against one's Partner for Movement; or, to prod or rudely give Thrust to one's Partner. Do not do.

(See Push.)

Show or **Showy:** Coupledance slang for making a Flashy dancing appearance; or, making a conspicuous, ostentatious or gaudy display.

(See Best-Foot-Forward, Shine, and Gavotte.)

Show-Business or **Entertainment-Arts** or **Performing-Arts:** A General Show-Business and Coupledance Term for the Entertainment-Arts. Collectively an industry or a profession, which includes such as the stage, the theater, movies, and television.

(See Theatre-Arts Dancing, Stage-Struck, Tryouts, Gig, Curtain-Call, In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, and On-Stage.)

Showcase: A Coupledance Performance, usually lasting more than one day.

(See Demonstration.)

Showcase-Swing: Exhibition or Competition **Swing** Coupledancing, usually referring to West-Coast-Swing, that includes Aerials, Lifts, Drops, and other uninhibited Moves, as compared with Classic-Swing.

Showdance: One class of the **Formation-Teamdancing** Genre. A General Coupledance Term for a sometimes fairly small production; for programs such as Drill-Team or Cabaret-Style-Dancing. **Showdance** Performers often consist of young girls from age 12 on. There are numerous types of acts and titles, and include most forms of the Performing-Arts. **Showdances** Travel. Performances/Competitions may be held in as many as three dozen U.S. cities in a year per program. Yearly, there might be National USA then World Championships.

One such program is: **Headliners**- Performing Arts Competition and Championship; 350 Route 46, Rockaway, NJ 07866.

Another such program is: **Starpower**- National Talent Competition; 2170 Old Washington Rd., Suite 107, Waldorf, MD 20601.

(See Show-Business, Curtain-Call, Latin-Showdance-Competition, SportAerobics, Teamdance, Cabaret, Drill-Team, Drum Corps International, Cheerleading, National Cheerleading Association, Kick-Line, Chorus-Line, Drill-Team-Stack, and Military-Team.)

Show-Tango: See Continental Tango.

Showy: See Show.

Shrug: At least six Unleadable Singular or **C**oupledance Movements, Left or Right, **Rolling** one or both **shoulders** circularly Forwards or Rearwards.

Shrug is **Rolling** one's **shoulders in a Circular Motion**.

Example: *Shrug-Forward-Both-Shoulders*.

(See Shimmy, Shoulders-Rolled-Back, Forward-Roll, Sway-To-and-Fro, Up-and-Over-the-Top, Body-Wave, Body-Ripple, and Side-Body-Waves.)

Shrugging: A General **C**oupledance Action of Raising the shoulders; **Shrugging** is a gesture to be avoided. Common with nervous, male beginners while Closed Position **C**oupledancing; their shoulders remain Raised as their Tension mounts.

Shuffle(1) or **Basic-Shuffle** or **Shuffle-Step** or **Promenade:** Two Leadable, General Movements or Figures, Left and Right, often associated with **Country-Western** dancing. Promenaded mostly in a Semi-Closed Position, **Shuffle**s may be Travel-**C**oupledanced like an American Polka, with three Steps taken to two Beats of music.

Shuffles are a series of Forward Sliding Steps, usually with either *Quick Quick Slow* or *Quick And Slow* Rhythm Timing.

Left is *forward Close forward*, Right is *Forward close Forward*.

The first *Quick* is a long Slide *DiagForward*. The second *Quick* is Slid till Free-Foot tends to *Close* against the Supporting-Foot Heel. The *Slow* has a shorter Slide *Forward*, sometimes tending to Hold at its end. Or, the *Slow* might be Stepped In-Place.

(See Chasse, Chasse-Turn, Double-Step, Step-Ball-Change, Triples, Coaster-Step, and Anchor-Step. Also see Polka-American, Push-Step, Scooting, Swing-Time, Cross-Shuffle, and Volta. Also see Fixed-Pattern-Partner-Dances, Standing-Step-Shuffles, Ten-Step, Cotton-Eyed Joe, Rocky-Top, and Gallop. Also see Forward-Twostep, and Forward-Foxtrot.)

Shuffle(2): A General **C**oupledance Term. A comfortable, effortless Walk to the Beat of the music; or, to dance with an idle Gait; or, Shambling, Scuffing, or Dragging one's Feet without Lifting them.

Shuffle(3): A Tap-Dance Basic Step; (not a subject of this book.)

Shuffle(4): A **C**oupledance of the 1840s-1870s.

Shuffles: See Triples.

Shuffle-Step: See Shuffle.

Shuttle: A Spot-Coupledance Figure suitable for the **Peabody**.

The Shuttle is almost always preceded by a (Peabody) **Six-Count-Turn**, but may be preceded by two Forward Steps in Feathered Position.

One Shuttle consists of four Steps, *And Quick And Quick*, one Measure in 4/4 Time Rhythm, that Couple-Rotates. A Shuttle begins from Closed Position #2, whereupon it spreads to a very Loose-Closed Position then returns to Closed Position #2, constantly Turning. Partners look at each other. Partners Back Away from each other then Towards each other while Quarter-Turning Clockwise.

Man dances *backturn1/8CW Close forturn1/8CW Close.*

Lady dances *BackTurn1/8CW close ForTurn1/8CW close.*

The Shuttle is usually repeated. The Shuttles are almost always followed by a (Peabody) **Cross-Step** danced with all Quicks, (four.)

Shuttle-Whip: See Continuous-Whip.

Siamsa-Beirete: An Irish **Folk** Coupledance; a Polka.

Sicilian-Circle: See Progressive-Circle.

Siciliano or **Sicilienne:** A graceful **Folk** Coupledance of the Sicilian peasantry.

Sicilienne: See Siciliano.

Side (*sd*): A Basic Coupledance Term. To a Partner's Left or Right; or, Toward a Free-Foot; or, area to the dancer's Side.

Side-and-Back: A Leadable, one-Measure Coupledance Figure in three Steps, suitable for both **Bolero**s. Danced in Closed Position #1 for Bolero, with Lowering and Rising Actions Initiated Strongly but Gracefully. Rhythm Timing is *Slow And Quick*, with the accent on the *Slow*. Partners *Swoop Lower Rise*. Maximum Rise is at the *Slow Swoop* ending. There is no Cuban-Motion and no Couple-Rotation. Tempo is in 4/4 Time. Begins with the Man's Right Foot.

Man dances *SideSwoop* with Right-Side-Stretch *backcontracheck Recover* with Softened Knee.

Lady Follows with Head-Closed, *sideswoop* with Left-Side-Stretch *ForContraCheck recover* with Softened Knee.

(See Bolero-Basic.)

Side-Balance: Two Leadable, General Coupledance Movements, Mirror-Image, Left or Right; From any Position, either Partner Stepping *Sideward Close InPlace*. Timing is usually *Quick Quick Slow.*

(See Back-Break, Hand-to-Hand, Mark-Time, Side-Draw, Time-Step, and Open-Break.)

Side-Body-Waves: Two Unleadable Basic Spot-Coupledance Movements, Right or Left, Mirror-Image Opposites; Quivering one's Body Sidewards from Head to Toe, especially the hips. Suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among other dances.

Feet are either (1) Together, or (2) side-by-side, Closely spaced. For (1), there is minimum Change-of-Weight. For (2), there can be either one or two Changes-of-Weight; if (2), Side-Body-Wave begins with Weight on one Foot then Center-of-Balance Moves to the other Foot for one Change-of-Weight; for two Changes-of-Weight, the Center-of-Balance then returns to the original Foot.

With either Foot Position, Side-Body-Wave begins with Torso in Neutral Position, then Center-of-Balance Transfers from side to side, and whatever is to one side, all else is to the opposite side.

(a) From Neutral with Knees Softened, the **Head** Moves Sidewards, leaving shoulders In-Place.

(b) The leading **shoulder** Moves Sidewards, protruding the opposite hip.

(c) The **waist and hip** Move Sidewards, protruding the leading hip.

(d) Leading hip Raises **Up-and-Over-the-Top** as Knees Straighten then Soften.

(e) Softened **Knees Move to Neutral** Position.

(See Body-Wave, Continuous-Side-Body-Waves, Sway, Ripple, Body-Roll, Shrug, Shimmy, Metronomic-Motion, Pendulum-Motion, Arm-Waves, Wag, and Waddle.)

Side-Break: See Cucaracha.

Side-Breaks: An Unleadable, General, four-Count eight-Step, Spot-Coupledance Figure, suitable for **West-Coast-Swing** and other dances.

Partners dance *Apart, Together, Apart, Together*, Facing Singularly. Rhythm Timing is *And Quick And Quick*.

Man dances *sideward* on Ball *Sideward* Flat, *together* on Ball *Together* Flat, *sideward* on Ball *Sideward* Flat, *together* on Ball *Together* Flat.

Lady dances Mirror-Image on Opposite Feet.

Side-by-Side Position(1)**:** An Unleadable Basic Coupledance Position, identical to **Open Position** except **no Hands are Joined**. Partners Face the same Direction, Side-by-Side, with **Lady on Man's Right**.

Mirror-Image Opposite to **Left-Side-by-Side Position**. (See Promenade Position, Escort Position, Open-Step, and Offset-Facing-Same Position.)

Side-by-Side Position(2)**:** See Varsouvienne Position.

Sidecar Position: See Left-Outside Position.

Side-Corte: A Leadable Coupledance Movement, suitable for all **Tangos** and other dances. Timing is *Slow Slow*.

Begins in a Closed Position, in which Partners Step *Sideward* Toward Man's Left, then, with Supporting-Knees well Flexed, both Quarter-Turn Upper-Bodies into Reverse-Semi-Closed Position, with Outside legs Extended parallel, their Toes Pointing and Touching Dancefloor. Both end up looking Toward Man's Right. Clasped Hands may be Raised.

(See Corte, and Dip.)

TRY SideCross-Footwork: A Leadable Spot-Coupledance, six-Step Pattern, mainly used with the **California-NightClub-Twostep**, but suitable for all **NightClub-Twosteps**. Rhythm in 2/4 or 4/4 Timing is *Quick And Slow, Quick Quick Slow.* Helpful for Counter-Clockwise Couple-Rotation, where the Lady is the Hub and the Man the Rim.

Danced in Loose-Closed Position with Partners some four inches Apart. Coupledanced first to the Man's Right then to his Left.

Man dances *diagbackball Recover widesideward, DiagBackBall frontcutturn1/4CCW WideSideward.*

Lady, Following, dances *DiagBackBall recover WideSideward, diagbackball FrontLockTurn1/8CCW widesideward.*

(See East-Coast-NightClub-Twostep, and NewYork-NightClub-Twostep.)

Side-Cross-Hesitation: Two Leadable one-Measure Figures, Left and Right, Spot-Coupledanced in the **Hesitation Waltz**, the **American Viennese Waltz**, and in other dances. Rhythm with 3/4 Timing is *1 2 3*; or, *Slow Slow Hold*; or, *Quick Quick Hold.*

Danced by either or both Partners, in a Closed Position or in Butterfly Position, **with a Change-of-Weight**. **No Turning**, use CBM. Third Step has remained Touching Dancefloor. Lady Follows Mirror-Image Opposite.

For **Side-Cross-Hesitation-Left**, Man dances *sideward CrossBehindRise lowerinplace*; Lady dances *Sideward crossbehindrise LowerInPlace.*

For **Side-Cross-Hesitation-Right**, Man dances *Sideward crossbehindrise LowerInPlace*; Lady dances *sideward CrossBehindRise lowerinplace.*

Normally danced in Sequence, Side-Cross-Hesitation-Left then Side-Cross-Hesitation-Right.

Similar to **Waltz-Balance-Sideward-Behind**, **Samba-Balance-Sideward-Behind**, **Twisty-Balance**, **Slow-Twostep**, and **DiscoSwing** Patterns; all of which first Step *Sideward.* (See NightClub-Twostep, Fifth-Position-Break, and DiscoCha Patterns; all of which first *Cross-Behind.* Also see Progressive-Hesitation, Butterfly-Breaks, Balance-Sideward-Close, and Waltz-Balance.)

Side-Draw or **Side-Hesitation**: Two usually Leadable Movements, Left and Right, Coupledanced in the **Hesitation Waltz**, the **American Viennese Waltz**, and in other dances. Rhythm with 3/4 Timing is *1 2 3*; or, *Slow Slow Hold*; or, *Quick Quick Hold.*

Danced by either or both Partners, in a Closed Position or in Butterfly Position, **without a Change-of-Weight**. Lady Follows Mirror-Image Opposite.

For **Side-Draw-Left**, Man dances *sideward riseCloseTouch lowerHold.*

For **Side-Draw-Right**, Man dances *Sideward Riseclosetouch Lowerhold.*

Normally danced in Sequence, Side-Draw-Left then Side-Draw-Right. There may be a 1/8 Mini-Turn.

(See Step-and-Drag, Step-Touch, Step-Dig, Drag, Close, CloseTouch, ApartTouch, Balance-Touch, Waltz-Balance, Balance-Together, Draw, Tango-Draw, and Tango-Close.)

Side-Hesitation: See Side-Draw.

Side-Hitch: See Scissors.

Side-Hitches-Behind: See Sailor-Shuffle.

Side-Hitches-InFront: See Sailor-Shuffle-InFront.

Side-Jog: In International **ChaCha** Coupledancing, there is a Leadable Side-Jog instead of just Forward-and-Back as in American ChaCha.

Man dances *forward Recover sideward Close sideward, Backward recover Sideward close Sideward.* His Lady Follows.

(See American ChaCha, and ChaCha for Rhythm Timing.)

Side-Kick: Two Unleadable Singular Figures, Mirror-Image, characteristic of the **Charleston**. Usually danced Left then Right, or visa-versa, several times.

Side-Kick is danced while retaining Knees fairly Together. Simultaneously Raise and Point Toe-Out to one's Side, as one Slightly Hops on Supporting-Foot.

(See Charleston, Charleston-Kick, Knee-Knock, Arm-Flail, SugarFoot, and Traveling-SugarFoot.)

Side-Left: A Leadable, General **C**oupledance Action; Stepping one's Left Foot Sideward and Outward.

(See Side-Right, and Side-Step.)

Side-Leg: See Flyer.

Side-Lift: Two partially Leadable, General, Sideward-Striding **C**oupledance Figures, Left or Right, one Measure long, most suitable for both **Bolero**s but also used in other dances.

Normally danced in Closed Position #1 for Bolero, Rhythm Timing is *Slow And Quick And*, with the accent on the long *Slow*. Partners *Swoop Rise Lower Rise*, with a Side-Stretch. Figure in one direction is usually followed by Mirror-Image Figure in the Opposite Sideward direction.

The **Left-Side-Lift** Figure is danced as follows:

Man dances *swoop* with Left-Side-Stretch *TowardClose Rise* Lifting Right hip with Right-Side-Stretch *Lower* drop Right hip with Softened Right Knee *Rise*. Lady Follows.

(See Bolero-Left-Turn, Bolero, Scoop, Sweep, Sideward, Side-Rise, Side-Stretch, Body-Lift, Cuban-Hip, Hula-Dance, Check, Hip-Lift, Hip-Rocks, Sway, Metronomic-Motion, Pendulum-Motion, Broken-Sways, Hip-Waves, Figure-Eight, Forward-Roll, Shimmy, Wag, Waddle, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, and Side-Body-Waves.)

Side-Lunge-Change-of-Sway: A Leadable **C**oupledance Ending Picture-Figure suitable for **International Tango**, both **Quickstep**s, Slow-**Foxtrot**, Slow-**Waltz**, and others. Timing varies.

Beginning in a Closed Position, the Couple Performs the **Side-Lunge-Left** Movement, followed by the **Change-of-Sway** Action.

(See Oversway-Change-of-Sway, and Throwaway-Oversway.)

Side-Lunge-Left or **Left-Lunge:** A Leadable, General **C**oupledance Picture-Movement with one or more Counts. Suitable for **International Tango**, both **Quickstep**s, Slow-**Foxtrot**, Slow-**Waltz**, and others.

Man, from a Closed Position, Lowers himself and his Lady so that their Knees overlap, then he Leads her by Stroking one wide Left Step *sideward*; his Right Foot remains Pointed and Extended Sideward In-Place.

Lady Follows with Head-Closed, and with her Right Knee against the Inside of his Flexed Left Knee; she Strides Low, one wide Right Bent-Kneed Step *Sideward*, then her Torso Torques 1/8 Counter-Clockwise. Her Left Foot remains Pointed and Extended Sideward In-Place.

Next, they both Raise Slightly, their Supporting Knees remaining Softened, as his Right and her Left sides are Stretched; Aligning each Body Straight-Legged from Pointed Toe to Head, he remains looking Left as she looks to her Right.

(See Lunge, Lunge-Basic, and Side-Lunge-Right.)

Side-Lunge-Right or **Right-Lunge:** A Leadable, General Coupledance Picture-Movement with one or more Counts, particularly suitable for the Slow-**Foxtrot** and Slow-**Waltz**.

Man, from Closed Position #1, Lowers himself and his Lady so that their Knees overlap, then he Strokes one wide Right Step *Sideward*, Leading her with his Flexed Right Knee and his Body. His Left Foot remains Pointed and Extended Sideward In-Place, he remains looking Left and he has a Right Side-Stretch. His Torso may end Torquing 1/8 Clockwise, looking at his Lady.

Lady Follows with Head-Closed, and with her Left Knee against the Outside of his Flexed Right Knee; she Strides Low, one wide Left Bent-Kneed Step *sideward*. With Left Side-Stretch, her Right Foot remains Pointed and Extended Sideward In-Place. Her Torso may end Torquing 1/8 Clockwise, Opening her Head.

May be followed by a Hover-Roll. (See Lunge, Lunge-Basic, Right-Lunge-and-Slip, and Side-Lunge-Left.)

Side-of-Hand: See Edge-of-Hand.

Side-Pass or **Left-Side-Pass:** A Leadable, Basic **C**oupledance Pattern used in **West-Coast-Swing**, where Partners Change-Places in their Slot. Uses Six-Count-Triple-Timing, eight Steps for both Partners, *Slow Slow, Quick And Slow, Quick And Slow*. Begins and ends Left-Open-Facing Position, ending in Opposite direction.

Man, looking Left and keeping Hand Down, Triggers his Lady past him on his Left side to his Left. For the first two *Slow*s, the Man Steps *diagbackturn1/4CCW* into a Press-Line, keeping his Hand Down, Throwing-Out the Lady-Out into her Slot, then he *Recover*s.

Lady, Following and brushing past Man, Steps *Forward* then *forswivel1/2CCW* to Face him, (Lady-Out.) They both then Triple-in-Place then Anchor-Step on Opposite Footwork.

(See PullThru, Pass, and Side-Pass-Tuck.)

Side-Pass-Tuck: A Leadable, Basic Coupledance Pattern used in **West-Coast-Swing**, where Partners Change-Places in their Slot. Pattern uses Six-Count-Triple-Timing; *slow Slow, quick And slow, Quick and Slow* for Man, and *Slow slow, Slow Slow, quick And slow* for Lady.

Begins and ends in Left-Open-Facing Position, in Opposite directions.

Man, for the first two *Slow*s, Steps *diagbackturn1/4CCW* Looking Left and Leading his Lady past him on his Left side till his Right Hand Catches her Left Hand *RecoverTurn1/4CCW* he Rotates her 3/8 CCW and Raises her Right arm; as she has Stepped *Forward* then has *forturn1/8CCW*.

Lady, upon their third and fourth Steps, is Blocked by his Left Hand, **Tucked** and Spun a 3/4-Turn Clockwise Underarm, or Free-Spun.

Finishing, the Man Triples-in-Place then Anchor-Steps; his Lady Anchor-Steps on Opposite Footwork.

(See Side-Pass.)

Side-Right: A Leadable, General Coupledance Action; Stepping one's Right Foot Sideward and Outward.

(See Side-Left, and Side-Step.)

Side-Rise: Two Leadable, Basic Coupledance Actions or Movements, Left or Right, Mirror-Image Opposite.

Side-Rise is a **Side-Stretch accompanied by a slight Body-Lift** in the Direction-of-Dance. Possibly started by a **Side-Step**, where Free-Foot is Stepped to either Side, Weight is applied, then a **Rise** is made on same Foot.

(See Foot-Movements, Side-Lift, Forward-Rise, Backward-Rise, Side-Step, Sideward, SidewardCheck, SidewardHold, SidewardClose, SideTouch, Outward, Hip-Rocks, Sway, Metronomic-Motion, Pendulum-Motion, Broken-Sways, Hula-Dance, Hip-Waves, Hip-Lift, Cuban-Hip, Forward-Roll, Shimmy, Knee-Drape, Up-and-Over-the-Top, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Figure-Eight, Check, and Promenade-Sway.)

Side-Rock: Coupledanced mainly to the American Medium-**Foxtrot**, the Arthur Murray Leadable Side-Rock Pattern has Broken-Rhythm, 1 1/2 Measures, and four Steps. In Closed Position #2 throughout, Rhythm with 4/4 Timing is *Slow Slow, Quick Quick.*

Man dances *sidewardBrush Sidewardbrush, sideward Close.* His Lady Follows.

(See Magic-Step.)

Side-Rock-Forward: The Cue for beginning the Rumba. The International **Rumba** is Spot-Coupledanced on the Two-Beat in a **Side-Rock-Forward** Basic Figure, instead of on the One-Beat in a Left-Turning-Box manner as in the American Rumba.

Leadable, danced *Quick Quick Slow, Quick Quick Slow*, with Cuban-Motion, the Man dances *sideward ForBall recover, Sideward backball Recover.* The Lady Follows.

Side-Samba-Walk: See Copas.

Side-Stairs: See Stairs.

Side-Step: Two Leadable Movements, Left or Right, Mirror-Image Opposite. One of the Basic Coupledance Steps to be mastered.

Either or both Partners Step in Unison to either Side, applying Weight.

(See **Side-Left**, **Side-Right**, Walk, Walking-Step, Back-Step, SideWalks, Sideward, Side-Rise, Body-Rhythm, Cross-In-Front, and Cross-Behind. Also see SidewardCheck, SidewardClose, Foot-Movements, Chasse, and Balance-Side. Also see Sideward-Twostep, Sideward-Foxtrot, ChaCha-SideWalks, Mambo-SideWalks, Rumba-SideWalks, and Bolero-SideWalks.)

Side-Step-Close-Cross: See Scissors.

Side-Stretch or **Sway** or **Body-Sway** or **Stretching-Side:** Two partially Leadable, Basic Coupledance Movements or Actions, Left or Right, Mirror-Image Opposite.

(1) A Sideward Upper-Body inclination; or, (2) a Sideward full Body inclination, Undulating Sideward with a Hip Leading, immediately followed by the shoulder; or, (3) Sideward inclination while Executing Contra-Body Movement.

A Left Side-Stretch is when one's spinal column Sways Toward one's Left; Right is visa-versa. A Left Sway is with one's Hip inclined to the Right; a Right Sway is visa-versa.

(See Sway, Side-Lift, Hip-Lift, Side-Rise, Body-Lift, Cuban-Hip, Cuban-Motion, Waving, Waddle, Wag, Sweep, Metronomic-Motion, Pendulum-Motion, Scoop, and Swoop.)

Side-Thru: A Leadable, Basic Coupledance Movement or Figure, suitable for the Medium-**Waltz**, American **Twostep**, Argentine **Tango**, and other dances.

Both Partners Step to the Side, to the Man's Left, then either or both Partners **Step-Thru** and apply Weight.

(See Touch-Thru.)

Side-to-Side: An Unleadable, Basic Coupledance Movement or Figure. A Sideward Motion in both directions, usually with the hips. Normally, it is the Lady who Sweeps her hips from **Side-to-Side** in Time with the music.

(See Side-Stretch, Sway, and Cuban-Motion.)

SideTouch: Two Leadable, Basic Coupledance Actions, Left or Right Foot, Mirror-Image Opposite.

Either or both Partners Move Sideways in Unison, with **no Weight**, Touch where indicated.

Similar to **DiagForTouch**, and **DiagBackTouch**. (See Foot-Movements, Sideward, ForTouch, BackTouch, ForwardTouch, BackwardTouch, SidewardTouch, SidewardHold, DiagForwardTouch, DiagBackwardTouch, Touch-Thru, and Cross-Touch. Also see SidewardClose, SidewardHold, and Side-Step.)

SideTurn: Four Leadable, Basic Coupledance Movements; Stepping Sideward, Left or Right, then Turning on the same Foot, Clockwise or Counter-Clockwise.

Similar to **ForTurn** and **BackTurn**. (See Foot-Movements, Sideward, Side-Step, Side-Rise, SidewardCheck, ForCrossCheck, BehindCrossCheck, SidewardHold, and SidewardClose.)

Side-Twostep: See Sideward-Twostep.

SideWalks or **Walk-Sideward** or **Dance-Sideways:** Two Leadable, Basic Coupledance Movements **Sideward**, without Crossing Feet or Rotating Body. Mirror-Image Movements, Left or Right. *Side Close Side* Steps are taken onto Ball-of-Foot, then Heel is Lowered to take Weight.

(See Walk, Side-Step, Sideward, Body-Rhythm, Cross-In-Front, Cross-Behind, Forward-Walk, and Backward-Walk. Also see Sideward-Twostep, Sideward-Foxtrot, ChaCha-SideWalks, Mambo-SideWalks, Rumba-SideWalks, and Bolero-SideWalks.)

Side-Walk-Six: See Rumba-SideWalks.

Sideward (*swd* or *Sd*) or **Sideways** or **DeCote** (*duh-koh-TAY*): A Coupledance Term, or two Leadable, Basic Movements or Actions, Left or Right Foot, Mirror-Image Opposite.

Free-Foot is Moved **to either Side**, Away from Supporting-Foot, with or without Change-of-Weight. Or, to Move in the direction to the side of the dancer. Or, referring to the direction to the side of the dancer.

(See Walk, Foot-Movements, Outward, SidewardCheck, SidewardHold, SidewardClose, SideTouch, Side-Step, Side-Stretch, Side-Rise, and Side-Lift. Also see Forward, Backward, SideWalks, Body-Rhythm, Cross-In-Front, and Cross-Behind. Also see Sideward-Twostep, Sideward-Foxtrot.)

Note: **Sideward** also refers to the Placement of one's Feet and Weight, etc.

Sideward-and-Backward: See DiagBackward.

Sideward-and-Forward: See DiagForward.

SidewardCheck: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Either or both Partners Step in Unison to either **Side**, applying Weight, then Braking-Action is taken in that Line-of-Motion in Preparation to take a different Line-of-Motion.

Similar to **ForwardCheck**, and **BackwardCheck**. (See Foot-Movements, Sideward, Side-Step, Side-Rise, SidewardTouch, DiagForCheck, and DiagBackCheck.)

SidewardClose: Two Leadable, Basic Coupledance Movements or Figures, Left or Right Foot, Mirror-Image Opposite.

Consists of two Beats or Steps. Either or both Partners Step in Unison to either Side, applying Weight, then a Step is made to bring Feet Together with a Change-of-Weight.

(See Foot-Movements, CloseTouch, Change-Feet, and Side-Rise.)

Sideward-Foxtrot: Two Leadable Coupledance Figures, beginning with either Left or Right Foot, and danced in any Position. Suitable for the American Medium-**Foxtrot** and other dances. Foxtrot Rhythm 4/4 Timing is *Slow Quick Quick*; three Steps in one Measure.

Either Partner Triples *Sideward Close Sideward.*

Similar to **Sideward-Twostep**. (See Forward-Foxtrot, Backward-Foxtrot, Double-Step, Chasse, and Chasse-Turn. Also see Walk, Sideward, Side-Step, Body-Rhythm, Cross-In-Front, and Cross-Behind. Also see SideWalks, ChaCha-SideWalks, Mambo-SideWalks, Rumba-SideWalks, and Bolero-SideWalks.)

SidewardHold: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Either or both Partners Step in Unison to either Side, applying Weight, then Position is maintained, usually for one Beat.

Similar to **ForwardHold**, and **BackwardHold**. (See Foot-Movements, Sideward, SidewardTouch, SideTouch, BackwardTouch, BackTouch, ForwardTouch, ForTouch, DiagBackwardTouch, DiagBackTouch, DiagForwardTouch, DiagForTouch, Cross-Touch, and Side-Rise.)

SidewardTouch: Two Leadable, Basic Coupledance Movements, Left or Right Foot, Mirror-Image Opposite.

Either or both Partners Stepping Sideways in Unison, **taking Weight**, then Touching Closed with Opposite Foot.

Similar to **DiagForwardTouch**, **DiagBackwardTouch**, and **SidewardHold**. (See Foot-Movements, Sideward, SideTouch, ForTouch, BackTouch, ForwardTouch, BackwardTouch, DiagForTouch, DiagBackTouch, and Cross-Touch. Also see SidewardClose, and Side-Step.)

Sideward-Twostep or **Side-Twostep:** Two Leadable Coupledance Figures, beginning with either Left or Right Foot, and danced in any Position. Suitable for the American **Twostep** and other dances. Twostep Rhythm Timing is *Quick Quick Slow*; three Steps in one Measure.

Either Partner Triples *Sideward Close Sideward.*

Similar to **Sideward-Foxtrot**. (See Forward-Twostep, Backward-Twostep, Double-Step, Cross-Shuffle, Chasse, Chasse-Turn, ChaCha, and ChaCha-SideWalks. Also see Walk, Sideward, Side-Step, Body-Rhythm, Cross-In-Front, and Cross-Behind. Also see SideWalks, ChaCha-SideWalks, Mambo-SideWalks, Rumba-SideWalks, and Bolero-SideWalks.)

Sideways: See Sideward.

Silhouette: A General Coupledance Term, referring to the outlined illusion Presented by the Coupledancers viewed.

Silver-Level: A General Coupledance classification; referring to a medium-high Level of Amateur Competitive Coupledancing, International and the like. **Silver-Level** is higher than **Bronze-Level** but lower than **Gold-Level**, and represents Intermediate and some Advanced Figures and Patterns.

(See Dance-School-Dancers, Competition, Competition Levels, Pre-Novice-Level, Novice-Level, Amateur-Level, Easy-Level, Pro-Am-Level, Pro-Level, and Difficulty-Levels. Also see Advanced, Advanced Figures, and Phase.)

Simple-Spin: See Spin.

Simple-Swing: See Taiwanese-Jitterbug.

Simple-UnderArm-Turn(1): A Leadable, Basic, two-Measure, six-Step Coupledance Pattern, suitable for Medium-**Foxtrot**, American **Twostep**, and other dances. Rhythm Timing is either *Slow Quick Quick* or *Quick Quick Slow*, twice.

Begins and Ends either in Closed Position #2 or in Loose-Closed Position.

Man dances a Basic-Box while Halo-Leading his Lady under his Left arm.

Lady dances Away for a Full-Turn Clockwise, returning; *ForTurn1/4CW close ForTurn1/4CW, crossinfrontswivel1/2CW Close forward.*

Similar to **Simple-UnderArm-Turn** for Rumba and Bolero. (See Alemana, and UnderArm-Turn.)

Simple-UnderArm-Turn(2): A Leadable, two-Measure, six-Step Coupledance Pattern, suitable for the American **Rumba** and American **Bolero**. For Rumba, Timing is *Quick Quick Slow*, twice; for Bolero, Timing is *Slow And Quick*, twice.

Begins and Ends either in Loose-Closed Position or in Closed Position #1 for Bolero.

Man dances ElCuadros (Box Step) while Halo-Leading his Lady under his Left arm, upon his *forward* Step.

Lady dances Away for a Full-Turn Clockwise, returning; *ForTurn1/4CW close ForTurn1/4CW, crossinfrontswivel1/2CW Close forward.*

Similar to **Simple-UnderArm-Turn** for Foxtrot and Twostep. (See Alemana, and UnderArm-Turn.)

Single (*sgl*) or **Singular:** A General Coupledance Term; one without a Partner; or, dancing free from Partner.

(See Solo, and Open-Step.)

Single-Arch: See Arching.

Single-Charleston: Two partially Leadable, One-Step Coupledance Patterns, **Left** or **Right**.

The **Charleston** had its own music. Sheet music for this, (The Original) **Charleston**, by Cecil Mack and Jimmy Johnson, was copyrighted in 1923, with the notation that this was *"The original of all* **Charleston***s, first introduced in "Runnin' Wild."* On the back cover of this sheet music are the instructions for how to dance this Pattern. (See Figure 6a.)

Danced in the Loose-Closed Position to 4/4 Time, (Four-Count,) with an anticipated half-Bar Beat. Rhythm Timing is *And Slow And Slow And Slow And Slow*; or, count *and 1, and 2, and 3, and 4*. Feet are Swiveled In and Out, and Placed, not Slid. A Supporting-Foot Movement, a **Double-Rising** of the Body, *Down Up Down Up*, is taken throughout this Pattern. Lady dances Mirror-Image Opposite Man.

The **Left Pattern** is preceded by the Man taking four regular forward Steps, commencing with his Left Foot; his last Step here takes the beginning Position described as follows:

Man begins with Weight Forward on his Right Foot and his Left Toe Touching Behind his Right Heel, and with both Toes Turned Outward.

Lady begins with Weight Rearward on her Left Foot and her Right Heel at her Left Toe, and with both Toes Turned Outward.

Then this original **Single-Charleston-to-Left** Pattern is Coupledanced as follows:

Man dances Count *and 1* by simultaneously Raising his Left Foot and Rising on his Right Ball, Turning both Toes Inward by Swiveling on his Right Ball; next, he Swivels both Toes Outward as he Moves Forward so that Left Heel Touches In-Front of his Right Toe, as he **retains Weight on his Right** Foot.

Lady dances Count *and 1* by simultaneously Raising her Right Foot and Rising on her Left Ball, Turning both Toes Inward by Swiveling on her Left Ball; next, she Swivels both Toes Outward as she Moves Rearward so that Right Toe Touches Behind her Left Heel, as she **retains Weight on her Left** Foot.

(Both Single-Charleston and Double-Charleston are IDENTICAL to this point.)

Man dances Count *and 2* by simultaneously Raising his Left Foot and Rising on his Right Ball, Turning both Toes Inward by Swiveling on his Right Ball; next, he puts Left Foot Behind Right, then on both Balls, he Swivels both Toes Outward, his left Toe Behind his Right Heel, **taking Weight Rearward on his Left** Foot.

Lady dances Count *and 2* by simultaneously Raising her Right Foot and Rising on her Left Ball, Turning both Toes Inward by Swiveling on her Left Ball; next, she puts her Right Foot In-Front of Left, then on both Balls, she Swivels both Toes Outward, her Right Toe In-Front at her Left Heel, **taking Weight Forward on her Right** Foot.

Man dances Count *and 3* by simultaneously Raising his Right Foot and Rising on his Left Ball, Turning both Toes Inward by Swiveling on his Left Ball; next, he Swivels both Toes Outward as he Moves Rearward so that Right Toe Touches Behind his Left Heel, as he **retains Weight on his Left** Foot.

Lady dances Count *and 3* by simultaneously Raising her Left Foot and Rising on her Right Ball, Turning both Toes Inward by Swiveling on her Right Ball; next, she Swivels both Toes Outward as she Moves Forward so that Left Heel Touches In-Front of her Right Toe, as she **retains Weight on her Right** Foot.

Man dances Count *and 4* by simultaneously Raising his Right Foot and Rising on his Left Ball, Turning both Toes Inward by Swiveling on his Left Ball; next, he puts his Right Foot In-Front of Left, then on both Balls, he Swivels both Toes Outward, his Right Toe In-Front at his Left Heel, **taking Weight Forward on his Right** Foot.

Lady dances Count *and 4* by simultaneously Raising her Left Foot and Rising on her Right Ball, Turning both Toes Inward by Swiveling on her Right Ball; next, she puts Left Foot Behind Right, then on both Balls, she Swivels both Toes Outward, her left Toe Behind her Right Heel, **taking Weight Rearward on her Left** Foot.

The **Right Pattern** is Mirror-Image Opposite.

(See Charleston, and Charleston-Routines I, II, III, and IV.)

Single-Circle or **Closed-Circle:** A General Coupledance Formation; Couples and/or neighbors form a Single, Closed Circle.
(See Broken-Circle, and Double-Circle.)

Single Dancing: A General Coupledance Term for dancing without a Partner.
(See Solo, and Free Style.)

Single-File: See Trail, and File.

Single-File-Promenade: A General Coupledance Term. Couples Move one Behind the other, without touching, in a Counter-Clockwise direction. **Single-File-Promenade** is a Cue or Call borrowed from Square Dancing.
(See Trail, File, Tag, Tandem, and Chase.)

Single-Hands: A Basic Coupledance Term for one Hand from each Partner Clasping Together.
(See Shake-Hands Position, All-Hands-in-Hand, and Opposing-Hands.)

Single-Jive: See Single-Swing.

Single-Open Position: See Left-Open-Facing Position.

Single-Spin or **Pirouette:** Two Unleadable Basic Spot-Coupledance Figures, Left or Right, suitable for West-Coast-**Swing**, Eastern Swing, Jive, **Hustles**, **Ballet**, Line-Dancing, and other dances. Either or both Partners **Spinning** Singularly a Full- or 3/4-Turn Clockwise or Counter-Clockwise **on one Ball-of-Foot**, usually in one Beat of music, then Transferring Weight.

Instructions for a **Clockwise Pirouette**: With Torso and Head erect and eyes Spotting straight Forward, hold supporting Knee straight and firm to secure Stability. Beginning in Demi-Pointe Position with Weight on Rearward Left Supporting-Foot, Lift to position Right Foot In-Front of supporting ankle, as, with touching fingertips, one cocks both arms Counter-Clockwise and Presses supporting Ball into floor. Tighten supporting thigh and hold shoulders Down to maintain Balance. Energetically bring arms and shoulders Clockwise to normal frontal position to give Momentum to Turn, fingertips still touching. **Single-Spin**. At completion, hold Torso and Head erect, eyes Spotting straight Forward. **Counter-Clockwise Pirouette** is Mirror-Image Opposite.

Alternate Instructions for a **Clockwise Pirouette**: With Torso and Head erect and eyes Spotting straight Forward, hold supporting Knee straight and firm to secure Stability. Beginning with Weight on Left Supporting-Foot, and Right Toe touching Dancefloor and Slightly Crossed some 10 inches Behind; arms are level and straight, Right arm is Forward and Left arm is pointed Sideward. Energetically bring arms and shoulders Clockwise to bring fingertips together for Spin Momentum; arms form a chest-high horizontal circle. During the first half of the Full-Spin to the Right on the Left Foot, the Right Toe remains In-Place; as the Spin is completed, the Right Toe is brought Up to end in a Figure-Four Position. **Counter-Clockwise Pirouette** is Mirror-Image Opposite.
(See **Pirouette**. Also see Spin, and Double-Spin.)

Single-Step(1): A Leadable, Basic Coupledance Movement, Left or Right foot. One simple Step, an ordinary Walking-Step, a single Change-of-Weight, to one Beat of music.
(See Step, and Double-Step.)

Single-Step(2): See Sharp-Step.

Single-Swing or **Single-Time-Swing** or **FourStep-Swing:** One of several means of Stepping and Timing to the Rhythm of a Six-Count **Swing** Coupledance, such as the NewYorker and Jive. The Basic Step takes 1 1/2-Measures. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow, Slow Quick Quick*.

Each *Slow* is a Single-Step, (without Kick-Step, Dig-Step, Touch-Step, Step-Touch or Tripling). The *Quicks* are a Rock-Apart then Recover.

(See Six-Count-Swing, Taiwanese-Jitterbug, Double-Swing, and Triple-Swing.)

Single-Time-Swing: See Single-Swing.

Single-Under: See Tuck-In-Turn.

Singular: See Single.

Singular-Pivot or **Pivot-Solo:** Two Unleadable, Basic, Traveling Coupledance Figures, Right or Left, in two *Slow* Steps, danced without a Partner attached.

Progresses either Forward or Backward, depending upon where one begins. The Backward Turn is a Spiral while the Forward Turn is a Swivel. Danced *Step Spot Step*, **Spotting** may be necessary for orientation and sharp appearance. Figure is usually repeated several times in succession.

The Right Singular-Pivot is danced one Full-Turn Clockwise, with Right-Foot remaining In-Front of and In-Line with Left-Foot while Pivoting. Height is Lowered. Travel is straight. Half-Turns Swivel alternately on the Ball-Heel then Heel-Ball of the Feet, or visa-versa. Free-Foot remains Raised until Swivel Half is completed. With each Step, the Torso is Facing Sideward to the Line-of-Motion.

The Left Singular-Pivot is danced Mirror-Image Opposite.

(See Singular-Spin-Styling, Turn, Pivot, Military-Pivot, Pivot-Half, Chaine, and Reverse-Pivot.)

Singular-Rotation: A General Solo Movement. With **Singular-Rotation**, one Rotates **in total**, either Clockwise or Counter-Clockwise, while either retaining or Changing various Positions.

Same as **Turn** in many cases, except one's **Turn** amount is usually spelled out **in detail**.

(See Couple-Rotation, Group-Rotation, Amount-of-Turn, Body-Rotation, Torque, Body-Turns-Less, Body-Completes-Turn, and Foot-Rotation.)

Singular-Spin-Styling: With Torso and Head erect and eyes Spotting straight Forward, hold Supporting-Knee straight and firm to secure Stability. Center-of-Balance always remains over the Supporting-Foot. Tighten supporting thigh and hold shoulders Down to maintain Balance.

Arm Movements for Single-Dancing **Chaines**, **Singular-Pivots**, and **Flat-Turns**: With arms spread fore and aft, one Preparatory-Steps Forward, Spots, and swiftly brings fingertips together for Spin Momentum. Arms form a chest-high horizontal circle.

(See Turn.)

Sink-a-Pace or **Cinq-Pas:** A Coupledance or Pattern danced by the elite during the Sixteenth Century; even by Elizabeth I (1558-1603) to the lively **Galliard**, in her court. It was a five-Step Sequence which included a final **Caper**.

(See Cabriole, Capriole, and Volta.)

Sissone or **Sissonne** (*see-SAWN*)**:** Several Unleadable, General Coupledance Movements; a Term used mostly in **Ballet**; a single Step of Elevation. **Sissone** is a either a tiny or a large **Jump** from both Feet, normally onto one Foot, rarely onto both Feet.

(See Sauter, Springing, Leap, and Hop.)

Sissonne: See Sissone.

Sit: See Chair.

Sit-Break: A partially Leadable, General Coupledance Figure, usually one-Measure long, suitable for all **Latin** dances and others. Rhythm Timing varies. Normally begun from Left-Open-Facing Position, Sit-Break is usually Performed by the Lady.

One Sits with Weight Centered over a single Bent-Kneed Supporting-Foot. The Free-Leg is Stretched Forward, Pointing Toe along the Dancefloor, as the Free-Arm is Raised overhead.

(See Sit-Line.)

Sit-Line: A partially Leadable Coupledance Picture-Figure, suitable for all **Rumbas**, **Boleros** and **ChaChas**. One Measure, three Steps for Rumba and Bolero, five for ChaCha.

Begins in Half-Open Position. With Outside Feet, both *CrossBehind* with a short Step and Softened Knee; Inside legs remain Extended and nearly parallel, Free-Arms Up with Palms-Outward; *RecoverTurn* Toward Partner on Inside-Feet, then both *Close*, (then *Chasse* if ChaCha).

(See Chair, Line, Dip, Attitude-Line, Hinge-Line, Eros-Line, Press-Line, Sentado-Line, and Lunge-Line.)

Sitting Position: A usually Unleadable, General Coupledance Term. (1) To, recline or Dip, Squatting on one Supporting-Leg with a Knee-Bend. Or, (2) to perch as a bird.

(See Dip, Chair, Sit-Break, Sit-Line, and Knee-Bend.)

Six-Count-Swing, including **Six-Count-Triple-Timing:** There are the following many means of Stepping and Timing Six-Count **Break-Patterns** to the 4/4 Time Rhythm of **Swing** Coupledance.

Man may Coupledance Six-Count, 1 1/2-Measures, in the following 16 different ways:

(1) *slow hold Slow Hold, tap hold* = Half-Timing, (see Tiawanese-Jitterbug.)
(2) *tap hold slow hold, Slow Hold* = Half-Timing.
(3) *slow hold Slow Hold, slow Slow* = Single-Timing.
(4) *slow Slow slow hold, Slow Hold* = Single-Timing.
(5) *slow hold Tap Step, slow Slow* = Single-then-Double-Timing.
(6) *slow Slow tap step, Slow Hold* = Single-then-Double-Timing.
(7) *tap step Slow Hold, slow Slow* = Double-then-Single-Timing.
(8) *slow Slow tap step, Slow Hold* = Double-then-Single-Timing.
(9) *tap step Tap Step, slow Slow* = Double-Timing.
(10) *slow Slow tap step, Tap Step* = Double-Timing.
(11) *slow Slow tap step, Quick and Slow* = Double-then-Triple-Timing.
(12) *tap step Quick and Slow, slow Slow* = Double-then-Triple-Timing.
(13) *slow Slow quick And slow, Tap Step* = Triple-then-Double-Timing.
(14) *quick And slow Tap Step, slow Slow* = Triple-then-Double-Timing.
(15) *slow Slow quick And slow, Quick and Slow* = Triple-Timing.
(16) *quick And slow Quick and Slow, slow Slow* = Triple-Timing.

*Slow*s, *Tap*s and *Hold*s take one Full-Beat of music; *Quick*s take a 3/4-Beat; and, *And*s take a 1/4-Beat.

Lady Follows Mirror-Image Opposite. It is not an absolute requirement that the Lady match the Man's Break-Pattern or Footwork, except when in Closed Position #5 or #6.

(See Eight-Count-Swing, and Body-Rhythm.)

Six-Count-Triple-Timing: A Coupledance Term. See Six-Count-Swing.

Six-Count-Turn: A Leadable three-Measure, six-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow.*

Total Couple-Rotation is a 7/8- to Full-Turn Clockwise. Begins in Closed Position #2 and immediately Feathers, then back to Closed Position #2 after Turn; Transitioning to Left-Feathered after second Turn, and ends in Closed Position #2.

Danced with long Strides and with Body-Rise type Floating, except the Man shortens his third and fourth Steps.

Man dances *forward* Left Shoulder-Lead *ForSwivel3/8to1/2CW* with CBM, *diagbackward SidewardSwivel1/2CW* with CBM, *forward* with CBM *Forward.*

Lady, Following with Head-Closed, dances *Backward* Right Shoulder-Lead *backswivel3/8to1/2CW* with CBM, *Sideward diagbackswivel1/2CW* with CBM, *Backward* with CBM *backward.*

Some use Loose-Closed Position, (rather than Closed Position #2,) with Lady's Left Hand Lightly Pressing front of Man's shoulder. Some Turn 3/8 with fourth Step, plus another 1/8 with fifth Step.

(See Eight-Count-Turn, and Peabody.)

Six-Quick-Twinkles or **Six-Twinkles:** A Leadable, 1 1/2 Measure, six-Step Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Quick Quick Quick Quick, Quick Quick.*

Same as Hitch-Four plus a Lock, except Figure Turns Slightly Counter-Clockwise then Slightly Clockwise. Begins in Closed Position #1 or #2 and ends Feathered, or is danced in Feathered Position throughout. All Steps are on Balls.

Man dances *sideturn1/8CCW Close crossbehind CloseTurn1/8CW, diagforward LockBehind.*

Lady, Following with Head-Closed, dances *SideTurn1/8CCW close CrossInFront closeturn1/8CW, DiagBackward lockinfront.*

Sixteen or **The Sixteen:** An Intense and Dramatic **PasoDoble** Coupledance Pattern, partially Leadable, four Stepping Measures, eight music Bars long.

The **Sixteen** Starts and Ends Facing Closed in PasoDoble-Hold. Steps 2 and 3 both Travel in Promenade; Steps 4 and 5 are Facing Closed; Step 6 is in Banjo; then, on Steps 7 through 14, the Lady Crosses Back-and-Forth InFront of the Man; here, the Man Leads his Lady through the **Caping-Actions** as in the **Huit**.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Stepped to 4/4 Cadance; Timing is *Quick Quick Quick Quick*, etc., for **Sixteen** Steps total.

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBMP *diagbackspiral3/8CW* to Closed, *Backward backward* in Banjo *Closeturn1/4CWballflat inplace, InPlace inplace* InPlace inplace, InPlace** inplace InPlace*** inplace* on Balls.

Lady dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBMP *Forward, forward Forward* in Banjo *sideturn1/4CW InPlaceTurn1/8CW, forcross* in CBMP Promenade *SideTurn1/8CCW* on Ball *recoverturn1/8CCW* into Reverse-Promenade *ForCross* in CBMP, *sideturn1/8CW InPlaceTurn1/8CW forward* Toward Man *Closeturn1/8CCW* on Balls.

(See LaPasse, Fregolina, Farol, Chasse-Cape, and The-Twists.)

Notes: 1) * Man Leads Lady on 2 with a Slight Body Turn CCW, Passing her to Left side.
2) ** Man Leads Lady on 5 with a Slight Body Turn CW, Passing her to Right side.
3) *** Lead Lady to Left and Toward Man.
4) Man may Hold instead of Stepping In-Place.
5) Lady retains Tension in her arms to accept Man's Lead.
6) May be preceded with **Sur-Place**, or **Basic-Movement**.
7) May be followed with **Sur-Place**, **Basic-Movement**, **Fallaway-Reverse**, or **Coup-de-Pique**.

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Six-Twinkles: See Six-Quick-Twinkles.

Ska: A Singular and Coupledance. An extremely danceable precursor of **Reggae**, **Ska** is an Up-Beat dance, fun, with Jamaican Rhythm and music, popular with American teenagers in 1995-96.

(See Teen-Dancing, and Open-Step. Also see Two-Tone, Rock, Punk-Rock, Grunge, and New-Wave. Also see Urban-Dance, Locking-and-Popping, Hip-Hop, Break-Dancing, MTV-Style Dancing, and Street-Dancer. Also see Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Skate (*skt* or *sk*): Two Leadable, General, Progressive Coupledance Movements, Left and Right, where body Motion is as if on Skates. Rhythm Timing is *And Slow*.

One Drives Forward with the Trailing-Foot, in order to Slide Forward on the Lead-Foot. Both Movements are usually danced in Sequence. A Fast-Floor is helpful.

(See Skid, Skim, Sweep, Slither, Side-Rise, Scoop, and Swoop.

Also see Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Body-Rhythm, Control, Balance, Center-of-Balance, and Press.)

Note: Rhythm Timing is the same as for Skipping, Scooching, and Galloping.

Skaters'-Sways: A Leadable, Six-Count Coupledance Pattern, unique to the **Same-Foot-Hustle**, 1 1/2-Measures long if in 4/4 Time. Rhythm Timing for both Partners is *Slow Slow quick And slow, Slow slow*, or *Tap 2 3& 4, 5 6*.

Danced entirely on Same-Feet in Varsouvienne Position. Together, Partners *Sway Left, Sway Right, Sway Left*, during their last three Pattern Steps.

Both Partners dance *ForTap StrideBackward backward Together forrecover, Forward forward*.

While dancing the similar **Latin-Hustle**, Man may Transition to his Lady's Footwork then intermix back again, perhaps for **Skaters'-Sways** only.

(See Hustle, and Same-Foot-Hustle Basic-Step.)

Skaters Position (*SKTRS* or *SKR*) or **Dancing-Skaters Position:** A Leadable Coupledance Position, suitable for all **Twosteps**, **Rumbas**, **Boleros**, **ChaChas**, **Mambos**, **PasoDobles**, **Sambas**, most **Waltzes**, the **Polka**, **Onestep**, **Folkdances**, **Hustles**, and other dances.

Partners Face same direction with **Man Shadowing with Lady on his Right**. They Clasp and Spread Left Hands. Man's Right arm is placed to her Right side. Lady's Right Hand is Turned Palm-Outward **at her Right hip**, Clasping Man's Right Hand, Palm-to-Palm. They are less overlapped than in **Shadow Position**, more Side-by-Side.

Opposite of **Left-Dancing-Skaters Position**. Similar to **Skirt-Skaters Position**. (See Dance Positions, Varsouvienne Position, TurkishTowel Position, Flirt Position, and Offset-Facing-Same Position.) Mistakenly called Sweetheart Position by some.

Skid: Two Leadable, General, Progressive Coupledance Movements, Left or Right. After being Driven Forward by the Trailing-Foot, and with the Lead Toe-In and its Heel-Out, one Skids upon the Lead-Foot Outer-Edge and Ball, especially with a Slow-Floor.

(See Skate, Skim, Sweep, Slither, Slink, Scoop, and Swoop.)

Skillful: A General Coupledance Term for Bodily expertise and/or proficiency in the dance Technique. Or, requiring, possessing or exercising Skillful control of one's dance.

(See Dextrous, Adroit, Clean, Elegance-of-Movement, Nimble, Sure-Footed, Agile, Graceful, Master, Professional-Level, and Lithe.)

Skim: A Leadable, General, Progressive Coupledance Movement. To Lighty Slide the Foot along the Dancefloor; or to Move Lightly over the Dancefloor.

Similar to **Sweep**. (See Skate, Slither, Slink, Stealth, Skid, Side-Rise, Scoop, and Swoop. Also see Forward-Walk, Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press.)

Skip: Two Unleadable, General, Progressive Coupledance Movements, Left and Right, used in all **Swings**, in some **Folkdances**, and in other dances. Known as a child's Figure. Rhythm Timing is *and slow And Slow.*

A Left then a Right Movement may be danced in Sequence, as *step hop, Step Hop; and one And Two.* Step on one Foot, Hop Forward on that Foot, then repeat on Opposite Free-Foot.

Figure is same as **Step-Hop** if Performed with Skip Rhythm Timing. Similar to **Step-Scoot**. (See Displace-Hop, Scoot, Springing, Frisky, Locomotor, Movement, and Skip-Change-Step.)

Note: Rhythm Timing is the same as for Scooching, Skating, and Galloping.

Skip-Change-Step: A General Coupledance Term for a Traditional English **Folkdance** and **Country-Dance** Step, borrowed from Scottish Folkdance and Country-Dance. The Scottish version was (and is) Performed precisely in a certain way, while the English dance it as a vigorous Polka-Step. The Figure Travels briskly Forward with no Sideward Travel.

(See Skip, Step-Scoot, and Scoot.)

Skip-Chasse: A partially Leadable, one- or 1 1/2-Measure Coupledance Figure, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Quick Quick Quick And Quick*, or *Quick Quick Quick Quick, Slow.*

In Semi-Closed on the first Step then in Closed Position #1 or #2 throughout. Partners Step-Thru then Lady is Picked-Up with a Hop, followed by a Chasse. Skip is Progressive, not In-Place.

Man dances *CrossInFront* with CBM *PickUpHop diagforward Close sideward.*

Lady, Following with Head-Open on first Step then Closed throughout, dances *forcross* withCBM *turnhop DiagBackward close Sideward.*

Similar to **Skip-Chasse-Double-SideClose**. (See Chasse-Skip, and Skip-Chasse-Double-SideClose.)

Skip-Chasse-Double SideClose: A partially Leadable, 1 1/2-Measure Coupledance Figure, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Quick Quick Quick And Quick And, Slow.*

In Semi-Closed on the first Step then in Closed Position #1 or #2 throughout. Partners Step-Thru then Lady is Picked-Up with a Hop, followed by two Chasses. Skip is Progressive, not In-Place.

Man dances *CrossInFront* with CBM *PickUpHop diagforward Close sideward Close, sideward.*

Lady, Following with Head-Open on first Step then Closed throughout, dances *forcross* withCBM *turnhop DiagBackward close Sideward close, Sideward.*

Similar to **Skip-Chasse**. (See Chasse-Skip, and Skip-Chasse-Double-SideClose.)

Skirt-Skaters Position: A Leadable, Basic Coupledance Position, suitable for all **Twosteps**, **Rumbas**, **Boleros**, **ChaChas**, **Mambos**, **PasoDobles**, **Sambas**, most **Waltzes**, the **Polka**, **Onestep**, **Folkdances**, and other dances.

Same as **Skaters Position** except Lady spreads skirt with Right Hand and Man holds her at her Right hip.

Similar to **Shadow Position**, where one Partner is more overlapping Behind the other. (See Varsouvienne Position, TurkishTowel Position, Flirt Position, and Offset-Facing-Same Position.)

Skooch: See Scoot.

Slanted-Box: A partially Leadable, four-Measure Coupledance Pattern, suitable for both **ChaChas**. Timing for the 10 Steps is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

Danced entirely in Left-Open-Facing or in Butterfly Position.

Man dances *crossinfront Sideward, backward LockInFront backward; CrossBehind sideward, Forward lockbehind Forward.*

Lady dances *CrossBehind sideward, Forward lockbehind Forward; crossinfront Sideward, backward LockInFront backward.*

Similar to **ChaCha-Box** and **Floating-Box**.

Slap: An Unleadable, General Coupledance Action where one Partner Slaps something with a smacking blow with one open Hand. In **Country-Western** Line- or Partner-Dancing, one may Slap one's own Opposite Foot or Knee. In other dance forms, one could be Slapped various places by one's Partner, or one could swat one's own hip or tush.

(See Pat, Caress, and Stroke.)

Slicing: See Shoulder-Lead.

Slicker: A dated, Smooth American Coupledance.

(See Peabody.)

Slide(1) (*sld*) or **Glisser** (*glee-SAY*)**:** A possibly Unleadable, General Singular or Coupledance Movement, suitable for **Twostep** and other dances. To Move one's Free-Foot in any Direction-of-Travel, while keeping one's Supporting-Foot in contact with the Dancefloor; or, to Land on one or both Feet with sufficient Momentum to continue one's Center-of-Balance Motion across the Dancefloor; or, to Skim or Drag one's Foot or Feet along the Dancefloor, rather than Placing the Foot as when Walking.

(See Skate, Slither, and Movements-in-Dancing.)

Slide(2)**:** A General Coupledance Term. To Slip accidentally; to lose one's Balance.

Slide(3)**: The Slide** was an American novelty Fad Coupledance in vogue about 1960.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Slide-Thru: A partially Leadable Coupledance two-Measure Pattern, suitable for the **Lindy-Hop**. Lady is Slid between Man's Feet and then returns. Rhythm Timing is *Slow Slow Slow Slow, Slow Slow Slow Slow.*

Begins with Crossed Hands, Shake-Hands on top, Man retains a firm Grip at Lady's wrists. She Knee-Bends Deep-Into-Knees as Man Leads her, Lowering her Down and through his legs. Sliding on her tush, her back and her Feet, she rolls Right to UnCross her arms after Passing his legs, whereupon he Pulls her back through his legs, again Sliding on her tush, back and Feet. Lady ends up in front of Man in Tandem.

Sliding-Door(1) (*sld dr*) or **Door** (*dr*)**:** Two Leadable, American **Twostep** Coupledance Figures, Right and Left, Mirror-Image, no Progression; the two are usually danced together in sequence. Rhythm with 4/4 Timing is *Quick Quick Slow.*

Three Steps danced in one Measure. Begins in Open or Left-Open Position; the Lady dances the Opposite Sliding-Door from the Man.

Partners *RockAway Recover* and release Hands *CrossInFront.* The Man passes Behind his Lady to Change-Sides, whereupon they take Opposite Hands. They each Step Across their Supporting-Foot, rather than Turning.

Similar to **Sliding-Door-Cha**. (Not similar to Advanced-Sliding-Door.)

Sliding-Door(2)**:** See Sliding-Door-Cha.

Sliding-Door-Cha or **Sliding-Door:** Two Leadable, American **ChaCha** Coupledance Figures, Right and Left, Mirror-Image, no Progression; the two are usually danced together in Sequence. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow.*

Five Steps danced in one Measure. Begins in Open or Left-Open Position; the Lady dances the Opposite Sliding-Door from the Man.

Partners *RockAway Recover* and release Hands *CrossInFront Sideward CrossInFront.* The Man passes Behind his Lady to Change-Sides, whereupon they take Opposite Hands. They each Step Across their Supporting-Foot, rather than Turning.

Similar to **Sliding-Door**. (See Traveling-Door.)

Sliding-Doors: A Leadable California-**Hustle** and Hustle-Nouveau two-part Coupledance Pattern, Right and then Left Parts, and the two parts are usually danced in Sequence. Eight Steps in 1 1/2 Measures, Timing for both partners is *One Two And Three Four, Five And Six*, or *Slow Quick And Slow Slow, Quick And Slow.*

Both dance Opposing side-by-side Slots. Both Turn twice, in Opposite directions. The Man passes Behind his Lady, Changing-Sides twice. The Lady dances in each direction, Passing her Partner twice, each time with her back to him and with both her arms Spread Straight. They dance Right-Hands-Hold for the Right part, and Left-Hands-Hold for the Left part, with a One-Arm-Slide each way, Pulsing with each Hand-Shake. Both Man and Lady dance two Check-Steps each for the California-Hustle, while instead, the Lady dances two Coaster-Steps for the Hustle-Nouveau.

Man dances either Hustle, *forward ForSwivel1/2CCW backcheck ForRecover forward, ForSwivel1/2CW backcheck ForRecover.*

Lady dances California-Hustle; *CrossInFront* with CBM *sideturn1/4CW CrossBehindCheck* with CBM *crossinfrontrecover ForTurn1/4CCW, crossbehindturn1/8CCW* with CBM *DiagBackCheck diagforrecover.*

Lady dances Hustle-Nouveau; with CBM *CrossInFrontTurn1/4CW diagbackward Close* with CBM *crossinfrontrecover SideTurn3/8CCW,* with CBM *crossbehindcheck Close diagforrecover.*

Sling-Shot(1): A Leadable, Eight-Count **West-Coast-Swing** Coupledance Pattern, with Lady keeping to her Slot.

Begins and ends in same direction, and Double-Hold Position is retained throughout.

Man Steps *backward* on Left with Power-Lead, then on Right, he *Swivel*s Half-Turn **Clockwise** and Holds; again, he repeats same.

Lady dances *Slow slow Quick and Slow, slow Slow quick And slow*; Forward Right into Man, Outside-Half-Turns then Backward to Coaster-Step, Outside-Half-Turns then Backward to Anchor-Step.

X Sling-Shot(2): A Six-Count Eastern Swing and New-York-Hustle Figure [man's 2nd bsc fig]; ["All Right You Win"] X

Slink: A probably Unleadable, General, Progressive Coupledance Movement. To Slowly Move across the Dancefloor in a Low, quiet, furtive, and sneaking manner.

Similar to **Slither**. (See Stealth, Skim, Skate, Sweep, and Skid.)

Slip(1) (*slp*): Several different Leadable, General Coupledance Movements, each normally Executed in one music Beat. Used in many dances but most suitable for the Slow-**Foxtrot** and Slow-**Waltz**.

A reversal of Movement after Checking. A *BackSwivel* to a Change-of-Direction. Both Torsos Torque with CBM as they Sweep in Couple-Rotation, 1/8- to 1/2-Turn, most often Counter-Clockwise. Changes Direction-of-Dance, and from several different Body Positions to either Closed Position or Feathered Position.

(See Slip-Pivot.)

Slip(2): A General Gymnastic and Coupledance Term. A **Slip** is an **Error**, perhaps by a **Flyer** on a **CheerLeading** Team. A **Slip** is a sudden, accidental Slide. Or, to lose one's Footing. Or, to become misplaced by failing to hold. Or, to lose one's Balance and **Slipped-Out** of place.

(See Error, Tumbling-Error, Clean, Sloppy, and False-Start.)

Slip(3): See Slither.

Slip-Appel: An Intense and Dramatic, one-Step **PasoDoble** Coupledance Movement. A Preparatory-Step with Partners Facing in a PasoDoble-Hold.

The **Slip-Appel** is for commencing a 1/8 **CounterClockwise** Turn, such as for Starting a Fallaway-Reverse or an Open-Telemark. therefore, the appropriate Lead follows this one Movement.

Danced Lowered, **Down Into-the-Knees**. No Stomping Action, but a Firm Step is taken In-Place, close to one's other Foot, while maintaining an erect Upper-Body in a **Proud-Stance**. Stepped Flat with a Change-of-Weight, and with the Man's Right Foot Slightly Rearward and the Lady's Left Foot Slightly Forward. This Slight Turn creates a BackwardCheck for the Man and a ForwardCheck for the Lady.

(See Appel, and Appel-to-Semi-Closed Position. Also see Body-Heights.)

Note: This Movement can be Executed with a 1/8 Clockwise Turn.

Slip-Cross: Two Unleadable Coupledance Movements, Left or Right, suitable for **West-Coast-Swing** and other Slot-Dances. Normally a Full-Turn overall; a Change-of-Weight in a Rotating Reversal of Forward Movement, then Crossing Behind and beyond the Rotating Foot, causing same to Heel-Turn in the same direction of Rotation.

(See Slip.)

Slip-Jig: A Traditional-Irish-Rhythm-Dance Genre in Soft-Shoes, Unleadable and normally danced only by Ladies. Some of the Celtic Moves, usually to an accordion for music, are up on toes, ankle twists, and side rocks at crossed ankles.

(See Jig, AnkleRock, and Double-Jig.)

Slipped-Out: A General Gymnastic and Coupledance Term. A **CheerLeading** Term for where a **Flyer Slips-Out**, **Slipp**ing and falling during an **Aerial Stunt**.

(See Error, Tumbling-Error, Clean, Sloppy, and False-Start.)

Slipper-Dances or **Baile-de-Zapatilla: Slipper-Dances** were born of Spanish heritage during the 17th Century. With French and Italian influences, Magri was the Spanish king's Dancing-Master for the Court for Classic Ballet Technique. Magri taught the **Slipper-Dances**.

(See Spanish Dance, Classical-Espanol, Bolero-Classic, Escuela Bolero, Seguidillas, and Jaleo.)

Slip-Pivot: A Leadable one-Measure, three Step, General Coupledance Figure, suitable for many dances, including both **Foxtrot**s and both **Waltz**es. Rhythm Timing for Foxtrot is *Slow Quick Quick*; Timing for Waltz is *Slow Slow Slow*.

Normally begins in Semi-Closed Position, and Slips a selected amount, between 1/8- and 1/2-Turn Counter-Clockwise Couple-Rotation, into either Closed Position or Feathered Position. Lady Pivots up to a Full-Turn.

Man dances *crossbehind* in CBMP *ShortSlipBackPivotCCW forward.*

Lady, Following, dances *ShortBackward diagforpivotCCW* to Man's Left Instep *Backward.*

(See Slip.)

Slither or **Slip:** A probably Unleadable, General, Progressive Coupledance Movement. Slowly Sliding one's Feet across the Dancefloor, Low, quietly and Stealthily.

Similar to **Slink**. (See Skim, Stealth, Sweep, Skate, and Skid.)

Sloppy: A General Coupledance Term. **Sloppy** is to dance in a careless, untidy, messy, slipshod or slovenly way.

Opposite of **Clean**. (See Error, Tumbling-Error, Slip, Slipped-Out, and False-Start.)

Slot: See InLine.

Slot-Dance: See West-Coast-Swing.

Slot-Dancing: See Back-and-Forth.

Slot-Pattern: See Back-and-Forth.

Slotted-Swing: See West-Coast-Swing.

Slow (*S*) or **Slow-Step** (*slo stp*)**:** A Basic Coupledance Term, relative to how long one's Weight is upon the Foot. A **Slow-Step** is approximately the Time of an average Walking Step, some 90 to 120 even Steps-per-Minute. A notation **Slow-Step** takes twice the Time of a *Quick* Step. *Slow* is the length of Time in Movement of a very Slow funeral March. *Slow* can be a Dirge, as *Slow* as 50 Steps-per-Minute. One *Slow* Step danced usually equals two music Beats in 4/4 Time, or one Beat in 2/4 Time. *Slow* Rhythm is danced to a Tempo Slower than about 40 MPM.

(See Body-Rhythm, Quick, And ---, A', Fast, Cadence, Normal-Walking-Cadence, and Why-Dance. Also see BPM, Beats-per-Measure, Rhythm-Pattern, Tempo, Beat, Count, Timing, Lassu, Lagged-Timing, Slow-Down, Slow-Motion, Stride, and Speed-It-Up.)

SlowBackward: Two Leadable, Basic Coupledance Movements, Mirror-Image, Left or Right. The **Man Slowly Steps Backward** to or past the Supporting-Foot, usually for one Beat. Here, the Lady partially Leads.

(See BackwardHold.)

Slow-Chase: See Chase.

Slow-Dancing: A simple Free-Style Social, Leadable and Compact, Spot-Coupledance popular in the 1960s-1990s. **Slow-Dancing** is Hugging each other without much Foot Movement while mostly Swaying in Unison, and possibly Floating, Side-to-Side to Slow rhythm-and-blues or ballad type music. Timing is usually *Slow Quick Quick, Slow Quick Quick* Rhythm in Swoops.

(See Social Dancing.)

Slow-Down or **Slow-Up:** A General Coupledance cautioning Term, for Slowing one's dancing Cadence, to Lag to fit with the music.

(See Slow-Motion, Speed-It-Up, Timing, Lagged-Timing, Tempo, Rhythm, Beat, Cadence, and Counts.)

Slow-Floor: A General Coupledancer's Term, referring to a Dancefloor too sticky for easy Coupledancing.

(See Fast-Floor.)

SlowForward: Two Leadable, Basic Coupledance Movements, Mirror-Image, Left or Right. The Man Slowly Steps Forward to or past the Supporting-Foot, usually for one Beat. The Lady Follows.

(See ForwardHold.)

Slow-Foxtrot: See International Slow-Foxtrot.

SlowHold: A series of Leadable, Basic Coupledance Movements; the Man Slowly Steps Omni-Directionally, applies Weight then maintains Position, usually for one Beat. The Lady Follows.

Slow-Motion: Possibly Leadable Coupledance Movements. **Slow-Motion** takes a long or inordinate time to Perform, such as Lengthy Strides Skimming the Dancefloor, then perhaps a gradual Picture-Figure. **Slow-Motion** is low speed Movement registering behind the Beat.

(See Lagged-Timing, Stride, Slow-Step, Slow-Down, Tempo, Rhythm, Beat, and Cadence. Also see Lassu.)

Slow-Open-Out: See Open-Out.

Slow-Side-Lock: A one-Measure, three-Step Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing for Foxtrot is *Slow Quick Quick*; Timing for Waltz is *Slow Slow Slow*.

Normally begins in Semi-Closed Position; Partners Step-Thru, Lady is Picked-Up into Loose-Closed Position and they Lock.

Man dances short *CrossInFront* with CBM *diagforward* to Closed *LockBehind* in CBMP.

Lady, Following, dances *forswivel1/2CCW Backward* to Closed *lockinfront* in CBMP.

Slow-Step: See Slow.

Slow-Swing: See Lay-Back Swing.

Slow-Twostep or **DiscoTwostep:** A Leadable 1990s Coupledance that is not really a Twostep. Instead, this is Slot-Coupledanced to 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, to 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick*. **Slow-Twostep** is danced on the One-Beat Rhythm-Station, and is oftentimes danced to Bolero or Foxtrot music.

Slow-Twostep is danced to a Slow Cadence at 100 to 130 Beats-per-Minute in 4/4 Time, (ideally at 60 BPM, comparing if Timing were 2/4.) If Bolero music, all Slows are held extra-long when compared with **NightClub-Twostep** or **DiscoSwing**. Danced with No-Float and a Softened-Knee, Generally in a very Loose-Closed or Butterfly Position. Viewing each other, Partners also dance through Loose Semi-Closed, Half-Open, Left-Open-Facing, and Open-Facing Positions, with Spins and Rolls.

See **Basic-Step**, and **Alternate-Basic**, for further **Slow-Twostep** details.

For other **Slow-Twostep** detail Patterns, see: (1) **Open-Basic**, (2) **Lunge-Basic**, (3) **Switches**, (4) **Left-Turn-with-Inside-Roll**, and (5) **Right-Turn-with-Outside-Roll**.

The **Slow-Twostep Basic-Step** is identical to **Waltz-Balance-Sideward-Behind**, **Samba-Balance-Sideward-Behind**, **DiscoSwing**, and **Side-Cross-Hesitation** Patterns, except for Rhythm Timing; all of which first Step *Sideward*.

(Slightly similar to the NightClub-Twostep and Fifth-Position-Break; both of which first *Cross-Behind*. See Balance-Sideward-Close, and Twisty-Balance; both of which first Step *Sideward*.)

Slow-Up: See Slow-Down.

Slow-Waltz: A Coupledance Term, presenty short for the **International Slow-Waltz**. The **Slow-Waltz** was once known as the **Boston-Waltz**, which became the **American** (Medium) **Waltz**.

Small-Squads CheerLeading: Unleadable Choreographed Performance of Routines, designed for Competing and entertaining audiences.

Smaller than a full **Team**, **Small-Squads CheerLeading**, whether **Co-Ed-Squad** or **All-Girl-Squad**, all have less than 25 **Spots**, and/or less than six **Flyers**.

Similar to **Large-Squads CheerLeading**. See **CheerLeading** for complete description.

Small-Step (*sm stp*): Various Basic Coupledance Leadable Movements, Mirror-Image, Left or Right, Forward or Rearward, or Sideward, etc. A shortened Step.

Smartly: A General Coupledance Term for an abrupt, brisk, Quick and/or emphatic Action or Movement.

(See Sharply, Well, and Clean.)

Smile: A General Coupledance Action. One continually Smiles while Coupledancing in an Exhibition or Competition, or when just wanting to look good on the Dancefloor. The exception is, do not Smile while Coupledancing any Tango, PasoDoble, or Flamenco.

(See Facials.)

Smooth-Dances: Essentially the same as Competitive Modern Dances. Smooth Dances Progress around Line-of-Dance; International Slow and American Medium Waltzes and Foxtrots, American and International Viennese and Quicksteps, International and American Tangos, Peabody, and Onestep.

(See Travel-Dancing.)

Smooth Genre: See Moderns-and-Smooth Genre.

Snake(1): Entertaining Partners Perform this Figure or Pattern, perhaps in a **Cabaret**-Style Coupledance or while **CheerLeading**.

The Lady, after an Aerial or having been Lifted across the Man's shoulders, **Snakes her way Down his Body** Feet first, ending with a Slide between her Partner's Spread legs.

Similar to **Head-Long-Slide**. (See Cabaret Performers.)

Snake(2) or **Neck-Wrap:** Two Leadable, Basic **C**oupledance Spaghetti Figures, Snake or Left-Snake, suitable for American and Country-**Twosteps**, **Four-Count**, **Polka**, the **Disco**s and **Hustle**s, **PasoDoble**, and other dances.

Both the Lady and Man may be Snaked; the means for Right-Snaking follows, the Left-Snake being Mirror-Image Opposite:

Begins by Facing each other, Grasping Opposing-Hands and being offset to their Right. Raising and retaining all Hands, they slip into the Snake Position by each Head-Looping with their Left Hand, then Lowering their Partner's Right Hand onto the back of their necks.

(See Snake-Out, and Buddy-Buddy.)

Snake-Out: Two Leadable, General **C**oupledance Movements, Snake-Out or Left-Snake-Out, suitable for **Twosteps**, **Four-Count**, **Polka**, the **Disco**s and **Hustle**s, **PasoDoble**, and other dances.

The means to achieve The Basic **C**oupledance Movement of releasing from Snake or Left-Snake Position:

Partners release all Hands and slide Apart. Inside arms remain held horizontal for their Partner's Inside Hand to slide along, until they Clasp Inside Hands as they slide into contact.

(See Buddy-Buddy-Out.)

Snap(1): A **C**oupledance Movement; to Move smartly; or, to give way abruptly or hastily; or, to Open or Close with a click Together of Heels.

(See Flip.)

Snap(2): See Snap-Turn.

Snap-Back: A Leadable **C**oupledance Movement, occurring during an 8-Count **West-Coast-Swing** Pattern, with Leading-Hands Joined. Facing Away with Lady's Right Hand Low behind her back, she is 'Snapped-Back' on Counts 5 - 6 to Face the Man, by Counter-Clockwise Rotation of her Right wrist, (then Counts 7 and 8 follow.)

(See Whip.)

Snap-Change: A Leadable Spot-**C**oupledance Movement, suitable for the **Argentine Tango**, and other dances. Rhythm Timing is *Slow Slow*. Begins in Closed Position #2. Couple-Rotation is a crisp, Clockwise Half-Turn total.

Man moves his Center-of-Balance Rearward, and his Lady's Forward, as he Steps *Backward*, then he *Swivels1/2CW* on both Balls-of-Feet, changing Weight to his Left Foot and Points *Forward*.

Lady Steps *forward*, then she Steps *ForSwivel1/2CW* between Man's Feet and Points *rearward*.

Note: Overall Line-of-Motion reverses after Figure is danced. (See Switch.)

Snapperoo: See Star-Thru.

Snap-Turn or **Head-Snap** or **Snap:** A General **C**oupledance Term; usually referring to that certain Head Movement while Spotting, where one's Head is Snap-Turned at the last possible moment as the Body Turns.

Snap-Turn could also refer to any abrupt Turn of the Body.

X Snatch: A Coupledance Aerial Pattern suitable for the **Lindy-Hop**.

SnowBall: A General Coupledance Term for a Mixer, where one or two Couples have been pre-chosen to begin the particular dance. They separate as the music is interrupted, each former Partner selects a new Partner from the usually seated audience. The numbers double with music interruptions until almost everyone is Coupledancing.

(See Mixers, and Grand-March.)

Snurrbocken: A Swedish Folk Coupledance; a Polska or Flying-Polka with Runs.

(See Hambo, and Swedish Traditional-Folkdances.)

Soca: A variation of the **Merengue**, the **Soca** is a novelty Fad and Latin **Folk** Coupledance.

(See Clave-Beat, Calypso, Conga-Line, Bomba, and the Plena.)

Social Dancing or **Ballroom-Social-Dancing:** An Amalgamation of recreational Coupledancing Free-Styles. Social Dancing as we know it today began with the newly emerging middle class of the 19th Century, and with the Waltz.

Social Dancing is dancing danced by Couples or groups, normally as recreation. But **Social Dancing**, Coupledancing, is more than mere recreation or communication, Coupledancing is a fully shared celebration, the ultimate means of expression. The thrill of Coupledancing can touch each other's soul. There is satisfaction found in the act of Moving Together in common Rhythmic Patterns, experiencing the enjoyment of dance activity. There is enjoyment in the freedom to participate communally in the Rhythmic experiences of a group.

(See Big-Band Dancing, Dance-Band, Combo, Slow-Dancing, Tea-Dance, Ballroom Dancing, Ballroom Dancers, NightClub Dancing, Dance-Set, and DanceSport. Also see Crowded-Floor Dancing, Spacing-Between-Couples, Floorspace, and Dancefloor.)

Sock-Hop: A Coupledance slang Term for a shoe-less social party with a Dancefloor and fancy or funny stockings.

Soften: A General Coupledance Term; to make or become soft or softer; or, to lessen degree of tautness in a Movement; or, reduce Tension.

(See Tone.)

Softened-Knees or **Bent-Kneed** or **Into-the-Knees:** A Leadable, Basic Action or Stance for Coupledancing Slow-**Foxtrot**, Slow-**Waltz**, **Viennese** and **Quickstep**, and in many other dances, such as when Appeling in the **PasoDoble**, and especially for Travel-Dancing. Even more-so for when dancing all **Tangos**!

Comparing Knee-Bend to the amount at normal Walking-Height, Knees while Travel-Dancing generally have a more pronounced Bend. One's own Knees move closely together but normally do not touch.

Softened-Knees can mean Standing Neutral with both Knees Well Bent; or, in Closed Position, sufficient Lowering by the Couple results in their Knees engaging; or, Coupledancing Down, **Bent-Kneed** Stepping with Toe-First like Groucho Marx's Walk.

(See Head-Space, Ideal-Dance-Position, Body-Heights, Compression, Track, Straight-Kneed, Deep-Into-Knees, Scooping, Engagement-of-Knees, Flex, Stiffness, Knee-Cap-Room, Feet-Between-Feet, Posterior-Protrusion, and Knees-Back.)

Soft-Shoe: An attractive, Shuffling, Twostep Singles' stage-dance since the 1890s. Danced in a relaxed, casual mode, Shuffling sand; a Slow Tap-Dance without taps.

(Not covered herein in detail.) (See Swing-Foot, and Shim-Sham.)

Soft-Shoes: See Celtic-Jazz, and Hard-Shoes.

Sohn: See Son.

Sohn-Dance: See Danzon.

Sohn-Guajira (*sone-goo'ah-HEE-rah*) or **Guajira-Son** or **Guajira:** A Cuban **Folk** Street-Coupledance in 3/4 or 6/8 Timing, and also a Cuban Rhythm. The **Guajira** was originally derived from the Andalusian Sevillanas. A Country-Dance, a variation of the **ChaCha**, a **Son** with Triples, a Conga Rhythm played in 3/4 or 6/8 Clave based Timing. The **Guajira** was danced as a very Slow ChaCha with subtle Body Movements.

Similar to **Choros**, and the **Guaracha**. (See Clave-Beat, Son-Montuno, and Triple-Mambo. Also see Danzon, Charanga, Pachanga, Salsa-Casino-Rueda, and Haupango. Also see Songo.)

Solar-Plexus's-Facing: A Basic Coupledance Position, where the pit of one's stomach is Facing the other's in close proximity.

(See Basic-Hold, Track, Posture, Stance, Support, Ideal-Dance-Position, Patch, and Shoulders-Parallel.)

Soleares: A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin; allied to **Cante Jondo**.

(See Spanish Dance, Spanish-Folkdance-by-Region, and Inwards-and-Downwards-Style.)

Sole-Tap or **PattyCake-Sole-to-Sole** or **Sole-to-Sole:** A partially Leadable Coupledance Action, Movement, Figure or Pattern, suitable for all **Swings**, Jive, and for other dances.

In Open or in Left-Open Position, with Partners Facing same direction Side-by-Side, each bend their Outside Knee, Behind, to momentarily touch flush their Partner's Opposing Shoe, Sole-to-Sole. Man's Right is Pressed against Lady's Left Sole, or visa-versa, then Partners Break-Apart.

(See Hip-Bump, Shoulder-Shove, Break-Back, Both-Free-Spin, and Push-Off. Also see PattyCake, and PattyCake-Tap.)

Sole-to-Sole: See Sole-Tap.

Solo: A General Coupledance Term for executing Steps minus Partner or without Partner-contact.

(See Free-Style and Single Dancing.)

Solo-Roll: Two partially Leadable, General Coupledance Figures, Left or Right; the first Step can be Led. Consists of three Steps, Timing is usually *Quick Quick Slow*.

Solo-Roll-Left begins in Left-Open-Facing Position. With a Push off the Partner's held Hand, one dances *sideward swivel1/2CCW* Solo *Swivel1/2CCW* Solo to Face Partner. **Solo-Roll-Right** is Mirror-Image Opposite.

(See Roll, Flat-Turn, and Spiral-Hook.)

Solo-Turn: See Free-Turn.

Solo-Turning-Box(1): An Unleadable four-Measure, twelve-Step Coupledance Pattern, suitable for the American, Country-, and Slow-**Twosteps**, among other dances. Twostep Rhythm Timing is four times *Quick Quick Slow* for American; four times *Slow Quick Quick* for Slow-Twostep; and possibly either of these two Timings for Country-Twostep.

Both Partners Full-Turn Counter-Clockwise with no contact. Begins with Partners-Facing, then to Right-Shoulders, to Back-to-Back, to Left-Shoulders, and ends with Partners-Facing.

Man dances *sideward Close forturn1/4CCW, Sideward close BackTurn1/4CCW; sideward Close forturn1/4CCW, Sideward close BackTurn1/4CCW.*

Lady dances *Sideward close BackTurn1/4CCW, sideward Close forturn1/4CCW; Sideward close BackTurn1/4CCW, sideward Close forturn1/4CCW.*

Similar to **Solo-Turning-Box** for Waltz. (See Solo-Twostep-Turn.)

Solo-Turning-Box(2): An Unleadable four-Measure, twelve-Step Coupledance Pattern, suitable for the American Medium-**Waltz**, Country-Western Waltz, and Period Waltzes. Rhythm Timing is four times *Slow Slow Slow.*

Both Partners Full-Turn Counter-Clockwise with no contact. Float is *Down Up Up, Down Up Up*, only for Medium-Waltz and Period Waltzes; dancing is *Flat* for Country-Western Waltz.

Begins with Partners-Facing, then to Right-Shoulders, to Back-to-Back, to Left-Shoulders, and ends with Partners-Facing.

Man dances *forturn1/4CCW Sideward close, BackTurn1/4CCW sideward Close; forturn1/4CCW Sideward close, BackTurn1/4CCW sideward Close.*

Lady dances *BackTurn1/4CCW sideward Close, forturn1/4CCW Sideward close; BackTurn1/4CCW sideward Close, forturn1/4CCW Sideward close.*

Similar to **Solo-Turning-Box** for Twostep. (See Solo-Waltz-Turn.)

Solo-Twostep-Turn: An Unleadable two-Measure, six-Step Coupledance Pattern, suitable for the American, Country-, and Slow-**Twosteps**, among other dances. Twostep Rhythm Timing is *Quick Quick Slow, Quick Quick Slow* for American; *Slow Quick Quick, Slow Quick Quick* for Slow-Twostep; and possibly either of these two Timings for Country-Twostep.

Turning Away, both Partners Full-Turn with no contact, the Man Counter-Clockwise and the Lady Clockwise. Begins and ends with Partners-Facing, and with Man Facing Wall. Both Partners Face Reverse-Line-of-Dance upon their third Step.

Man dances *forswivel1/2CCW SideTurn1/4CCW close, BackTurn1/4CCW sideward Close.*

Lady dances *ForSwivel1/2CW sideturn1/4CW Close, backturn1/4CW Sideward close.*

Similar to **Solo-Waltz-Turn**. (See Solo-Turning-Box for Twostep.)

Solo-Waltz-Turn: An Unleadable two-Measure, six-Step Coupledance Pattern, suitable for the American Medium-**Waltz**, Country-Western Waltz, and Period Waltzes. Rhythm Timing is *Slow Slow Slow, Slow Slow Slow.*

Float is *Down Up Up, Down Up Up*, only for Medium-Waltz and Period Waltzes; dancing is *Flat* for Country-Western Waltz.

Turning Away, both Partners Full-Turn with no contact, the Man Counter-Clockwise and the Lady Clockwise. Begins and ends with Partners-Facing, and with Man Facing Wall. Both Partners Face Reverse-Line-of-Dance upon their third Step.

Man dances *forswivel1/2CCW SideTurn1/4CCW close, BackTurn1/4CCW sideward Close.*

Lady dances *ForSwivel1/2CW sideturn1/4CW Close, backturn1/4CW Sideward close.*

Similar to **Solo-Twostep-Turn**. (See Solo-Turning-Box for Waltz.)

Sombrero Position: See Hip-to-Hip Position.

Somersault: An Acrobatic-Maneuver; a vertical roll or Jump, turning Heels over one's Head.
(See Hand-Spring, Tuck, Tumbling, Tumbling-Error, Male-Tumbler, Tumbling-Pass, and CartWheel.)

Son or **Sohn** or **Bolero-Son:** (**Son** is Spanish for *musical sound.*) A Cuban **Folkdance**, a **Mambo**-Rhythm Spot-Coupledance related to the **Rumba**. **Son** music has sharp percussion.
Son was the most influential of all the Cuban dances during the last half of the nineteenth century. Originally played in 2/4 Time, the **Son** is now usually in 4/4 Time.
The **Mambo** is a derivative of the original **Son**, as well as other authentic Latin Folkdances. The original **Son** was danced with abandon but with the Grace of the **Bolero**. The **Son** is similar to the **Bolero**, except that it has this wilder Rhythm. The **Son** may begin Slowly as a **Bolero**, then build up to a frenzy, even though dancers remain at a tiny Spot on the Dancefloor.
(See Clave-Beat, Songo, Danzon, Charanga, Pachanga, Salsa-Casino-Rueda, Son-Montuno, Haupango, and Guaracha. Also see Sohn-Guajira.)

Son-Montuno: A novelty Fad and Latin **Folk** Coupledance, from a dance Style emanating from the **Son** Tradition. A variation of the **ChaCha**; a **Son** with Triples.
(See Clave-Beat, Nuevo-Ritmo, Sohn-Guajira, Songo, Triple-Mambo, and the Guaracha.)

Song-Dance: An ancient form of **Folkdancing** where the song sung by the dancers is the only accompanyment. Dancers in a Closed Circle repeat the Basic Step over and over. Prevalent all over Europe during the Reformation about 500 years ago, especially in Norway. Song-Dancing died out, although it is still danced in the Faroe Islands.
(See Norwegian Folkdance.)

Songo: A musical and Coupledance Term for a contemporary Cuban Rhythm. **Songo** Rhythm is a combination of **Rumba** and **Son**, with the addition of other styles, such as American Jazz and Funk.
(See Combo, Comparsa, Orquesta-Tipica, Sohn-Guajira, and Son-Montuno.)

Sophisticated-Swing: A novelty American Coupledance that was popular in the 1940s. A tamed down version of the Jitterbug by Arthur Murray.
(See Lindy, NewYorker, and Shag.)

Space: See Head-Space.

Spacing-Between-Couples: A General Coupledance Term for Spacing for the look and/or for necessity. It is the Man's responsibility, with his Lady's cooperation, to space themselves (1) to Well clear other dancing Couples, or (2) to evenly space themselves as prescribed for **Formation-Teamdancing**, or **Roundancing**, and the like. Also, if dancing on a very crowded Dancefloor, both need to aid each other to avoid touching other Couples.
(See Crowded-Floor Dancing, and Floorspace. Also see Ballroom Dancing, Social Dancing, Travel-Dancing, and Spot-Dancing.)

Spaghetti: A General Term for complex Arm-Wraps and involved, but Leadable, Hand and armwork while Coupledancing. There are four Spaghettis:

1. Inside-Turning the Lady from Butterfly Position, by Raising her Right Hand, to **Lindy-Wrap** or to **Wrapped** Position, results in Lady's **Right arm** becoming crossed **on top**; or to **Left-Wrapped** Position, which results in Lady's **Right arm** becoming crossed **on top**.

2. Outside-Turning the Lady from Butterfly Position, by Raising her Left Hand, to **Cradle** Position, results in Lady's **Right arm** becoming crossed **underneath**; or to **Left-Cradle** Position, which results in Lady's **Right arm** becoming crossed **underneath**.

3. Inside-Turning the Lady from Butterfly Position, by Lowering her Right Hand and Raising her Left Hand, results in a **Pretzel** Position.

4. Outside-Turning the Lady from Butterfly Position, by Lowering her Left Hand and Raising her Right Hand, results in a **Left-Pretzel** Position.

(See Spaghettis.)

Spaghetti-Arms: See Limp-Arms.

Spaghettis or **Pretzel-Wraps:** All are Leadable. Suitable for **Swings**, **Jive**, **Twosteps**, **Polka**, **Discos** and **Hustles**, **Paso Doble**, **Latins**, **Onestep** and other dances. Spaghettis involve Performing Sequential mixtures of the following Figures and Patterns while dancing the named Coupledances and others: Acts of

1. Wrapping, UnWrapping, Left-Wrapping, and/or ReWrapping;
2. Cradling, UnCradling, Left-Cradling and/or ReCradling;
3. Pretzeling, UnPretzeling, Left-Pretzeling and/or RePretzeling;
4. Tamaraing, UnTamaraing, Left-Tamaraing and/or ReTamaraing;
5. Snaking, Left-Snaking and Snake-Outs;
6. Buddy-Buddying, Left-Buddy-Buddying, and Buddy-Buddy-Outs; and
7. Hammerlocking, Left-Hammerlocking, and various Tunneling-In and Tunneling-Outs.

(See Spaghetti, and Pretzel-Turn-#2.)

Spanish-Arms or **Interrupted-Lindy-Wrap:** A Leadable, 1 1/2-Measure Coupledance Pattern, suitable for Eastern **Swing** and Jive. A Six-Count-Swing Step with Triple-Timing, to 4/4 music Rhythm.

Begins and ends in Butterfly Position. Couple-Rotation is Clockwise a Half-Turn total. Man Raises their Joined Hands, his Left and her Right, and Rotates her Counter-Clockwise, stops her Rotation then unwinds her Clockwise, all in eight Steps.

Man's Timing is *slow Slow quick And slow, Quick and Slow.* Man dances *diagrearward* Raise hand *RecoverForTurn1/4CW sideward Close sideturn1/4CW* unwind her, *InPlace close SmallSideward.*

Lady dances *Rearward recoverturn1/4CCW InPlace inplace Swivel3/4CW, inplace InPlace smallsideward.*

(See Lindy-Wrap, Windmill, Orbit, Elbow-Swing, Waist-Swing, and Highland-Swing.)

Spanish-Country-Dance: See ContraDanza-Spanish.

Spanish Dance: The following is an attempt to classify the huge and varied Amalgamation of Spanish Dancing.

Arbitrarily breaking down **Spanish Dance** into three main classifications:

1) See **Spanish-Folkdance-by-Region**.
2) See **Classical-Espanol**.
3) See **Flamenco**.

Classical is danced in an **Outwards-and-Upwards-Style**, while **Flamenco** and most **Regional** are danced in an **Inwards-and-Downwards-Style**.

(See Five-Foot-Positions-Spanish-Dance, and Five-Arm-Positions-Spanish-Dance. Also see Jarabe, and Haupango.)

Spanish-Drag or **Tango-Drag:** A Leadable Traveling-Coupledance Figure, suitable for the **International Tango**, and other dances. Rhythm Timing is *Slow Slow And Slow.*

Begins in Closed Position #1 for International Tango, and possibly from a Side-Lunge-Right. No Couple-Rotation. Both Partners Step Sideward Down-Line with Trailing legs Extended, then look Rearward while Dragging Insteps. With Torsos Low as Feet **Close**, both Change-Feet and crisply **Tango-Tap** DiagForward as they assume Promenade Position. Usually followed by a Promenade-Tap.

Man dances *sideward DragTowardClose* with Left Side-Stretch *CloseLower diagfortouch.*

Lady dances *Sideward dragtowardclose* with Right Side-Stretch *closelower DiagForTouch.*

(See Tango-Draw.)

Spanish-Folkdance-by-Region: The origins of the Spanish Folkdances can be grouped according to regions of Spain:

Andalucia gave birth to the **Classical-Espanol**, **Flamenco**, and others.

Castile, Extremadura and Leon gave birth to the **Charradas**.

Catalonia gave birth to the **Sardana** and **Contrapas**.

Cantabria, Asturias and Galicia gave birth to the **Fandango, Jota**, and Circle-Dances and Square-Dances, although the **Jota** is claimed by the Aragonese as theirs.

In Valencia, the **Jota**, **Bolero**, **Fandango**, and **Folia** are also found.

In another look;

The **Sardanas** were born in the East.

The **Fandangos** were born in the South, in Andalusia, as were the **Cartagenera**, **Morisca**, **Granaina**, **Minera**, **Murciana**, **Rondena**, and **Taranta** dances.

The **Jotas** and the **Basque-Dances** were born in the North.

The **Seguidillas** were born in the Center and West.

(See Spanish Dance, Malaguena, Classical-Espanol, Bolero-Classic, Sevillana, and Alegria.)

Spanish-Gypsy-Dance: See PasoDoble.

Spanish-Line: See Press-Line.

Spanish-March: See PasoDoble.

Spanish PasoDoble: Coupledanced in Exhibitions, studios and cabarets, it differs from the International PasoDoble, being less structured.

(See Marcha.)

Spanish-Waltz: A Leadable Waltz Coupledance, where the Couple Smoothly dances in various Open Positions, using Classical-Espanol arm Movements.

(See Five-Arm-Positions-Spanish-Dance. Also see Period Waltzes, and Dance-Glide.)

Spatial: A Basic Coupledance Term. Of or pertaining to space on or above the Dancefloor; existing in space.

Speed-It-Up: A General Coupledance Term for correcting one's too-Slow dancing Cadence, in order to fit better with the music, or to dance On-the-Beat.

(See Slow-Down, Timing, Tempo, Rhythm, Beat, Cadence, and Counts.)

Spider-Dance: See Tarantella.

Spin (*spn*) or **Simple-Spin:** Two probably Leadable, Basic Spot-Coupledance Movements, suitable for almost all dances.

Rotating Left or Right, Clockwise or Counter-Clockwise. Either Partner Single-Spinning on Ball-of-Foot, or both Partners Couple-Rotating Together.

(See Single-Spin, Double-Spin, Half-Turn, Toe-Spin, Whirling, Turn, Twirl, Pivot, Chaine, Pencil-Turns, Spiral, Swivel, Couple-Rotation, and Pinwheel.)

Spin-and-Double-Twist: A Leadable, three-Measure Coupledance Pattern, suitable for the Slow-**Waltz**, Slow-**Foxtrot** and both **Quicksteps**. Rhythm Timing for Slow-Foxtrot and Quickstep is *Slow Quick Quick, And Quick Quick Slow, And Quick Quick Slow;* Timing for Waltz is *Slow Slow Slow, Quick Quick Slow Slow, Quick Quick Slow Slow.*

Pattern has nine Steps for Man, eleven Steps for Lady. Begins in Closed Position #1, Moves to Facing-Offset Position then for finish, back to Closed Position #1 or to Semi-Closed Position. Couple-Rotation is Clockwise 2 5/8- to 2 7/8-Turns total.

Man dances *backpivot1/2CW* with Right Foot Forward *ForRiseSwivel1/4CW* between Lady's Feet *diagbackward, LockBehind* in CBMP Outside *UnwindBallheeltoHeelball* Full-Turn CW *sideward* Outside, *LockBehind* in CBMP Outside *UnwindBallheeltoHeelball* Full-Turn CW *diagbackward.*

Lady, Following, dances *ForPivot1/2CW* between Man's Feet with Left Foot Rearward *backriseturn1/4CW Close, forturn1/4CW* Outside *ForSwivel3/8CW forturn1/4CWrise CloseTurn1/8CW* Outside, *forturn1/4CW* Outside *ForSwivel3/8CW forturn1/4CWrise BrushForTurn1/8CW* between Man's Feet.

(See Spin-Turn, and Spin-and-Twist.)

Spin-and-Slip: A Leadable two-Measure, six-Step Coupledance Pattern, suitable for many dances, including both **Foxtrots** and both **Waltzes**. Rhythm Timing for Foxtrot is *Slow Quick Quick, Slow Quick Quick;* Timing for Waltz is *Slow Slow Slow, Slow Slow Slow.*

Normally danced entirely in Closed Position #1, except for the last two Steps which are either in Closed Position #1 or Feathered. Termed a "change your mind" Figure. After a 1/2- to 7/8-Turn Clockwise total Couple-Rotation is Checked, a Slip is made for a selected amount, between 1/8- and 1/2-Turn Counter-Clockwise Couple-Rotation.

Man dances *backpivot1/2CW* with Right Foot Forward *ForRiseTurn1/8CW* between Lady's Feet *backward* reversing, *BackSlipPivotCCW forward · Forward* in CBMP.

Lady, Following with Head-Closed, dances *ForPivot1/2CW* between Man's Feet with Left Foot Rearward *backriseturn1/8CW BrushForward* reversing, *diagforpivotCCW* to Man's Left Instep *Backward backward* in CBMP.

(See Spin-Turn, and Slip-Pivot.)

Spin-and-Twist: A Leadable, two-Measure Coupledance Pattern, suitable for the Slow-**Waltz**, Slow-**Foxtrot**, both **Quicksteps**, and other dances. Rhythm Timing for Slow-Foxtrot and Quickstep is *Slow Quick Quick, And Quick Quick Slow;* Timing for Waltz is *Slow Slow Slow, And Quick Slow Slow.*

Pattern has six Steps for Man, seven Steps for Lady. Begins in Closed Position #1, Moves to Facing-Offset Position then back to Closed Position #1, or to Semi-Closed Position. Couple-Rotation is 1 5/8- to 1 7/8-Turns Clockwise total.

Man dances *backpivot1/2CW* with Right Foot Forward *ForRiseSwivel1/4CW* between Lady's Feet *diagbackward, LockBehind* in CBMP Outside *UnwindBallheeltoHeelball* Full-Turn CW *diagbackward.*

Lady, Following, dances *ForPivot1/2CW* between Man's Feet with Left Foot Rearward *backriseturn1/4CW Close, forturn1/4CW* Outside *ForSwivel3/8CW forturn1/4CWrise BrushForTurn1/8CW* between Man's Feet.

(See Spin-Turn, and Spin-and-Double-Twist.)

Spin-Maneuver: A Leadable, General, one-Measure, three-Step Coupledance Figure, suitable for most **Waltzes**, and other dances. Rhythm Timing for Waltz is *Slow Slow Slow.*

Normally begins from Open-Facing Position but Open angled 1/8, with Lady's Left hand Clasped in Man's Right Hand at Waist-Level. The Man Spins his Lady Counter-Clockwise a 5/8-Turn total, as the Man Half-Turns Clockwise into a Closed Position.

Man dances *ForTurn1/8CW diagbackswivel3/8CW Close.*

Lady, Following, dances *forswivel5/8CCW InPlaceCheck close.*

(See Spin, and Maneuver.)

Spinning-Rule-for-Lady: An Unleadable California-**Hustle** and Hustle-Nouveau **Coupledance** Rule. As Lady Free-Spins Counter-Clockwise along her Slot, on Steps *Two* and *Four*, if she cannot see her Partner, she must Check (on her own) and Turn to Face him. Lady's Timing is *One Two And Three Four, Five And Six.*

Spin-Splits: See Flying-Splits.

Spin-Turn or **Natural-Spin-Turn:** A Leadable one- or 1 1/2-Measure, three Step **Coupledance** Figure, suitable for the Slow-**Waltz**, Slow-**Foxtrot**, both **Quicksteps**, and other dances. Timing for Slow-Foxtrot is *Slow Quick Quick*; for Slow-Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Slow, Slow.* In Closed Position #1 throughout; normally begins with Man Facing Reverse-Line-of-Dance.

From 1/2- to 7/8-Turn Clockwise may be completed. Normal **Spin-Turn** Couple-Rotation is a 5/8-Turn. An **UnderSpin-Turn** is a 1/2-Turn, while an **OverSpin-Turn** is a 7/8-Turn.

Man dances *backpivot1/2CW* keeping Right Foot Forward *ForTurn1/8CW Rise* between Lady's Feet keeping Left leg diagback *brushrecoverdiagbackward.*

Lady, following with Head-Closed, dances *ForPivot1/2CW* between Man's Feet with Left Foot Rearward *inplaceturn1/8CW rise BrushForward* between Man's Feet.

(See UnderSpin-Turn, OverSpin-Turn, Spin-and-Slip, and Spin-and-Twist.)

Spiral: See Spiral-Hook.

Spiral-from-Hip-Twist: A Leadable Coupledance Figure suitable for all **Rumba**s and **Bolero**s. Three Steps for Man, four Steps for Lady, one Measure long. Man's Rumba Timing is *quick Quick slow*; Man's Bolero Timing is *slow Quick quick*. Lady's Rumba Timing is *Quick quick And slow*; Lady's Bolero Timing is *Slow quick And quick*.

Begins in "L" Position, the **Hip-Twist** ending Position, except Man has Touch-Closed with his Left Foot Free, and Lady has Changed-Feet with her Right Foot Free, as with ending an **Advanced-Open-Out** Figure. Lady Spirals a Full-Turn then Swivels a Half-Turn, all Counter-Clockwise. Lead Hands are retained throughout.

Man dances a Cucaracha, *siderock Recover touchclose*.

Lady dances *ForSpiralFullCCW forswivel1/2CCW Backward backward*, leaving her Right Foot Forward, no Weight.

(See Fan-from-Hip-Twist.)

Spiral-Hook (*sprl hk*) or **Spiral** or **Swivot** or **Torque-Turn** or **Serpentine** or **Spiral-Turn** or **Picture-Turn** or **Spiral-Pivot:** Two possibly Leadable, Basic Coupledance Movements, Left or Right, Clockwise or Counter-Clockwise, Mirror-Image Opposite. Performed Apart from Partner, by either Partner, or by both at once in concert. One's Spiral occurs after an initial Forward Step. The Free-Leg wraps around the Supporting-Leg.

Dancer is Turning in the Opposite direction of the Forward Foot, i.e., **Turning Inward Toward one's other Foot**. Dancer **Spirals** on either Foot a Half- to a Full-Turn, till thighs Cross or till the Free-Foot Crosses over the Supporting-Foot, forming a **Spiral** around this Weighted-Foot. Free-Toe may remain In-Place Touching Dancefloor, In-Front of and Crossing against the Weighted-Leg.

One always Steps Forward first for a **Torque-Turn**. When Stepping Forward to **Spiral**, it is helpful to first Point **that** Toe Slightly in the Opposite direction of intended Turning.

NOTE: While remaining with Weight Standing on one Foot, one may Half-Turn in either of two directions; one direction is a **Spiral** while the Opposite direction is a **Swivel**. One Spiral then one Swivel can make one **Pivot**.

(See Figure-Four Position, Pivot, and Chaine.)

Spiral-Pivot: See Spiral-Hook.

Spiral Position: See Figure-Four Position.

Spiral-Turn: See Spiral-Hook.

Spirit-Squad: See Drill-Team.

Split or **The-Splits** or **Man's-Splits:** An Athletic, **Swing** Spot-Coupledance Movement requiring extreme strength in the thighs, usually Performed by the Man. After Lowering Toward the Dancefloor, with his legs separated widely fore and aft in a **Split**, he Slowly Rises Straight-Kneed by forcing his straight legs to Slide Closed.

(See Splits, Supported-Splits, Aerial-Splits, and Leg-Stretch-On-Arm.)

Split-Landing: See Flying-Splits.

Split-Measures: See Broken-Rhythm, and Hustles.

Split-Ronde: See Ronde, Split.

Splits(1) or **Cabaret-Splits:** Two Unleadable General, Athletic, Spot-Coupledance Movements, Left or Right, Mirror-Image Opposite, predominately executed in **Cabaret** dancing. An Acrobatic-Maneuver, usually Performed by the Lady, separately and Apart from her Partner.

Lady's legs are separated widely fore and aft in a Split, often Lowering completely flat with the Dancefloor. A Lady's common Timing is *Quick and Quick Slow, Slow Slow, Slow Hold, Hold Hold, Slow slow, Slow slow*; six Measures, including following Rise.

(See Split, Supported-Splits, Aerial-Splits, and Leg-Stretch-On-Arm.)

Splits(2)**:** See Heel-Splits, and Toe-Splits.

Split-Sole: A General Coupledance Term. Dance Shoes with a rubber patch at the Heel and at the Sole, so that one's Foot may easily bend at the Arch, yet Shoes can grab the Dancefloor.

(See Dance-Sneaker. Also see Ballet, Jazz-Dance, Lyrical-Dancer, and Funk. Also see Leotard, Jazz-Pants, Bike-Pants, Hot-Pants, and Trunk. Also see Costume- Competitive, Jazz and Funk, Lady.)

Splits-On-Arm: See Leg-Stretch-On-Arm.

SportAerobics: There are three **ISAC SportAerobics** Competition categories, (1) Pairs, (2) Women's, and (3) Men's. Contestants Spot Compete in Time to music, and are graded by Judges for (1) Technical-Merit, (2) Artistic-Presentation, and (3) Difficulty-Level.

All Contestants are Supple and in extremely top shape. Their immense strength sometimes conflicts with their own flexibility.

Among many other Gymnastic-Feats or Stunts, Competitors are graded on their Leg-Holds, High-Kicks, fancy pushups, Aerial-Splits, Fit-Splits, Flying-Splits, Aerial-Swivels, and Dramatic-Landings.

For Pairs: The woman is the Flyer in their Lifts-to-Chest-or-Shoulder Aerials, while the male is her Spot. Apart, they Synchronize in Movement, (All)-Look-and-Move-As-One, Performing their spectacular Singular, Aerobatic-Maneuvers or Stunts.

Similar to **Aerobic**. (See **World Aerobic Championship**, and International Sport Aerobics Competition. Also see CheerLeading, Drill-Team, and Showdance. Also see Double-Work, Impetus, Enlevement, Ballon, and En-L'Air. Also see Lift, Detroiter, Flyer, Spot, and Male-Tumbler. Also see Alight, Land, Hitting-the-Mat, and Touchdown.)

Spot(1) (*spt*)**:** A Coupledance Action; Travel that has Stopped, where Feet Close, and where some Action occurs at that Spot, such as a Heel-Turn or a Ball-Turn.

(See Spotting.)

Spot(2)**:** A Coupledance Term describing a Movement, Figure, Pattern, Dance, etc., where Performance is restricted to a relatively small **Spot** on the Dancefloor.

Opposite of **Traveling**. (See Spot-Dancing; and Inwards-and-Downwards-Style.)

Spot(3)**:** A **Cheerleading**, **Drill-Team**, **Ballet**, and Coupledance noun or Term, that describes **Spot**s as where a girl, such as a **Flyer**, is Tossed, by one or more **Spot**s, into the air then caught by them coming Down. In some cases, the best type of **Spot**s are **Male-Tumbler**s, because of their strength.

Spot-and-Time or **Turn-and-Time** or **He-Goes, She-Goes with Time-Steps:** Two partly Leadable, two-Measure, six-Step Coupledance Patterns, together danced in sequence (1) then (2). Man goes then Lady goes, twelve Steps total. Suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**. Rhythm Timing varies.

Each Pattern begins and ends in Left-Open-Facing Position. Otherwise Apart, where there is no Lead. Each Partner makes a Full-Turn Solo in turn, with each Spotting on their Partner while their Partner Time-Steps.

(1) Man Steps *crossinfrontswivel RecoverSwivel sideward*, while his Lady Steps *CrossBehind recover Sideward.*

(2) Lady Steps *crossinfrontswivel RecoverSwivel sideward*, while the Man Steps *CrossBehind recover Sideward.*

Plus, Triple Steps are added if ChaCha. (See Spot-Turn, and Time-Step.)

Spot-Dancing or **Non-Progressive:** A General Coupledance Term for where a limited floor area is utilized throughout the dance; Performing Figures and/or Patterns without Progressing along the Dancefloor. The Dancefloor Center is for **Spot-Dancing**, while the outer periphery should remain free for Travel-Dancers.

Opposite of **Travel-Dancing**. (See Spot, Inwards-and-Downwards-Style, Fixed-Pattern, Swings, Balboa, Disco, Hustles, Mambo, ChaCha, Salsa, Flamenco, etc.)

Spot-Grapevine: A Leadable five-Measure, 18-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Quick Quick, Quick Quick Quick Quick, Quick Quick Quick Quick, Quick Quick Quick Quick.*

Begins in Feathered Position and ends in Reverse-Semi-Closed Position. Except for the first two Steps, all Steps are danced with Softened-Knees and on Balls-of-Feet.

Man dances *forward* Left Shoulder-Lead *Forward* to Closed, *forturn1/4CCW Sideward* to Semi-Closed *backturn1/4CW Close* to Reverse-Semi-Closed, *forturn1/4CCW* Closed Pos *Sideward* to Semi-Closed *backturn1/4CW Close* to Reverse-Semi-Closed, *forturn1/4CCW* Closed Pos *Sideward* to Semi-Closed *backturn1/4CW Close* to Reverse-Semi-Closed, *forturn1/4CCW* Closed Pos *Sideward* to Semi-Closed *backturn1/4CW Close* to Reverse-Semi-Closed.

Lady, Following, dances *Backward* Right Shoulder-Lead *backward* to Closed, *BackTurn1/4CW sideward* to Semi-Closed *ForTurn1/4CCW sideward* to Reverse-Semi-Closed, *BackTurn1/4CW sideward* to Semi-Closed *ForTurn1/4CCW sideward* to Reverse-Semi-Closed, *BackTurn1/4CW sideward* to Semi-Closed *ForTurn1/4CCW sideward* to Reverse-Semi-Closed, *BackTurn1/4CW sideward* to Semi-Closed *ForTurn1/4CCW sideward* to Reverse-Semi-Closed.

(See Grapevine, Promenade-Grapevine, Fallaway-Grapevine, Grapevine-Outside, and Quick-Vine-Eight.)

Spot-Run: See Spot-Turn.

Spot-Spin: Two Leadable, General Spot-Coupledance Figures, Left or Right, used mostly in the various **Twosteps** and **Waltzes**. Twostep Rhythm Timing is *Quick Quick Slow*; Waltz Timing is *Slow Slow Slow*.

One Measure long with three Turning Steps, normally for a Full-Turn total. The Lady's Hand is Led by the Man's Left Hand Pushing at Mid-Height for a Left-Spot-Spin, or Man's Left Hand Pushing after crossing his chest for a Right-Spot-Spin.

The Left-**Spot-Spin** usually begins in Left-Open-Facing Position, with Partners usually Spinning Away from each other, Solo, the Man Counter-Clockwise and the Lady Clockwise, ending in Left-Open-Facing Position. Both Partners might **Spot** on each other.

Man might dance *CrossInFront inplacespinCCWfullturn RecoverSideward.*
Lady might dance *crossinfront InPlaceSpinCWFullTurn recoversideward.*
The Right-Spot-Spin is Mirror-Image Opposite.
Similar to **Spot-Turn**. (See Spotting.)

Spotting: An Unleadable, Basic orientation Coupledance Action. **Spotting** is where one's Head is the last to leave the "Spot" and the first to arrive Toward the "Spot" as one's Torso completes the Turn. **Spotting** is useful during Quick or multiple Spins, Pencil-Turns, Chaines, Quick singular Pivots, Turn-Outs, Twirls, Rolls, etc.

Spotting is where the dancer Faces Front with Proud-Chin, Shoulders-Rolled-Back, and with eyes focused on one particular Spot with a Fixed-Stare. One's eyes remain fixed on that Spot, looking over one's shoulder as the Body begins to Turn Away from the Spot. The Head is Snap-Turned at the last possible moment in the Turn of the Body, with chin laid from shoulder-to-shoulder, so as to quickly refocus upon that same Spot. **Spotting** should provide at least 60 degrees of view.

Spotting reduces one's inclination toward dizziness, by partially preventing inner ear fluid from continuing to spin, once the Body has stopped Spinning. Spotting helps with orientation; one sees where one is heading, and Travel is kept in that direction. Spotting also gives a knowing, Professional appearance.

(See Spot-Turn, Spot, and Turn.)

Spot-Turn or **Turn-Around** or **Walkaround** or **Spot-Run:** Two Leadable, General, One-Measure, three-Step Coupledance Figures, Left or Right, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, for most **Waltzes** and **Twosteps**, and for other dances.

Begins and ends in Left-Open-Facing or Butterfly Position. The Lady's Hand is Led by the Man's Left Hand Pushing at Mid-Height for a Left-Spot-Turn, or Man's Left Hand Pushing after crossing his chest for a Right-Spot-Turn. Each makes **a Full-Turn Solo**, each Turning Away from the other, with both Partners **Spotting** on each other. The name **Spot-Turn** comes from Partners **Spotting** on each other.

For the Left-Spot-Turn, the Man Turns Counter-Clockwise as his Lady Turns Clockwise:
Man dances *CrossInFrontSwivel5/8CCW inplaceswivel3/8CCW Sideward.*
Lady dances *crossinfrontswivel5/8CW InPlaceSwivel3/8CW sideward.*
The Right-Spot-Turn is Mirror-Image Opposite.
Similar to **Spot-Spin**. (See Turn, Underarm-Turn, Spot-and-Time, and Left-Alemana.)

Spot-Volta or **Volta-Spot-Run:** Two Unleadable, Mirror-Image Figures, Left or Right, executed Solo either by Man or Lady but usually with Hand-in-Hand for balance, suitable for both **Sambas** and for **Cumbia**.

A tight Volta or Contrary-Volta, Rotating Counter-Clockwise or Clockwise in one Spot for up to two Full-Turns in seven Steps, with one Knee buried behind the other. One Full-Turn is Normal.

(See Circular-Volta.)

Spread: A Leadable, General Coupledance Action. **Spread** is wider than Second Foot Position. **Spread** is an instant when both Partners are Coupledancing Low Height with Feet widely **Spread** side-by-side, as in the second Step of a Waltz-Box or the Bolero Basic first Step. This very wide Side-Step absorbs the time of a very Slow Beat without having to Pause.

Or, **Spread** is with arms and/or legs **Spread** Out or Straight.

(See Stretch, Stride, and Foot Positions.)

Spread-Eagle: An Unleadable General Movement or Position, useful in CheerLeading, Drill-Teaming, and in Coupledancing, among other functions. With a Jump from the Dancefloor, one Spreads **Spread-Eagle** in the air.

For an instant, each of one's arms and legs are Stretched Straight and Pointed in all four directions in the air, such as with the U.S. National Emblem.

One may also simply Stand in this **Spread-Eagle** Position, or one may also lay **Spread-Eagle** on the Dancefloor, either Face Up or Face Down.

Similar but much less than **Aerial-Splits**. (See Airplane, and CartWheel. Also see Splits, Split, Flying-Splits, Traveling-Splits, Fit-Splits, Supported-Splits, Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Dramatic-Landing, Back-Flip, and Leg-Stretch-On-Arm. Also see Sissone, Leap, Springing, Bound, Caper, Capriole, Sauter, and Volta. Also see Enlevement, Elevation, Aerials, Aerobic, Flip, Lift-Throw, Lift, Throw, Loft, Volta, Snake, CartWheel, Detroiter, Poisson, Fish-Dive Position, and Lifts-to-Chest-or-Shoulder. Also see Dead-Weight, Lift-Bent, and Lift-Straight. Also see Tumbling, Tumbling-Pass, Tuck, Male-Tumbler, Spot, Flyer, Stunt, and Hitting-the-Mat. Also see Tumbling-Error, and Slipped-Out. Also see Alight, and Touchdown. Also see Drill-Team, And Military-Team.)

Spread-Your-Toes: See Press.

Spring: See Spring-Action.

Spring-Action or **Spring** or **Cooperative-Resistance**: A Basic Coupledance Term. Through **Single-Hands** contact for Leading and Following, **Equal-and-Opposite Cooperative-Resistance** of both Partners is required to provide the necessary **Spring** for coordinated Coupledancing.

Similar to **Pulse**, and **Accordion**. (See Impulse, Pull, Push, Force, Yank, Heavy, and Lightly. Also see Counter-Balance, Counter-Movement, and Counter-Sway. Also see Minuet, and Crab-Walk.)

Springing: A partially Leadable, General Coupledance Movement. To Bound; a sudden, rapidly Moving Step Aerially, followed by Touchdown, normally on Opposing-Foot.

(See Leap, Hop, Displace-Hop, Scoot, Step-Scoot, Skip, Caper, and Jump.)

Squad: A General Coupledance Term. A **Squad** is a **small** group or set of persons, players or dancers, organized for a specific function, such as Competing, Performing, Exhibiting, or Entertaining together, often in Unison.

Similar to **Team**. (See All-Star-Squad, Co-Ed-Squad, All-Girl-Squad, Cheer-Squad, Pom-Squad, Large-Squads CheerLeading, and Small-Squads CheerLeading.)

Square or **Square-Set**: A General, Traditional Coupledance Formation, used mostly in **Folkdance**, **Country-Dance**, and **Square Dance**.

A **Square** is Formed by four Couples, all Facing Inward and perpendicular, with Lady on Man's Right, with Couples about seven feet Apart, and with each Couple's backs to a different wall.

Square-Bolero: See American Bolero.

Square Dance (*S/D*): A dance in which sets of four Couples form a Square and do Close-Order-Drill to Calls by a Caller.

Square Dance Calls are not included in this book, since they are Well covered and complete in many other books. One such book is *The Square Dancing Encyclopedia, by Bill Burleson, 2565 Fox Ave, Minerva OH 44657.*

(See Square Dancers, and Square Dancing.)

Square Dancers: Those whose dancing encompasses mainly **Square-Dancing**, but usually includes some **Roundancing.** They Coupledance socially and for Skill to a Caller and/or a Cuer, to Canned-Music, for the most part in rented halls, centers and auditoriums.

Square Dancing: A folk dance; a multi-Coupledance involving four couples, and similar to military Close-Order-Drill. There is **Traditional Square Dancing** versus **Modern Western Square Dancing**, aka Club or Federation Square Dancing. *(See February 1996 issue of 'Smithonian' Magazine.)*

Square Dancing was originally a French form, (Contredanses,) of frisky English Contra-Dances of the 17th Century or earlier. There is a notation that Contra-Dancing was in vogue in Philadelphia in 1781. Contra-Dances were later Coupledanced at Balls by southern gentry in the early 1800s. The War of 1812 increased its popularity. To help attract settlers from scattered homesteads into the war, these dances were staged in barns and common areas. Patterns were Called, beginning around the 1870s.

(See Square Dance, Country-Dance, and Mode-of-Dress-and-Behavior.)

Square-Order-Shuffle: See Shakers.

Square Rumba: See American Box-Rhumba.

Square-Set: See Square.

Squat Position: A possibly Leadable, General Coupledance Action or Squatting Posture; to Sit or crouch on one's Heels and haunches, with one's legs near one's Body.

(See Pot-Stir, Dip, Sitting Position, and Knee-Bend.)

Squeeze: A General Coupledance Action; to hug Partner tightly; to crush, crowd or press Partner.

(See Clutch, and Clasp.)

Stable: A General Coupledance Term, meaning Firmly In-Place, Balanced and fixed.

(See Steady.)

Staccato: A General Coupledance Action. Movement in an Abrupt and sharp manner.

Staggered: A possibly Leadable, General, Coupledance Body or Foot Positioning, **Staggered Rearward** or **Forward**, arranged in an overlapping fashion, but not directly In-Line. Or, placed in alternating rows or groups.

(See Tandem Position.)

Stag Position: See Knee-Up Position.

Stage-Struck: A General Show-Business and Coupledance Term, referring to a person being enthralled with hopes of becoming a great dancer.

(See In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, Hitting-the-Mat, On-Stage, Tryouts, Gig, Curtain-Call, Theatre-Arts Dancing, and Perform.)

Stagger: See Totter.

Stairs: Two different Leadable Figures used in both Argentine and International **Tango** and in American **Twostep** Coupledances, usually in a Closed Position, and usually one-Measure long.

Each Figure has four Quick Steps per Measure. May Start as either Forward-Stairs or Side-Stairs, with Line-of-Dance for each being diagonally Forward to the Left. Man Steps with Left Foot then Closes with Right. His Lady Follows.

Stalking-Walks: A partially Leadable Coupledance Pattern, suitable for the **International Tango**.

With Man in Shadow Position with Left Hands Joined, Partners Stalk using Same-Foot, Starting with Left. They Stalk to *Slow And, Slow And, Slow And, Slow And* Timing. With Knees Well Bent, they gingerly Stride *diagforwardhalt, CrossInFrontHalt, diagforwardhalt, CrossInFrontHalt.* Both Partners may look Rearward every other Stride.

Stamp or **Stomp-Up:** A possibly Leadable, Basic Coupledance Action. Noisily Driving the Free-Foot Flat at the Dancefloor **without** a Change-of-Weight, followed by a rebounding leg retraction. The **Stamp** is normally next to one's Supporting-Foot, and Strikes harder than a **Tap**.

Similar to **Stomp**. (See Pat, Touch, Heel-Strike, and Point.)

Note: For **Flemenco** only, a **Stamp** is **with** a Change-of-Weight, at times.

Stance or **Dance-Stance:** The prescribed, characteristic leg and/or Body Position, look or image, that one assumes or Moves to or strives for, while dancing a particular Style of Coupledance. Certain Coupledances need particular **Stances**, since often there is a different **Stance** characteristic for that dance. There are so many different Coupledance Stances, and almost all are described in this book; these are listed under **Dance Positions**.

(See Position, Starting Position, Ideal-Dance-Position, Posture, Essence-of-a-Dance, Posterior-Protrusion, Patch, Self-Discipline, Poise, Frame, Upright, Stiffness, Back-Muscles, Back-Line, Body-Tone, Palm-Front, Chicken-Wings, Limp-Arms, Proud-Chin, Shoulders-Rolled-Back, Shoulders-Parallel, Head-Space, Head-Position, Basic-Hold, Straight-Kneed, and Softened Knees.)

Stand: A General Coupledance Term for maintaining an Upright Position on one's Feet, usually erect with no Movement; Stand still or Stand straight, etc.

(See Neutral Position, and Standing Stance.)

Standard (*std*): Fundamental, Basic, common Coupledance.

(See General.)

Standard-Hand Position: See Left-Open-Facing Position.

Standard Dances: Basic, classic Coupledances from which others derive; Waltz, Foxtrot, Tango, Rumba, Mambo, Samba, Swing, etc.

Standard-Foxtrot: See American Medium-Foxtrot, and Standard Dances.

Standard Introduction: See Coupledance Introduction.

Standard-Waltz: See American Medium-Waltz, and Standard Dances.

Standing-Foot: See Supporting-Foot.

Standing-Height: See Standing Stance.

Standing Position: A General Coupledancer's Term, for assuming or inactively maintaining an upright and stable Position on both of one's Feet, with **no Movement**.
(See Standing-Straight Position, and Freeze.)

Standing-Spin: See Push-Spin.

Standing Stance or **Standing-Height**: The normal Stance taken when informally Standing, Knees fairly straight as when not dancing.
(See Stand, Posture, Body-Tone, Partner-Heights, and Neutral Position.)

Standing-Steps: A General **Country-Western** Coupledancer's Term for a series of Choreographed Spot-Coupledance Steps In-Place, or Fixed-Pattern Standing-Steps. Unleadable, usually Performed by a Couple and usually in Varsouvienne Position.
Two examples of **Standing-Steps** are the Ten-Step portion of **Ten-Step**, and the 14-Count Standing-Step portion of **Rocky-Top**.
Some other Standing-Step Patterns, (not included in this Glossary,) are:
Tenderfoot-Shuffle, 8-Count
Twelve-Step, 12-Count
Double-Shot, 18-Count
Silver-Dollar-Boogie, 18-Count
Arizona, 22-Count
Ponderosa, 28-Count
(See Fixed-Pattern-Partner-Dances, And Standing-Step-Shuffles.)

Standing-Step-Shuffles: A part of the General **Country-Western** Coupledance Genre, and typical of the **Fixed-Pattern-Partner-Dances**.
Standing-Step-Shuffles are actually a combination of Choreographed Spot-Coupledance Fixed-Pattern **Standing-Steps**, essentially **In-Place**; followed by Choreographed **Shuffles** of a Traveling-Coupledance nature; then all is repeated.
(See Standing-Steps, Shuffle, Partner-Dance-Waltzes, Partner-Dance-Strolls, and Partner-Dance-ChaCha-Patterns.)

Standing-Straight Position: A General Coupledancer's Term, pertaining to the looks of both the Man and his Lady while dancing; the required Posture for the majority of Coupledances. **Assuming an erect Position**; Chest-Up, Proud-Chin, Shoulders-Rolled-Back, Buttocks-In, Stomach-In, Body-Tone, Straight-Kneed.
(See Standing Position, Attention!, Body-Heights, Poise, Frame, and Ideal-Dance-Position.)

Star Position: A partially Leadable, General Coupledance Stance, suitable for all **Twosteps** and both **PasoDobles**, American **Rumba** and **Bolero**, and for other dances. Same as **Facing-Offset Position** except Right hips are touching, Right Hands are Palm-to-Palm with elbows touching, and Free-Arms are behind backs.
Similar to **Hip-to-Hip Position**. Mirror-Image Opposite to **Left-Star Position**. (See Facing-Offset Position, Shoulder-to-Shoulder Position, and Loose-Hug Position.)

Start (*st*) or **Starting** (*stg*): A Basic Coupledance Term. Begins or sets in Motion the Starting Coupledance Action, Movement, Figure or Pattern.
(See Starting Position, and Pose.)

Starter-Step: A Leadable Starting Coupledance Figure, dance Break or Lead used in **West-Coast-Swing**. Four-Counts, two Step-Ball-Changes (Sideward Triples), six Steps, Rhythm for Timing is *Quick And Slow, Quick And Slow.*
Danced entirely in Closed Position #5 or #6. Both Partners Sway slightly in both directions of their Side-Steps. This is for the Man's Lead and to add feeling.
Man dances *diagforward Close diagforward, DiagBackward close DiagBackward.*

Star-Thru or **Snapperoo:** A Leadable, General Spot-Coupledance Figure. Four Steps for Man, one-Measure long; Rhythm Timing varies. **Star-Thru** name borrowed from Square Dancing.
Man begins Facing Lady; Man's Right Hand Joins Lady's Left Hand Palm-to-Palm with fingers Up. Joined Hands are Raised (no Grip) to make an **Arch** while Partners Move Towards each other. Lady Forward Quarter-Turns CCW under their Arch as Man Curves a Forward Quarter-Turn CW around Lady. Partners end Side-by-Side in Open Position, having Rotated 90 degrees (CW for Man) from beginning Position.
Opposite of **Left-Star-Thru**. Similar to **Curlique**. (See Figure 26.) (See Box-the-Gnat, Swat-the-Flea, California-Twirl, Arch-Turn, Partner-Trade, WheelAround, BackTrack, and SwitchWalk. Also see Bow, and Curtsy.)

Starting-Body-Position: See Starting Position.

Starting-Figure: A **Swing** Coupledance Term for a Figure by which to begin dancing.
(See Basic-NewYorker, and Basic-Rock.)

Figure 26, **Star-Thru**

Starting Position(1) or **Starting-Body-Position:** A General Term for the Stance required to begin a Coupledance or a Singular dance; to begin a dance, a Pattern, Figure, Movement, or Action.

Opposite of **Ending Position**. (See Start, and Pose.)

For Modern Smooth and Latin-Rhythm Coupledancing, and for Partner-Dancing, see the following:

See **Closed** Positions #1, #2, #3, #4, #5, and #6, Ideal-Dance-Position, and Loose-Closed Position.

Also see **Semi-Closed** Position, Reverse-Semi-Closed Position, Left-Semi-Closed Position, Half-Open Position, Left-Half-Open Position, Promenade Position, Reverse-Promenade Position, and PasoDoble-Hold.

Also see **Toe-to-Toe** Position, Facing Position, Open-Facing Position, Left-Open-Facing Position, Shake-Hands Position, Left-Shake-Hands Position, Double-Hold, Butterfly Position, and Crossed-Hands-Hold.

Also see **Offset-Facing-Opposed Positions**, which include: Outside Position, Facing-Offset Position, Left-Outside Position, Offset-Facing-Same Position, Open-Facing-Offset Position, Left-Open-Facing-Offset Position, Butterfly-Facing-Offset Position, Butterfly-Left-Outside Position, Feathered Position, Feathered-Left Position, Star Position, Left-Star Position, Shoulder-to-Shoulder Position, Left-Shoulder-to-Shoulder Position, Hip-to-Hip Position, Left-Hip-to-Hip Position, Loose-Hug Position, Left-Loose-Hug Position, and Spaghettis.

Also see **Spaghettis**, which include: Wrapped Position, Left-Wrapped Position, Cradled Position, Left-Cradled Position, Pretzel Position, Left-Pretzel Position, Tamara Position, Left-Tamara Position, Hammerlock Position, Left-Hammerlock Position, Buddy-Buddy Position, Left-Buddy-Buddy Position, Reverse-Right Position, and Reverse-Left Position.

Also see **Offset-Facing-Same Positions**, which include: Skaters Position, Left-Dancing-Skaters Position, Skirt-Skaters Position, Shadow Position, Left-Shadow Position, Varsouvienne Position, Left-Varsouvienne Position, Turkish-Towel Position, Left-Turkish-Towel Position, Flirt Position, and Left-Flirt Position.

Also see **Side-by-Side** Position, Left-Side-by-Side Position, Open Position, Left-Open Position, Promenade Position, Left-Promenade Position, Buddy-Buddy Position, Left-Buddy-Buddy Position, Reverse-Right Position, Reverse-left Position, Wrap-Around Position, Left-Wrap-Around Position, and Escort Position.

Also see **odd Positions**, such as Fan Position, Back-to-Back Position, Back-to-Back-Left Position, Steeple-Position, Tandem Position, Indian Position, Reverse-Indian Position, and Tandem-Hold.

(See Traditional-Closed Positions, and Dance Positions.)

Starting Position(2): A **Starting Position** suitable for the **PasoDoble** and **Flamenco** Coupledances follows.

Man and Lady are Back-to-Back with their Forward shoulders Touching, both braced in a haughty Stand. Each Forward Foot is located Forward in a **Press-Line**. Each Trailing arm and Hand is Extended Up and curved overhead. Man's Left and Lady's Right Hand are placed on the Front of each Forward hip.

(See Tap-Claps.)

State Games of America or **SGA:** The first U.S. miniature Olympics, called the **State Games of America**, was held in St. Louis, Mo. in August 1999. Participants qualify by placing in the top three winnings in their own State Games.

(See DanceSport, Amateur DanceSport Championships, National Congress of State Games, and United States Amateur Ballroom Dance Association.)

Stationary (*sta*)**:** A General Coupledance Term. Not Moving; or, dancing with no Travel.

(See Hesitation.)

Stationary-Flying-Splits: See Flying-Splits.

Stationary-Pivot: See Pivot.

Stationary-Copas or **Stationary-Walks:** Two, partially Leadable, two-Measure Spot-Coupledance Patterns, Left or Right, used in both **Sambas** and in **Cumbia**. Rhythm Timing is *Slow veryslow Quick and, Slow veryslow Quick and; 1 2-- 4&, 1 2-- 4&.*

Left-Stationary-Copas are danced in Semi-Closed, Half-Open, or Open Position, while the more rare Right-Stationary-Copas are danced in their Mirror-Image Positions.

Man dances *CrossInFront rondecrossinfront PullDiagRearward pullrearward, CrossInFront rondecrossinfront PullDiagRearward pullrearward.* Lady Follows Mirror-Image.

Rondes are **Forward-Ronde-Fans**. Danced with Center-of-Balance Forward. There may be some gradual Forward Travel. Pattern may be repeated. Normally preceded and followed by **Copas**.

Stationary-Walks: See Stationary-Copas.

Statue-of-Liberty Position: A General Lady's Coupledance Hand Position, in Preparation for **Outside-Spin** Figures such as her Pencil-Turns, Toe-Spins, and PittyPatter-Turns. She Prepares for her Halo-Lead by cupping her fingers of one Hand overhead, with its heel Down, for the Man to Lightly Lead her with a Cup-and-Pin-Hold. Hense, the Statue-of-Liberty holding her torch.

Steady: A General Coupledance Term, meaning Stable in Position, Firmly Supported, fixed, unfaltering, reliable and controlled.

Stealth: A probably Unleadable, General, Progressive Coupledance Movement. Cautiously or carefully Stepping Forward, Low, with Flat-of-Foot, with one's Center-of-Balance Trailing.

(See Flat-Step, Slink, Slither, Skim, and Sweep.)

Steeple Position or **Arch Position** or **Cathedral Position** or **Hook Position:** A General Coupledance Position.

Steeple Position is usually achieved beginning in Butterfly Position, then Rotating in Opposition. All Hands normally remain Clasped. Partners Face Away from each other, close, forming a narrow Vee, not quite Back-to-Back.

For a **Right-Steeple**, Man's Left and Lady's Right Hands are Clasped and held over their Heads, either straight Up or formed in an Arch. Their other Hands are Clasped and held straight Down, or else Man's Right and Lady's Left elbows are hooked together.

A **Left-Steeple** is Mirror-Image Opposite.

(See Dishrag, Underarm-Single-Turns, and Carousel.)

Step(1)(*stp* or *St*) or **Pas** (*pah* in French): A General Coupledance Movement. A **Step** is a compound Movement involving a Change-of-Weight. Or, a **Step** is the distance covered by one Motion of the leg in Coupledancing. Or, a Change-of-Weight from one Foot to the other Foot. Or, a way of Coupledancing. Or, one's Foot is Moved in any direction or it is returned In-Place.

(See Ordinary-Steps, Single-Step, Double-Step, Stepping, Movement, Locomotor, Hop, Jump, Break, Figure, Stride, Heel-Marching-Step, Heel-Strike, Stretch, and Stroke.)

Step(2) or **Move:** A Basic Coupledance Term; a very General word for a Figure or a Pattern.

(See Dance-Step.)

Step-and-Close: Two Leadable, Basic Coupledance Movements, Left or Right. Consists of two Steps; Rhythm Timing varies. First a Step, then Movement of Free-Foot next to and against Supporting-Foot, **with a Change-of-Weight**.

Step-and-Drag is same except **without** a Change-of-Weight. (See Close, Drag, CloseTouch, Draw, Balance-Step, Balance-Forward, Backward-Balance, Balance-Back, Balance-Away, Balance-Together, Balance-Side, Tango-Draw, and Tango-Close.)

Step-and-Drag: Two Leadable, Basic Coupledance Movements, Left or Right. Consists of a Step then an Action; Rhythm Timing is *Slow Slow*. First a Step, then the Free-Foot is Drawn **Slowly** to Closing with one's Supporting-Foot, **without a Change-of-Weight**.

Step-and-Close is same except **with** a Change-of-Weight. (See Step-Touch, Step-Dig, Drag, Close, CloseTouch, ApartTouch, Balance-Touch, Waltz-Balance, Balance-Together, Draw, Side-Draw, Tango-Draw, and Tango-Close.)

Step-Ball-Change: Two Leadable, Basic Coupledance Movements or Figures, Mirror-Image, Left or Right, suitable for all **Swing**s and other dances. Timing is *Quick And Slow*; Footwork is *left Right left* or *Right left Right*.

Feet are kept in close contact with the Dancefloor, Flat-Footed, Shuffling. First '**Step**' is *DiagSideward*. '**Ball**' is Stepped close to the Opposite Foot Instep with a momentary Weight shift. The '**Change**' is a short *DiagSideward* Step. There may be no Float or considerable Float, depending on the dance. One's Center-of-Balance is Swayed in the direction of the initial 'Step'.

(See Triples, Push-Step, Gallop, Scooting, Triple-Swing, Chasse, and Anchor-Step.)

Step-Close-Turn: Various Basic Coupledance Movements; Left or Right, Forward or Backward or Sideward, Turning Clockwise or Counter-Clockwise. Three Steps, Closing on the second and Changing Direction on the third.

(See Scissors.)

Step-Dancing: Choreographed Irish (Celtic) Stepping, intricate Steps and Sequences; much Syncopation, mostly Singledanced with arms Lowered at sides.

Not subject of this Glossary. (See Celtic-Jazz, and Celtic-Storm.)

Step-Dig: Two Leadable, Basic Coupledance Movements, Left or Right Foot; a Single-Step followed by Touching Free-Foot Ball to the Dancefloor with Pressure, next to the Supporting-Foot.

(See Dig, Dig-Step, and Balance-Touch.)

Step-HeelBrush or **Mexican-Brush** or **Brush-Step:** Two General, Unleadable Coupledance **HeelBrush**ing Figures, Right and Left, each one Measure long, suitable for dances such as Mexican **Folkdances**, **Clogging**, and **Tap-Dancing**, etc., which are normally danced in 3/4 Even-Rhythm Timing, such as *quick Quick Quick*.

The **Right-Step-HeelBrush** is danced, Starting by Stepping on Left Foot, then **HeelBrush** with Right Foot, followed by a Right Foot **Remate**.

The **Left-Step-HeelBrush** is danced Mirror-Image Opposite.

(See LaNegra. Also see Well, and Clean. Also see Crusado, Step-HeelBrush, Remate, Jarabe, and Borracho.)

Note: Figure can be Executed In-Place or Turning.

Step-Hop, Step-Hop: Two Unleadable, General, Progressive Coupledance Movements, Left and Right, used in all **Swings**, in some **Folkdances**, and in other dances.

Rhythm Timing is an even *slow slow Slow Slow*. Figure is same as **Skip** if Performed with Skip Rhythm Timing.

A Left then a Right Movement may be danced in Sequence, as *step hop Step Hop*. Step on one Foot, Hop Forward on that Foot, then repeat on Opposite Free-Foot.

Similar to **Step-Scoot**. (See Displace-Hop, Scoot, Springing, Locomotor, Movement, and Skip-Change-Step.)

Step-in-Place (*sip*): A General Coupledance Movement. Shifting Weight from one Foot to the other with no Travel.

Note: Coupledancing Multiple tiny Steps-in-Place can cause Bobbing.

(See In-Place.)

Step-Kick: Two Basic Coupledance Movements, Left or Right Foot; a Single-Step followed by a minute Flick from the Knee by the Opposite Foot, grazing the Dancefloor.

(See Kick-Step.)

Step-Length: A General Coupledance Term; the Faster the Rhythm the shorter the Step; the Slower the Rhythm the more Striding and Gliding the Step.

Step-List: A Basic Coupledance Term, meaning a listing of Figures and/or Patterns for a particular Coupledance.

(See Cue-Sheet, and Notation.)

Step-Pattern or **Foot-Pattern:** A General Coupledance Term; an arrangement of Coupledance Locomotor Movements into Choreographed Patterns.

Steppin': See Stepping.

Stepping or **Steppin':** A General Coupledance Movement. If in the context of **Folkdance** and **Country-Dance**, **Stepping** is a way of dancing a Polka-Step or Rant-Step, Executed either Traveling or In-Place.

(See Step.)

Stepping-On-To-the-Floor: A General Coupledance Term, suitable in describing a certain Action, or Movement, of a **CheerLeading** or **Teamdance** group, among other groups. Or, a common saying for one or more who are about to Step out onto the Dancefloor, Mat, or ground, etc., in order to Perform.

(See Theatre-Arts Dancing, Drill-Team, Stage-Struck, Tryouts, Gig, Curtain-Call, In-the-Wings, Waiting-To-Go-On, and On-Stage.)

Stepping-Out: See Stride.

Step-Scoot: Two Leadable Coupledance Movements, Left or Right, suitable for the **Schottische**, and other **Folkdances**. Danced *Slow And Slow* in 4/4 or 2/4 Rhythm Timing, all on same Foot.

Step then Spring Up on same Foot and Land on same Foot. At time of Push-Off, the earlier **Lifted Free-Foot is held Forward and Kicked to propel** one's Body Forward.

Step-Scoot-Left is danced *forward scoot.*

Step-Scoot-Right is danced Mirror-Image Opposite, *Forward Scoot.*

Same as **Scoot** except a first Step is added. Similar to **Skip**. (See Step-Hop, Hop, Displace-Hop, Springing, Running-Man, Locomotor, Movement, Leap, and Jump.)

Step-Sequence: A General Term for a series of Coupledance Steps and/or Rhythm Timings, usually repetitious.

(See Step-List, Cue-Sheet, and Notation.)

Steps-per-Minute: See Cadence.

Step-Swing: Two possibly Leadable, General, Singular or Coupledance Movements or Figures, Left or Right. One Steps (usually) Forward, then Performs a Swing-Foot (usually) Crossward.

(See Soft-Shoe, and Vaudville-Steps.)

StepSwivel: Two Leadable, Basic Coupledance Movements, Left or Right, Mirror-Image Opposite.

Stepping In-Place then Quarter- to Half-Turning the body, on the same Foot Stepped, Outward, Away from one's other Foot. This process causes Rotation on that Ball-of-Foot, Counter-Clockwise for Left Foot and Clockwise for Right Foot. Free-Foot then only Touches Closed.

Similar to **ForSwivel**, and **BackSwivel**. (See SwivelStep, Turn, Swivel, Swivel-Walks, Circular-Swivel-Walks, Plait, and Spiral-Hook.)

Step-Thru or **Thru** or **Through** or **Step-Thru Position:** Two Leadable, Basic Coupledance Movements, Right and Left Mirror-Image Opposite. Used in the Medium-**Waltz**, American **Twostep**, in Argentine **Tango**, and many other dances.

From a Closed, Semi-Closed, or Promenade Position, either or both Partners Cross-In-Front **Step-Thru** with their Inside-Foot, then they may or may not apply Weight.

Similar to **Touch-Thru**. (See Side-Thru.)

Step-Thru Position: See Step-Thru.

Step-Touch: Two Leadable, Basic Coupledance Movements, Left or Right Foot; a Single-Step followed by a Touch, or by a Toe-Stab Instepward, by the Opposite Foot.

(See Touch-Step, and Balance-Touch.)

Stiff-Kneed: See Straight-Kneed.

Stiffness: A General Coupledance Term, Action, or Motion; usually in reference to the Lady's arms having sufficient Tone by which her Man is allowed to Lead her. Or, dancing mechanically and poorly with Stiff legs, possibly from Walking one's Steps Straight-Kneed.

(See Resistance, Tone, Body-Tone, Flex, Breaking-Frame, Back-Muscles, Tension, Relaxed-Coupledancing, Ideal-Dance-Position, Softened-Knees, Lower, Frame, Poise, Stance, and Limp-Arms.)

Stomach-In: A General Coupledancer's Term, pertaining to the looks of both the Man and his Lady while dancing; part of the desired Posture for the majority of Coupledances.

(See Standing-Straight Position, Attention!, Poise, Frame, Chest-Up, Proud-Chin, Shoulders-Rolled-Back, Buttocks-In, Body-Tone, Straight-Kneed, and Ideal-Dance-Position.)

Stomp or **Stomp-Down:** A possibly Leadable, Basic Coupledance Movement. Noisily Driving the Free-Foot Flat at the Dancefloor **with a Change-of-Weight**, with Weight ending, evenly distributed on both Feet, or all upon the **Stomp**ed Foot. The **Stomp** is normally next to one's Supporting-Foot.

Similar to **Stamp**. (See Tap, Pat, Touch, Heel-Strike, and Point.)

Stomp-Down: See Stomp.

Stomp-Up: See Stamp.

Stoop: A General Coupledance Action; to Bend Forward from the waist or middle of the back; or, to carry Head and shoulders Bent Forward.

Stop-and-Go: A Leadable two-Measure Coupledance Pattern, suitable for Eastern **Swing**, for Jive, and other dances.

Begins and ends in Loose-Closed Position. Ten Steps, Tempo 4/4 Rhythm is *Slow Slow Quick And Slow, Slow Slow Quick And Slow.*

By her fifth Step, Lady has 3/4-Turned Counter-Clockwise under Joined Hands, ending at Man's Right side; Lady Raises her Left arm while Man stops her Turn at her Left shoulder. By her tenth Step, Lady has returned by 3/4-Turning Clockwise under Joined Hands.

Man dances *backward Recover smallforward Close smallsideward, Forward recover SmallBackward close InPlace.*

Lady dances *Backward recover ForSwivel1/2CCW backturn1/4CCW Backward, checkbackward Recover turn1/4CWinplace Turn1/4CWInPlace turn1/4CWinplace.*

Similar to the first two Measures of the Open-Break Type of **Stop-and-Go-HockeyStick** Pattern for ChaChas.

Stop-and-Go-HockeyStick: Two different four-Measure Coupledance Patterns, partially Leadable, both are suitable for each **ChaCha**, **Mambo**, **Rumba** and **Bolero**. The last two Measures for both are identical to HockeyStick. There are two different Figures possible for the first two Measures, both of which begin and end in Fan Position:

(1) **Open-Break Type:** The Man dances *forward Recover close, Forward recover Close.* His Lady Follows with *BackClose forward ForTurn *, checkbackward Recover forturn **.*

* Half-Turn Counter-Clockwise under Joined Hands, ending at Man's Right side; Lady Raises her Left arm while Man stops her Turn at her Left shoulder.

** Half-Turn Clockwise under Joined Hands.

(2) **Fence-Line Type:** The Man dances *forward Recover touchclose, crossinfrontlunge Recover touchclose.* His Lady dances *BackClose forward ForTurn *, crossinfrontlunge RecoverTurn ** backward.*

* Quarter-Turn Counter-Clockwise, release hands and both spread arms, both looking in Lunge direction.

** Quarter-Turn Clockwise and resume Hand Clasp.

(See HockeyStick, and Interrupted-HockeyStick.)

Stop-and-Go Polka: See Polka-American.

Stork Position: See Knee-Up Position.

Straight-Arm: A Basic Coupledance Term; **with elbow locked straight**.
(See Braced-Arm.)

Straight-Hands: A Basic Coupledance Hold, with all Hands Clasped Left-to-Right and Right-to-Left. All Coupledance Positions, attachments or closures with all Hands held, are either Straight-Hands or Crossed-Hands, one or the other.
Opposite of **Crossed-Hands**. (See Opposing-Hands, Butterfly, and Hand-in-Hand.)

Straight-Hey: See Reel-of-Three, and Reel-of-Four.

Straight-Kneed or **Walking-Height** or **Straight-Legged** or **Stiff-Kneed:** A Leadable, Basic Coupledance Action or Stance, pertaining to both the Man and his Lady. Coupledancing Up, with Knees straight as when Walking, (not the same as Knees-Back).
It is almost impossible to Stride-Out, for Travel-Dancing Slow-Foxtrot and such, with a very Straight-Kneed Lady.
Straight-Kneed dancing is for Spot-Coupledancing. One can dance most American non-Traveling Coupledances Straight-Kneed.
Opposite of **Scooping**, and **Bent-Kneed**. (See Knees, Knee-Bend, Softened-Knees, Deep-Into-Knees, Knee-Cap-Room, Posture, Flex, Standing-Straight Position, Upright, Body-Heights, Compression, Stiffness, Knees-Pop, and Knees-Back.)

Straight-Legged(1): A General Coupledance Term. Very few people have perfectly **Straight-Legs**; nearly every dancer tends toward being either slightly in the **Knock-Kneed** or **Bow-Legged** direction.
(See Knees.)

Straight-Legged(2): See Straight-Kneed.

Straight-Line: A General Coupledance Term for dancing with no Turning of the Line-of-Dance; or, with no Couple-Rotation.

Straight-PullThru: See PullThru.

Straight-Whip: See Whip.

Straight-Whip-Tummy-Return: See Whip-Tummy-Return.

Strathspey: A Scottish **Folk** Coupledance in Double-Time.

Street-Dancer: A General Coupledance Term for one who has learned Coupledancing through their own dancing experience and through their peers, not by **Formal-Training**.

A **Street-Dancer** is not a **Professional** dancer. A **Street-Dancer** is usually an **Amateur**, Coupledancing with individualized Styling or with that copied from one's peers; one who's dancing is other than that taught in **Dance-Schools** or by **Dance-Teachers**. **Street-Dancers** make poor teachers, since a **Street-Dancer** is one who successfully Executes emotionally the dance without precisely knowing how it was accomplished.

A **Street-Dancer** primarily is one who **Feels** the **Feeling** of each particular dance, but is mainly ignorant of its exact FootWork. A **Street-Dancer** primarily uses **Muscle-Memory**; one that memorizes Bodily Movements, Figures, or Patterns by repetitive Practice, instead of learning by **Mechanics-Memory**.

The Lady **Street-Dancer Follows Well** by **Subconscious-Dancing** the addressed Bodily Movement, Figure, or Pattern, as long as she does not try to **Think-It-Thru**. This is the Opposite of the Lady **Schooled-Dancer**, who may not Follow Well but can easily **Think-It-Thru**.

Compare against **Schooled-Dancer**. (See Street-Salsero. Also see Street-Swing, Street-Hustle, and Street-Samba. Also see Teen-Dancing, and Open-Step. Also see Ska, Punk-Rock, Grunge, and New-Wave. Also see Rock, Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal. Also see Urban-Dance, Locking-and-Popping, Hip-Hop, Break-Dancing, and MTV-Style Dancing.)

Street-Hustle or **The-Hustle** or **L.A.-Hustle:** The Street-Hustle came into popularity with **Disco** in the early 1970s, then lay dormant until the 1990s, when it and other derivations came into vogue across the U.S. The Street-Hustle, itself, has evolved somewhat since the 1970s. Its Pattern used to Couple-Rotate Clockwise; presently, its Pattern is loosely kept to a Slot.

The heavy, pounding Beat, music Tempo ranges from 27 to 36 MPM in 4/4 Time, and is played at 108 to 144 BPM.

The Street-Hustle Six-Count Coupledance Rhythm Timing can be described as *&1 2 3 &4, 5 6*; or, *A'Step Step Step A'Step, Step Step*; or, *And Quick Quick Quick And Quick, Quick Quick*; its Pattern is 1 1/2 Measures long.

The Leadable **Street-Hustle** is essentially the same as the **California-Hustle** and the **Hustle-Nouveau**, except for how the Man begins their Stepping at the first DownBeat that Starts their dance; i.e., the Street-Hustle Starts *&1 2 3 &4 5 6*; while the California-Hustle and the Hustle-Nouveau Start *1 2 &3 4 5 &6*.

(See Hustle, Hustles-of-Street-Genre, Street-Hustle Basic-Step, and Disco-Era.)

Street-Hustle Basic-Step: A Leadable, Six-Count, Spot-Coupledance Pattern, 1 1/2-Measures long if in 4/4 Time, (music could also be in 2/4 Time.) Rhythm Timing is *A'Step Step Step A'Step, Step Step*; or, *&1 2 3 &4, 5 6*.

Danced on Opposing-Feet, Pattern does not Travel but Accordions. Couple-Rotating Clockwise in Butterfly Position, each Partner dances twice, one *Backward Together Forward* Coaster-Step followed by two *Forward* Steps, for each Six-Count Pattern Sequence.

Similar to the **California-Hustle** and the **Hustle-Nouveau**. (See Street-Hustle, Hustles-of-Street-Genre, and Hustle.)

Street-Salsero: See Salsero-dela-Calle.

Street-Samba or **Samba-Reggae** or **Reggae-Samba: Street-Samba** is best known internationally at Carnival season. Almost always danced Singularly or in Unison in groups, this dance is innovative and not a static form. **Samba-Reggae** is both the music and dance. **Reggae-Samba** bands are in vogue, especially in Bahia, Brazil. Their rolling and swaying Beat is Slower than the frenetic Cadence of that in Rio.

(See Samba-as-Danced-in-Brazil, Teen-Dancing, and Passo-Marcado. Also see Pagode, Bahia-Carioca, LaBamba, BossaNova, and Lambada; all are variations of the **Samba**.)

Street-Swing: A General Coupledance Term. Swing Coupledancing other than that taught in dance schools or by dance teachers, Swing individualized.

(See Street-Dancer.)

Stretch or **Etendre** (*ay-TAHN-druh*): A General Coupledance Action of lengthening, widening, elongating, or distending one's Step or Bodily parts; or, to Extend a limb or muscle to its full length; or, to cause to Extend one's legs Across a given space; or, to reach out, Extend oneself with elasticity; or, to make Taut or tighten one's muscles; or, to strain with a Step or Movement.

An example is the elongated Forward, Sideward, and Backward **Stride**s, dancing the International Waltz-Box; note the **Spread**ed span Sideward.

(See Step, Stroke, Press, Push-Off, Body-Heights, and Movements-in-Dancing.)

Stretching-Side: See Side-Stretch.

Stretch-Step or **Jive-Stretch:** A partially Leadable, Eight-Count, Lindy **Swing** and Jive Coupledance Pattern, six Measures long. Rhythm with 4/4 Timing is *Slow Slow Quick And Slow, Slow Slow Quick And Slow, Slow Slow Quick And Slow, Slow Slow Quick And Slow, Slow Slow Quick And Slow, Quick And Slow Quick And Slow.*

Both dance this Pattern Facing same direction, both Crossing on *Slow*s as they Stretch. They repeat Stretching Apart then Closing together, Shadowing.

After their Rocking-Apart and Recovering, Man Outside Underarm-Turns Lady into Left-Open Position, where they both Step Away with Inside-Feet then Recover, with all arms Stretched horizontal. Here, Man Leads Lady into him. They both extend their free Left arms horizontally as they Cross-Behind Closed in Shadow Position, his Right arm at her waist, (for Leading her back into Left-Open Position again.)

Lady Triples then Crosses-Behind three times Stretching Away, plus she Crosses-Behind two times upon Closing with Man. Man also Crosses-Behind their three times Stretching Away, but he Crosses-InFront, in Counter-Movement, their two times closing.

Partners end in Six-Count Rhythm into Closed Position #5.

(See Cross-Stretch.)

Stride or **Long-Stride** or **Stride-Out** or **Stepping-Out** or **Moving-Out:** A usually Leadable, General Coupledance Movement. Coupledancing with **Stretch**ed Steps, Using-the-Floor. A **Stride** is taking a **lengthy Step at a low Height without Pause** to a Slow Beat. Strode Forward, Backward, Sideward, Crossward or Diagonally with learned Bodily Control, a **Stride** handles nicely any extensively Slow Time.

An example is the elongated Forward, Sideward, and Backward Strides, dancing the International Waltz-Box; note the **Spread**ed span Sideward.

(See Step, Heel-Marching-Step, Brisk-Walk, Swing-Time, Slow-Motion, Stroke, Press, Push-Off, and Movements-in-Dancing.)

Stride-Out: See Stride.

StrideTurn: Two Leadable, General Spot-Coupledance Movements or Figures, Left or Right, Mirror-Image Opposite. Two Steps that reverse direction 180 degrees. Half-Measure or one-Measure long, Rhythm Timing is usually *Slow Slow*.

Having Strode widely and with both Feet In-Place, one Half-Turns on the Lead-Foot while one's Trailing-Foot Slightly Raises then is returned Home, remaining In-Place.

Similar to **Swivet**. (See Basketball-Turns, BackTrack, SwitchWalk, Turn-In-and-Around, Turn-Out-and-Around, Back-to-Back-Twostep, Back-to-Back, Basketball-Four, Military-Pivot, and Swivel.)

Strip-Tease: A lascivious Singles dance, where the Lady's pelvis may be abruptly and salaciously Hip-Bumped several times, and then she may do the Grinds seductively, as she Sensuously removes her clothing. Not subject of this Glossary.

(See Burlesque, Bumps-and-Grinds, Belly-Dance, and Fan-Dance.)

Strip-the-Willow: A Traditional **Folk, Country-Dance**; a **Set-Dance**; a Coupledance still in vogue today, perhaps danced on a Scotland eve, with men in kilts and ladies in dresses.

In a **Strip-the-Willow** Starting Right, Top-Couple links Right arms in an Elbow-Swing and Couple-Rotates one- or 1 1/2-Turns until they Face the Line-Formation of opposite sex. Each Turns the first person in that line with an Arm-Left, Partner with an Arm-Right, next in line with an Arm-Left, and so on, until all have been Turned.

Occasionally, **Strip-the-Willow** is danced Starting Left, Mirror-Image Opposite.

(See Scottish Folkdance.)

Stroke: A General Coupledance Movement; a single completed Movement; or, Stroking from one end of the limit of Motion to the other; or, to rub Lightly with the Hand(s) or Toe, to Caress.

(See Pat, and Slap. Also see Step, Stretch, Stride, and Movements-in-Dancing.)

Stroll(1): A Leadable, General, Progressive Coupledance Movement, Figure, or activity.

To Steadily **Sweep** along the Dancefloor at a leisurely Pace. To idly Saunter. A series of Even-Rhythm Forward Steps, normally about 100 Steps-per-Minute, Transferring Weight from one Foot to the other.

Differs from other **Strolls**. (See Walk, Strut, One-Step, Skate, Skim, Ramble, Meander, and Lazy. Also see Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Body-Rhythm, Swing-Time, March, Classical-Walk, and Ballet-March. Also see Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Stroll(2): Two partially Leadable, General, Progressive Coupledance Figures, Left or Right, suitable for Traditional **Folkdancing, Country-Western** Fixed-Pattern and Line-Dancing, certain **Twosteps**, and other dances.

Stepping Diagonally Forward, Locking Behind, then again Stepping Diagonally Forward.

(See other Strolls, and Forward-Lock-Forward.)

Stroll(3): **The Stroll** was an American novelty Fad Coupledance in vogue about 1956-57.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Strolling-Box: See Traveling-Box.

Strolling Position: See Open Position.

Strolling-Vine: A Leadable, two- or four-Measure, ten-Step, Traveling-Coupledance Pattern, suitable for the American **Twostep** and American **ChaCha**. Rhythm Timing for both is *Slow Slow, Quick Quick Slow; Slow Slow, Quick Quick Slow.*

In Loose-Closed or Butterfly Position throughout, the Couple Rotates Clockwise then Counter-Clockwise then Clockwise again.

Man dances *forturn1/4CW CrossBehind, sideward Close sideswivel1/2CCW; Sideward crossbehind, Sideward close SideTurn1/4CW.*

Lady, Following, dances *BackTurn1/4CW crossinfront, Sideward close DiagForSwivel1/2CCW; sideward CrossInFront, sideward Close diagforturn1/4CW.*

Strolls: See Partner-Dance-Strolls.

Strongly: See Initiate Strongly.

Structured(1) or **Purist:** A General Coupledance Term for the insistance on **Traditional-Dance-Doctrines**. Or, Stiffly but precisely Stepping as taught. Or, a dancer who studiously avoids deviating from precisely described dancing instructions.

Term may either be derogatory or a compliment.

Compare against **Feel**. (See Schooled-Dancer, Dance-School, and Traditional.)

Structured(2)**:** A General Coupledance Term. The Disciplined Positioning and arrangement of one's whole body in a specified manner, as in International Modern Smooth Coupledancing.

(See Practice, Rehearse, Walk-Thru, and Disciplined.)

Strut or **Willie-Walk:** Two Unleadable, General Traveling Coupledance Movements, Left or Right Foot, suitable mostly for Traditional **Folkdancing**, American **Twostep**, and for **Country-Western** Line-Dancing. Performed by either or both Partners.

Striding out while Torquing and Swaying the upper Torso, with one's Center-of-Balance Rearward; or, to Step Forward with a pompous bearing; or, to swagger with an insolent air.

With nose High and with Shoulders-Rolled-Back, abdomen is drawn in and diaphragm is Raised while **Strut**ting. Timing is two Beats long for each **Strut**ting Step.

Two Foot Actions are Performed for each Step taken: With a Step Forward onto the Heel and with its Ball remaining Raised, then its Ball smacks the Dancefloor upon the next Beat.

(See Heel-Lead, Willies, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, One-Step, Band-Step, Body-Rhythm, March, Ballet-March, Classical-Walk, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Posture, Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, Forward-Foxtrot, Kiki-Walks, ChaCha-Walk, Mambo-Walk, Rumba-Walk, and Bolero-Walk.)

Studio-Hopper: A General Coupledance slang Term. A **Studio-Hopper** is a student who receives their Formal-Training in pieces by "hopping" from Dance-Studio or Dance-School to other competing locations, thus receiving schooling from a variety of Dance-Teachers. This is a wise thing to do.

Studio Positions: See Traditional-Closed Positions.

Stumble: See Totter.

Stunt: An Generally Unleadable Action, Movement, Figure or Pattern. A sensational feat involving unusual Bodily Skill or daring. A **Stunt** might be Performed in **Cabaret-Style-Dancing, Showdances, CheerLeading**, and by **Drill-Teams**, among other shows.

(See Flyer, Arabesque, High-Kick, Side-Leg. Also see Splits, Split, Aerial-Splits, Supported-Splits, and Leg-Stretch-On-Arm. Also see Sissone, Leap, Springing, Bound, Caper, Capriole, Sauter, and Volta. Also see Aerial-Swivel, Back-Hand-Spring, Hand-Spring, Flip-Split, Back-Flip, Splits, Aerial-Splits, Supported-Splits, Flying-Splits, Traveling-Splits, Fit-Splits, and Dramatic-Landing. Also see Enlevement, Elevation, Aerials, Aerobic, Leg-Hold, Flip, Lift-Throw, Lift, Throw, Loft, Snake, CartWheel, Detroiter, Poisson, Fish-Dive Position, and Lifts-to-Chest-or-Shoulder. Also see Dead-Weight, Lift-Bent, and Lift-Straight. Also see Tumbling, Tumbling-Pass, Tuck, Male-Tumbler, Spot, and Hitting-the-Mat. Also see Tumbling-Error, and Slipped-Out. Also see Alight, and Touchdown. Also see SportAerobics, and Military-Team.)

Stutter: A Leadable one-Measure, three-Step, Traveling-Coupledance Figure, suitable for both **Quicksteps**, and for the **Peabody**. Rhythm with 4/4 Timing is *Quick Quick Slow.*

Begins and ends in Feathered Position with the second Step in Loose-Closed Position.
Man dances *forward Sideward forward.*
Lady, Following with Head-Closed, dances *Backward diagbackward Backward.*
(See Locking-Stutter, and Running-Hover-to-Open.)

Style or **Styling** or **Stylization** or **Style-of-Movement:** A General Term for a distinctive or characteristic manner of expressing the **Coupledance**. Or, the Appearance and/or Technique of a Couple in Motion. Or, that certain look that adds character to the dancers. Or, a personal mode, a fashion or way of Performing. Or, the process of endowing **Coupledance** Movement with a particular character. Or, a nonliteral presentation of an idea or mood by the dance.

(See Free-Hand-Fashioning-Soft, Free-Hand-Fashioning-Taut, Port-de-Bras, Essence-of-a-Dance, Elegence-of-Movement, Graceful, ArmWork, Five Arm Positions, Projection, On-Stage, Facials, Technique, Floorcraft, Learned Illusions, and Essence.)

Style-of-Movement: See Style.

Style Variation: A General **Coupledance** Term. A change of Style in a particular **Coupledance**, with no Change in Rhythm.

Styling: See Style.

Stylization: See Style.

Subconscious-Dancing: A General **Coupledance** Term for dancing with one's mind busy elsewhere. **Subconscious-Dancing** is being not wholly conscious of one's own Bodily Movements and/or Lead. Or, dancing with one's mind elsewhere than on one's exact FootWork.

Compare against **Think-It-Thru**. (See Body-Mechanics, Street-Dancer, Schooled-Dancer, Experienced-Dancer, and Muscle-Memory.)

Subtle-Triples: A partially Leadable **Coupledance** Movement, suitable for all **Swings**, all **Twosteps**, and other dances. Similar to and includes Step-ball-Change. Triples felt by the **Coupledancers** but the three Changes-of-Weight cannot be seen.

(See Triples, Samba-Bounce, and Bouncing.)

SugarFoot or **Heel-and-Toe Footwork:** Two possibly Leadable Spot-Coupledance Movements, Left and Right, Mirror-Image. Suitable for **Charleston**, American **Twostep**, Eastern **Swing**, West-Coast-Swing, **Country-Western**, and other dances.

Swivel Supporting-Ball 1/4 Outward then 1/2 Inward, while Rotating one's free ankle Inward then Outward to Touch alternately one's Toe then Heel of the Free-Foot, to the Dancefloor, next to the Instep of one's Supporting Foot.

(See Traveling-SugarFoot, Toe-Movements, Sand-Step, Swivel, Ramble, Foot-Boogie, Double-Foot-Boogie, Toe-In, Toe-Out, Toes-Out, Toe-Splits, Toe-Fan, Heel-Fan, Heels-Out, Heel-Splits, Swivet, Marchessi, Corta-Jaca, and Celtic-Storm.)

SugarFoot-Swivels: See Sand-Step.

SugarPush or **Basic-SugarPush** or **Push-Break** or **Tush-Push:** One of the three prime-Basic **West-Coast-Swing** Coupledance Patterns. Six-Count, 1 1/2-Measures, *Slow Slow Touch Slow, Quick And Slow.* Leadable, with Lady keeping to her Slot.

Begins and ends Facing in Double-Hold Position, with no change in direction:

Man Leads Lady Toward him on his first Step Rearward; Man Pushes Lady Away on their fourth Step; both Anchor-Step a Slight distance Apart.

Man dances *backward Backward fortap stepweight, An chor Step.*

Lady dances *Forward forward CloseTap strideBack, ball Ball flathold.*

(See Parallel-Push-Break, and Hustles-of-Tap-Genre.)

SugarPush-Change-&-Change: An Unleadable, Six-Count, **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow Slow Slow, and Quick And quick and.*

Identical to the Basic-SugarPush, except the Lady alters her Ending:

Lady dances *Forward forward CloseTouch wayBack, and Change And change and.* Lady points Forward with no Weight on "*Changes*", and Pulls Backward on "*and*s".

Man dances his Basic-SugarPush.

SugarPush-Change-&-Touch: An Unleadable, Six-Count, **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow Slow Slow, and Quick And slow.*

Identical to the Basic-SugarPush, except the Lady alters her Ending:

Lady dances *Forward forward CloseTouch wayBack, and Change CloseChangeweighthold.* She Pulls Backward on "*and*", points Forward with no Weight on "*Change*", then Touches her Left Instep.

Man dances his Basic-SugarPush.

SugarPush-Combs-His-Hair: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Normal Rhythm Timing for both is *Slow Slow Touch Slow, Quick And Slow.*

Man dances his usual *backward Backward fortouch stepweight, An chor Step.*

Identical to the Basic-SugarPush, except Man starts his (Right) **Head-Loop** upon his second Backward Step. Man releases Lady's Left Hand after Head-Looping, (Combing-His-Hair,) then retakes it.

(See SugarPush-Left-Combs-His-Hair.)

SugarPush-Double-Resistance: A Leadable, Six-Count, **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Rhythm Timing for both is *Slow Slow Touch Slow, AndQuick AndQuick.*

Man, as Lady attempts to dance her Basic-SugarPush, surprises her by his dancing *backward Backward fortouch steppush, Pull push Pull push.*

Lady's dance results in *Forward forward CloseTouch wayBack, forwardBackwardforwardBackward.*

Caution: Step should be used with care for Lady's neck.

SugarPush-Fancy or **Break-Ending:** A General **West-Coast-Swing** Coupledance Term; several Man's or Lady's SugarPush variations.

(See PullThru-Fancy, and Break-Pattern.)

SugarPush-Freeze-&-Step-Touch: An Unleadable, Six-Count, **West-Coast-Swing** Coupledance Pattern, Performed by one or the other Partner or together. Begins and ends Facing in Double-Hold Position, with no change in direction. Rhythm with 4/4 Timing is *Slow Slow Slow Slow, And Slow And Slow.*

Identical to the Basic-SugarPush, except either or both Partners Freeze without Knee-Pops, then Step-Touch in place of their Anchor-Steps.

Man Steps *backward Backward fortouch stepweight, Sideward/sideward Step touch.*

Lady Steps *Forward forward CloseTouch wayBack, sideward/Sideward step Touch.*

SugarPush-Hip-Waves: An Unleadable, Six-Count, **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow Slow Slow, slow Slow.*

Identical to the Basic-SugarPush, except the Lady ends with two Hip-Waves, one each side.

Lady dances *Forward forward CloseTouch wayBack, swayside SwaySide.* She then Hitch-Kicks to Start her next Movement.

Man dances his Basic-SugarPush.

SugarPush-Kick-Ball-Changes: An Unleadable, Six-Count, **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow Slow Slow, quick and Quick and Quick And quick.*

Identical to her Basic-SugarPush, except the Lady dances a Left then a Right Kick-Ball-Change.

Lady dances *Forward forward CloseTouch wayBack, kick ball Flat and Kick Ball flat.*

Man dances his Basic-SugarPush.

SugarPush-Knee-Pops: An Unleadable, Six-Count, **West-Coast-Swing** Coupledance Pattern.

Identical to the Basic-SugarPush, except either or both Partners do two Knee-Pops in place of their Anchor-Steps.

SugarPush-Lady's-Hesitation: An Unleadable, Six-Count, **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow Slow And slow, Slow slow*; or, *One two Three And Both, Five Six.*

Lady's Steps are altered with a **Freeze Position**, and then with **Knees-Pop** optional, from the Basic-SugarPush as Follows:

Lady dances *Forward forward CloseTouch shoveBacktoboth, Hold hold.* She Freezes with legs Spread and Weight on Right then Left leg during her holds.

Man dances his Basic-SugarPush.

SugarPush-Lady's-Hustle: A mostly Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern, and the Lady's Basic Step for the **New-York-Hustle**. Lady's Rhythm Timing is *Slow slow Tap Slow, quick And slow*; or, *1 2 Tap 4, 5& 6*.

Lady's Steps are altered from her Basic-SugarPush as Follows:

Lady Half-Turns herself Clockwise on her second Step. After Tapping, she Strides Forward and then is Half-Turned Counter-Clockwise, and dances either a Back-Hitch or her normal Anchor-Step.

Lady dances *Forward forswivel1/2CW BackTap StrideForSwivel1/2CCW, backward Together forrecover*.

Man dances either his Basic-SugarPush or Man's-Mirror-Step if West-Coast-Swing. Man dances either Man's-Mirror-Step or Man's-One-Step if **New-York-Hustle**, or to vary his West-Coast-Swing.

(See Hustle, and SugarPush-NewYork-Hustle Routine.)

SugarPush-Lady's-Kneelift: An Unleadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Normal Rhythm Timing for both is *Slow Slow Touch Slow, Quick And Slow*.

Lady's Steps are altered from the Basic-SugarPush by her adding a Kneelift toward her Man as Follows:

Lady dances *Forward forward KneeLift wayBack, an Chor step*. As an alternate variation, the Lady Lands a Quarter-Turn Clockwise on her KneeLift Left Ball Recovery.

Man dances his Basic-SugarPush, but keeps Lady's Kneelift distant since he can be hurt.

SugarPush-Lady's-Runaway: An Unleadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Timing is *Slow slow Slow Quick quick, Quick quick Quick quick*.

With her Right Hand Clasped throughout, the Lady's Steps are altered from the Basic-SugarPush as Follows:

Lady Half-Turns herself Clockwise on her second Step, at her Man's Right side. After Touching, she Runs Away then Turns back and Anchor-Steps.

Lady dances *Forward forswivel1/2CW BackTouch Forward forswivel3/8CCW, SideTurn1/8CCW ball Ball flat*.

Man dances his Basic-SugarPush.

SugarPush-Lady's-Runaway-Clown: An Unleadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Timing is *Slow slow Slow Quick quick, Quick quick Quick quick*.

With her Right Hand Clasped throughout, the Lady's Steps are **altered from SugarPush-Lady's-Runaway** as Follows:

Instead of her Anchor-Step, Lady Swivels 3/4-Turn Counter-Clockwise, then 1/4-Turn Clockwise, then Change-of-Weight.

Lady dances *Forward forswivel1/2CW BackTouch Forward forspin3/4CCW, DiagBackTurn1/4CW inplaceflat*.

Man dances his Basic-SugarPush.

SugarPush-Lady-Skips: An Unleadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow and quick And Quick and, Slow slow*, or, *One two and three And Four and, Five six.*

Lady's Steps are altered from the Basic-SugarPush as Follows:

Both of her **Skips are Rearward**.

Lady Steps *Forward forward stephop StepHop and, Backward forward.*

Man dances his Basic-SugarPush.

SugarPush-Lady's-Swivel-Walks: A partially Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction.

Lady's Steps are altered from the Basic-SugarPush as Follows:

The Lady **Swivel-Walks** her first two Steps. The Man Leads these two Steps by Wrist-Twisting, to his Left then to his Right. The Lady resists Forward Travel during both her first two Steps.

Man dances his Basic-SugarPush.

SugarPush-Lady's-Turn-Away: An Unleadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow Slow Slow, Slow slow.*

Identical to her Basic-SugarPush, except Lady Turns-Away and back again, instead of Anchor-Stepping. Double-Hold is retained throughout. Pattern Travels slightly into Man. Lady's Toes Turn Instepward on her last two Steps.

For her last two Steps, keeping Weight on both of Lady's Feet, a 3/8-Swivel Clockwise, then she reverses to a 3/8-Swivel Counter-Clockwise.

Lady dances *Forward forward CloseTouch Backward, Swivelright swivelleft.* Ends with Weight on her Left Foot.

Man Steps his Basic-SugarPush.

SugarPush-Left-Combs-His-Hair: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Normal Rhythm Timing for both is *Slow Slow Touch Slow, Quick And Slow.*

Man dances his usual *backward Backward fortouch stepweight, An chor Step.*

Identical to the Basic-SugarPush, except Man starts his Left-**Head-Loop** upon his second Backward Step. Man releases Lady's Right Hand after Head-Looping, (Combing-His-Hair,) then retakes it.

(See SugarPush-Combs-His-Hair.)

SugarPush-Man-Change-Feet: A Leadable, Six-Count, Regressing **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Man's Rhythm Timing is *slow Slow slow and Quick, slow Slow.*

Identical to his Basic-SugarPush, except Man Changes-Feet.

Man dances *backward Backward fortouch change Feet, backward Backward.*

Lady Steps her Basic-SugarPush, and is Led to Travel Forward.

SugarPush-Man's-Crossover: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Man's Rhythm Timing is *slow Slow touch slow, Slow quick Quick.*

Identical to his Basic-SugarPush, except Man dances *backward Backward fortouch step(push), SlowCross step Step.*

Lady Steps her Basic-SugarPush.

SugarPush-Man's-Fly-Stamp: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Man's Rhythm Timing is *slow Slow touch slow, Quick quick Slow.*

Relocates in Reverse-line-of-Progression. Fly on floor is to Man's Left.

Identical to his Basic-SugarPush, except Man dances *backward Backward fortouch stepweight, Across step Sideward.*

Lady Steps her Basic-SugarPush.

SugarPush-Man-Skips: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Man's Rhythm Timing is *slow Slow quick and Quick And, quick and Slow.*

Identical to his Basic-SugarPush, except Man Steps *backward Backward step hop Step Hop, kick ball Change.*

Lady Steps her Basic-SugarPush.

SugarPush-Man's-Left-Spin: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Man's Rhythm Timing is *slow Slow touch Slow, and Quick quick Quick.*

Identical to his Basic-SugarPush, except Man releases Lady then Spins Counter-Clockwise on Ball-of-Left-Foot, then resumes Butterfly Position.

Man dances *backward Backward fortouch Push, step CrossInFront spinfullCCW Check.*

Lady dances her Basic-SugarPush.

SugarPush-Man's-Multi-Crosses: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Man's Rhythm Timing is *slow Slow touch pause, quick Quick quick Quick.*

Identical to the Basic-SugarPush, except Man dances *backward Backward fortouchpause(push), cross Cross cross Cross.*

Lady dances her Basic-SugarPush.

SugarPush-Man's-Right-Spin: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, in same direction. Man's Rhythm Timing is *slow Slow touch Slow, and Quick quick Quick.*

Identical to his Basic-SugarPush, except Man releases Lady then Spins Clockwise on Ball-of-Left-Foot, then resumes Butterfly Position.

Man dances *backward Backward, fortouch Push, step CrossBehind spinfullCW Check.*

Lady dances her Basic-SugarPush.

SugarPush-Man's-Turn-Away: A Leadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Man's Rhythm Timing is *slow Slow slow slow, Slow slow.*

Identical to his Basic-SugarPush, except Man Turns-Away and back again, instead of Anchor-Stepping:

For his last two Steps, keeping Weight on both of Man's Feet, a Half-Swivel Clockwise, then he reverses to a Half-Swivel Counter-Clockwise.

Man dances *backward Backward fortouch stepweight, Swivelright swivelLeft.* Ends with Weight on his Right Foot.

Lady Steps her Basic-SugarPush.

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SugarPush-NewYork-Hustle Routine: A Leadable, Six-Count, Spot-Coupledance Routine. Lady consistently dances her **SugarPush-Lady's-Hustle** for a ten-Pattern Sequence, while her Man varies his dance. Man, always Tapping as Lady Taps, dances twice each Pattern in Sequence as follows:

1) Man's Basic **SugarPush** (West-Coast-Swing)
2) **Man's-Mirror-Step** of NewYork-Hustle Basic-Step #1
3) **Man's-One-Step** of NewYork-Hustle Basic-Step #2
4) **Man's-Mirror-Step** of NewYork-Hustle Basic-Step #1
5) Man's Basic **SugarPush** (West-Coast-Swing)

(See Hustle.)

SugarPush-Reach-&-Touch: An Unleadable, Six-Count **West-Coast-Swing** Coupledance Pattern. Begins and ends Facing in Double-Hold Position, with no change in direction. Lady's Rhythm Timing is *Slow slow Slow Slow, quick and Slow.*

Identical to her Basic-SugarPush, except Lady dances *Forward forward CloseTouch wayBack, forwardreachtouch Pullback TouchHold.* Lady Touches at her Left Instep.

Man Steps his Basic-SugarPush.

SugarPush-with-Ripple: An Unleadable, Six-Count **West-Coast-Swing** Coupledance Pattern, Performed by one or the other Partner or together. Rhythm Timing for both is *Slow Slow Touch Slow, Slow Slow.*

Begins identical to the Basic-SugarPush, then either or both Partners end in a Body-Ripple.

Man Steps *backward Backward fortouch Hold, Body rippleHold.*

Lady Steps *Forward forward InPlaceTouch hold, Body ripple.*

Suite: A medley of brief Coupledances. For instance, the Baroque Suite was a medley of Coupledances in the pre-classic period.

(See Medley, and Seguey.)

Super-Crowding: See Crowded-Floor Dancing.

Supinate or **Supination:** A General Coupledance Term for a momentary High-Arched Foot Position; or, Inner to Outer Foot Rotation. To **Supinate** is to Roll one's Foot onto its Outer-Edge, momentarily Pressed against the Dancefloor, and one's Instep is tilted Higher than the Outer-Edge. Over-**Supination** is almost always considered poor Floorcraft Technique.

Opposite of **Pronate**. (See AnkleRock, Twisted-Feet, Flex, and Point.)

Supination: See Supinate.

Supple: A General Coupledance Term. Pliant, Limber, Flexible, Moving and Bending easily with Agility.

(See Agile, Lithe, Nimble, Limbering, and Graceful.)

Support: A General Coupledance Term, usually referring to the Man's stabilizing his Lady and visa-versa. Without Hanging-On, Partners Balance each other.

(See Steady, Track, Frame, Poise, Posture, Stance, Position, and Basic-Hold.)

Supported-Splits: An Acrobatic-Maneuver in one Spot, often Performed by a teen-age girl in **CheerLeading**, usually a **Flyer**. **Supported-Splits** are two Unleadable, Athletic, General, Teamdance Stationary Stunts or Figures, Left or Right, Mirror-Image Opposite.

The girl's legs are separated widely fore and aft in a Split, with her Lowering completely flat and Straight-Kneed, Supported High by two Partners, each one Holding an ankle.

(See Splits, Split, Aerial-Splits, and Leg-Stretch-On-Arm.)

Supporting-Foot or **Standing-Foot** or **Weighted-Foot:** A Basic Coupledance Term. The Foot bearing the majority of one's Weight, bearing one's Center-of-Balance.

Opposite of **Free-Foot**. (See Supporting-Leg.)

Supporting-Knee: See Supporting-Leg.

Supporting-Leg or **Supporting-Knee:** A Basic Coupledance Term. One's **Supporting-Leg**, the leg and/or Knee bearing the majority of one's Weight, bearing one's Center-of-Balance, allows one's Free-Leg to Execute a given Movement.

Opposite of **Free-Leg**. (See Supporting-Foot.)

Supreme: See Eastern Swing.

Sure-Footed: A General Coupledance Term. Not liable to Stumble, Slip or Fall. Nimble.

(See Graceful, Nimble, Agile, and Skillful.)

Surf: See Frug.

Surfers: A 1960s novelty Fad Singles dance, originating in the U.S. This **Surfers** dance may have been the **Surf**, which in turn was actually the **Frug**.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Surf-Music: A type of American music that was popular in the 1960s and 70s, and associated with sport surfing.

(See Monkey, Frug, Pony, Surfers, Swim, Twist, and Watusi; which were all Fads in vogue in the 1960s and 70s.)

Sur-les-Demi-Pointes: See Demi-Points.

Sur-les-Pointes: See On-Points.

Sur-Place(1) (French for *on the spot*): A Leadable, fundamental **PasoDoble** Spot-Coupledance Figure or Pattern. It is usually danced Facing in PasoDoble-Hold, and with keeping one's Feet close Together.

There being many exceptions. **Sur-Place** has four or any, usually even, number more **Steps-In-Place**, and normally Starts with the Man's Right Foot. Usually there is no Appel, and usually there is music in 2/4 Time, to which one Marches to 4/4 Cadence, with one Step taken to each music Beat. There might be no Turn, or a gradual Turn while Stepping is possible.

Sur-Place is a series of Steps **In-Place**, taken on Balls-of-Feet. **Sur-Place** is danced with **Softened-Knees** to **Straight-Kneed**, i.e., normal dancing Knee-Bend. One replaces one's Weight from one Foot to the other, with pressure Into-the-Floor. One's Heel may just Touch the Dancefloor immediately prior to Stepping the next Step, but with no Weight applied. One's Body remains erect throughout in a very **Proud-Stance**.

A gradual CW or CCW Turn, to a Quarter-Turn maximum in four Steps, may be made. Partners should Slighty Paddle-Turn, but pick up their Feet.

(Also see Body-Heights, Marcando, Mark-Time, Heel-Strike, and Basic-Movement.)

Note: There are certain Figures and Patterns wherein dancers dance in three different **Heights**; see **Appel**, and **Elevations**, for the other two Heights.

Sur-Place(2): See In-Place.

Surprise-Whip: See Interrupted-Whip.

Susie-Q: Two Leadable, two-Measure, six-Step Coupledance Patterns, Right or Left, suitable for the American **Twostep**, and other dances. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Partners dance Mirror-Image Opposite in Butterfly Position throughout. Partners dance Cross Swivel Steps toward one Side, Fan Thru, then dance Cross Swivel Steps Toward Opposite Side, and Swivel to Face.

For the **Right-Susy-Q**, to the Man's Right, the Man dances *Swivel1/4CWshortforswivel1/4CCW ShortSideSwivel1/4CW shortforswivelFanThru1/2CCW, ShortForSwivel1/4CW shortsideswivel1/4CCW ShortForSwivel1/4CW* to Face. His Lady Follows.

Left-Susy-Q is Mirror-Image Opposite.

(See Suzie-Q, Suzy-Q, and Suzy-Q Position.)

Suspended: A General Coupledance Term or Action. A quality of Movement that creates the impression of defying gravity; Floating, effortless Movement.

Sustained: A General Coupledance Term. A continuous controlled Smooth Coupledance Movement quality; or, constant force throughout.

Suzie-Q or **Heel-Twist** or **Grind-Walk**: Two Leadable Figures, Left and Right, Mirror-Image Opposite, suitable for **Country-Western** and other dancing. Rhythm Timing may be *Quick Quick Slow,* or *Slow Quick Quick,* or *Slow Slow Slow.*

To **Suzie-Q** to the Left: The Right Heel is Extended Forward Across the Left Foot with the Right Toe Pointed Outward. With Weight kept on Right Heel, the Right Toe is Rotated CW a Quarter-Turn as Left Foot Steps Sideward, then Weight is again transferred to Right Foot.

A Suzie-Q is usually followed by a Mirror-Image Suzie-Q.

(See Susie-Q, Suzy-Q, and Suzy-Q Position.)

Suzy-Q: A General Singular dance Figure, suitable for vaudville shows, Solo dance demos, and the like, where, in **Suzy-Q Position**, one dances Sideways with one's arms Swinging in Opposition. **Suzy-Q** was popularized by dancers at the Harlem Cotton Club in the 1920s-30s.

(See Susie-Q, and Suzie-Q.)

Suzy-Q Position: A General Singular dance Position, suitable for vaudville shows, Solo dance demos, and the like.

Suzy-Q Position is where both Hands are Clasped In-Front at Knee-Level, with one's fingers interlaced, and with one's Body Poised Forward from the waist. Knee-Bend is Deep-Into-Knees.

(See Suzy-Q, Susie-Q, and Suzie-Q.)

Swallow Position: See Poisson Position.

Swap: A General Coupledance Term for exchanging Partners.

Swat-the-Flea or **Box-the-Flea:** A Leadable, General, four-Step Spot-Coupledance Figure, borrowed from **Square Dancing**. Partners reverse direction and exchange places. Rhythm Timing is usually either *Slow Slow Slow Slow*; or, *Quick Quick Quick Quick*.

Facing, Man and Lady Clasp Left Hands, then Lady Ducks under their Raised Left arms for a Half-Turn Clockwise, as the Man Steps Forward around Lady, Curving 180 degrees Counter-Clockwise. Partners end Facing with Left Hands retained.

Caution: Man **Lightly** retains Lady's Hand, as his fingers slide over her fingers.

Opposite of **Box-the-Gnat**. Similar to **California-Twirl**. (See Figure 27.) (See Underarm-Single-Turns, Underarm-Turn, Arch-Turn, Partner-Trade, Left-Star-Thru, Star-Thru, WheelAround, BackTrack, SwitchWalk, Curlique, Arching, and Dip-and-Dive.)

Sway: A Leadable Basic Coupledance Action or Movement, Left or Right. **Sway** is a **Sideward** Body Inclination; Undulating Sideward with a Hip Leading, immediately followed by the shoulder; or, Sideward Inclination while Executing Contra-Body Movement.

Similar to **Sway-To-and-Fro**. (See Side-Stretch, Waving, Wag, Broken-Sways, Hip-Rocks, Sweep, Swoop, Cuban-Hip, Metronomic-Motion, Pendulum-Motion, Side-Lift, Side-Rise, Hip-Lift, Hip-Rocks, Hip-Waves, and Side-Body-Waves.)

Sway-Contracheck: A partially Leadable Coupledancing Picture-Figure, Performed with artful Balance. Suitable for the Slow-**Foxtrot**, Slow-**Waltz** and **International Tango**, and as an ending for other dances, such as all **Quicksteps**, **Boleros**, **Rumbas**, and **Cabaret**.

Man, after first Lowering by Softening his Right Knee, he Moves Forward into Lady, and the Couple assumes a Figure identical to the normal **ContraCheck**, except as follows:

Lady Slowly makes a Sweeping Sway with her Head and eyes rolling Across the ceiling from her Right to Left, as she settles into and through her Contracheck.

Man may Turn his Toes Outward for stability to Support Lady's Sway, and he may Sweep her Slightly from his Left to his Right.

(See Bird-of-Paradise-ContraCheck, Rag-Doll, Around-the-World-ContraCheck, and Around-the-World.)

Sway Position: Two General Coupledance Positions, Left or Right, Mirror-Image Opposite. Position of Partners is various. Supporting-Leg has a Flexed or Softened Knee, and one side of the Body is Stretched; the other leg is extended Sideward and Pointed, and Partners look Toward various predetermined directions.

(See Oversway, and Promenade-Sway.)

Sway-To-and-Fro: A Leadable Basic Coupledance Action or Movement, fore or aft. **Sway-To-and-Fro** is a Forward and Rearward Body Inclination; Undulating with one's Upper-Body, Inclining Away from the Movement direction of one's Lower-Body.

Similar to **Sway**. (See Waving, Wag, Body-Wave, Body-Ripple, Forward-Roll, Shimmy, Up-and-Over-the-Top, Hip-Waves, Sweep, Swoop, Metronomic-Motion, Pendulum-Motion, and Shrug.)

Swedish Choreographed-Folkdances: The **Daldans** is a good example of a Swedish Coupledance choreographed for the stage, created around 1840.

(See Swedish Folkdance.)

Figure 27, **Swat-the-Flea**

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Swedish Folkdance: Although light and buoyant, Swedish Folkdances have dignity and reserve when compared with Norway's Folkdances, which are livlier. The fiddle is the traditional Folk instrument. One simplified method is to classify Swedish Folkdancing into three groups: The **Traditional** Coupledances, the **Choreographed** Coupledances based on Folk elements, and the **Singing-Games**.

(See Swedish Traditional-Folkdances, Swedish Choreographed-Folkdances, and Swedish Singing-Games.)

Swedish Singing-Games: One of the oldest Swedish **Folkdance** forms. Young and old Group-Dance them today, particularly at Midsummer time around the Maypole. Also, at Christmas time, when everyone joins Hands at the end of an evening and serpentines upstairs and downstairs through the house. Or on farms, where they eventually wind outside and weave around out-buildings.

(See Maypole, and Swedish Folkdance.)

Swedish Traditional-Folkdances: Comprised of revived **C**oupledances such as **Quadrilles**, and of still living ones like the **Hambo**.

(See Snurrbocken, Swedish-Varsouvienne, and Swedish Folkdance.)

Swedish-Varsouvienne: A Swedish **Folk C**oupledance; a Mazurka and Waltz.

(See Swedish Traditional-Folkdances.)

Sweep(1): A Leadable, General, Progressive **C**oupledance Movement. To pass steadily over the Dancefloor; or, Move or pass swiftly; or, to Move with dignity in long Strides; or, steady Swinging or curving Motion of a Free-Arm, Free-Leg, or Upper-Body.

Similar to **Skim**. (See Skate, Scoop, Swoop, Sway, Sway-To-and-Fro, Metronomic-Motion, Pendulum-Motion, Slither, Skid, Side-Lift, Side-Rise, and Side-Stretch.)

Sweep(2): See Brush-Flare.

Sweetheart (*Swtt*) or **Double-Jody:** Two Leadable, Right and Left **C**oupledance Figures, Mirror-Image, used in Country-Western **Waltz**, in **Onestep**, and in all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, and other dances.

Man and Lady dance each other's parts of the TurkishTowel Figure; The Sweetheart is started by executing the Flirt or the Varsouvian-Break. In Performing the two Varsouvienne Positions, Right then Left then Right, etc., the Shadowing Man Steps Forward on the Inside while the Lady in Front Steps Backward on the Inside, then both Recover then Step Sideward. Lady Slides Across In-Front of Man on Sideward Steps. Clasping Hands at Waist-Level or no Hands are options.

(See TurkishTowel, Hi-Lo-Sweetheart, and Extended-Sweetheart.)

Sweetheart Position: See Varsouvienne Position.

Sweetheart-Whip: See Contest-Whip.

Sweet-Music: Rather than play Swing music, certain Dance-Bands preferred playing romantic Sweet-Music for their **C**oupledancing audience. Sweet-Music was pioneered by Dance-Bands such as Guy Lombardo's in the 1930s. Later musicians such as Glenn Miller objected to Sweet-Music as too syrupy. Medium-**Foxtrot** is and was danced most often to Sweet-Music.

(See Swing, Blues, and Jazz.)

Swiggles: See Rolls.

Swim: A fun novelty Fad Singlular or Coupledance, originating in the U.S. in 1961 and very popular about 1966-68. A Spot-dance, danced in 4/4 Time to Jazz type Foxtrot music.

The **Swim**, having been derived from the **Frug**, was usually danced Apart but Facing Partner, and was often danced in conjunction with the **Fish**. The **Swim**'s primary, Unleadable Movement was, with one's arms Pointed Forward and horizontal, and with Body Undulations, one weaved Hands, wrists and elbows to the music, as if swimming.

The **Swim** was related to the **Monkey**, the **Dog**, the **Watusi**, the **Waddle**, and the **Jerk** dances. (Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, Twist, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Swing(1): Aside from its dancing, **Swing** is music from Live-Big-Bands, popular in the 1930s and 40s. When asked what Swing is, Benny Goodman, its king, replied he didn't know for sure. But he said, "On the second and third choruses, one musician deviates from the arrangement and that's what makes us a swing band." Fun Swing is spontaneous and different from all other Coupledancing.

All Swing is danced on the One-Beat Rhythm-Station. With music in Syncopated 4/4 Time, **Swing** is the Standard, Basic Genre for the following Six-Count and Eight-Count, Rhythm-style, Spot-Coupledances:

(a) Eastern Swing; including Lindy-Hop or Jitterbug, NewYorker, Shag, Lindy, and Street-Swing,

(b) West-Coast-Swing (or Slot-Dance); including Push, Whip, and Carolina-Shag,

(c) Jive, both International and American,

(d) Tiawanese-Jitterbug,

(e) Balboa; including Salsa Picado,

(f) Certain Hustle Patterns.

(See Texas-Tommy, Flying-Lindy, Savoy, Big-Apple, Mooch, Swinging, Country-Swing, Boston-Jive, and New-York-Hustle.)

Swing(2) (*swg* or *Sw*) or **Leg-Swing:** A General Coupledance Term for the pendulum-type **Swing**ing Action of one's leg from the hip.

Basic Figures, Partners Rotate Left or Right in the following ways:

1. **Buzz-Step Swing:** See Paddle-Turn Couple-Rotation, and Buzz-Step, Partners.
2. **Forearm Swing:** Partners Grasp each other's Forearm, either both Left or both Right, just below the elbow. Forward on Same-Feet, Swing Counter-Clockwise or Clockwise Couple-Rotation. (Allemande in Square-Dancing.)
3. **Left or Right-Hand Swing:** Couple-Rotation On Same-Feet, Clasp both Left Hands and Rotate Counter-Clockwise; Mirror-Image Opposite for Right-Hand Swing.
4. **Two-Hand Swing:** In Butterfly Position, Partners Couple-Rotate Clockwise or Counter-Clockwise.
5. **Waist Swing:** With Partners on Same-Feet in Facing-Offset Position, with Right arms about waists and left arms Raised, both Shuffle or Scoot Clockwise Couple-Rotation.

(See Wagon-Wheel, Allemande, Elbow-Swing, Reeling-Action, Waist-Swing, Highland-Swing, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, Windmill, and Buzz-Step, Partners.)

Swing-Boogie: See Eastern Swing.

Swing-Dancers: A General Spot-Coupledance Term for those whose dancing encompasses mainly West-Coast-Swing, but sometimes includes both American and International ChaChas, Street-Hustle, and certain Salsas. They Coupledance socially and for Skill or Competition, almost always to Canned-Music, usually on a medium size dancefloor, principally in studios, cabarets and clubs. These dancers usually have been schooled in their Steps, and many are excellent in their field.

(See Swing, Swinging, Country-Western Dancers, NightClub Dancing, and Ballroom Dancing.)

Swing-Foot: Various Unleadable, General, Singular or Coupledance Actions or Movements. One's Free-Foot is Swung to and fro, Forward and/or Backward, Sideward and/or Crossward.

(See Step-Swing, Shim-Sham, Metronomic-Motion, and Soft-Shoe.)

Swing-Era: A Coupledancer's Term for the span of years from about 1935 through about 1945, commonly known as the Swing-Era. There is a report dated August 1936 stating Swing is in.

(See Big-Band-Dancing, Social Dancing, Ballroom Dancing, Ballroom-Dancers, and NightClub Dancing. Also see Swing, Swinging, Eastern Swing, West-Coast-Swing, and Balboa.)

Swinging(1): A General Coupledance Term for the act of dancing to Swing music.

(See Swing, Swing-Dancers, and Swing-Era.)

Swinging(2): See Metronomic-Motion, and Pendulum-Motion.

Swing-Out or **Breakaway** or **Breakaway-On-Rock** or **Whip-Throwaway** or **Open-Break** or **Texas-Tommy**: A Leadable Coupledance half-Measure Movement, suitable for Eastern **Swing** and Jive, and one of the most characteristic Patterns of the **Lindy-Hop**. Spin, let her go then resume. The Swing-Out Movement is Performed several times, every 360 degrees with much Clockwise Momentum, while dancing the **Lindy** Basic Pattern in Closed Position #5. Rhythm Timing is *Slow Slow*.

Man, as he dances *diagbackward DiagCrossInFront*, and the Lady dances *CrossBehind sideward*, the Man releases the Lady's waist and they Drift-Apart to arms length but still Circling. The Man again takes her waist as they come back together with his *diagforward* (third) Step. His Left and her Right Hands are retained.

Swing-Out Position: See Left-Open-Facing Position.

Swing Position: See Facing-Offset Position.

Swings-and-Discos Genre or **Disco Genre:** Looking under **Amalgamation-of-Dances**, the following **Swing and Disco Dances** are listed:

Swings-and-Discos Genre

Swing Family (Six-Count-Swing, and Eight-Count-Swing)

Eastern Swing or East-Coast-Swing or Swing-Boogie or Boogie or Bop or Circular-Swing or Rock-'n'-Roll-Swing or Imperial or Supreme

NewYorker

Shag

Savoy

Big-Apple

Mooch

Carolina-Shag

Lindy or TenStep-Swing

Texas-Tommy

Lindy-Hop

Flying-Lindy

Jitterbug

Country-Swing

Cajun-Jittergug

Sophisticated-Swing

Taiwanese-Jitterbug or ThreeStep-Jitterbug or ThreeStep-Swing or Half-Time-Swing or Simple-Swing

Street-Swing

Alcatraz

Beach-Bop

Jive Group

International Jive

American Jive

West-Coast-Swing or Western-Swing or Slot-Dance or Slotted-Swing or Tracked-Swing

Classic-Swing

Showcase-Swing

Push

Whip

Carolina-Shag

Balboa Group

Balboa

Balboa-Salsa

Picado

(Continued)

Swings-and-Discos Genre: *(Continued)*

Disco & Hustle Family (Four-Count, Six-Count, and Eight-Count)
Country-Western Swing or Western-Swing
Four-Count or Manhattan-Hustle or Cowboy-Swing
Street-Hustle
L.A.-Hustle
California-Hustle
Hustle-Nouveau (New-Hustle)
New-York-Hustle
DiscoSwing or NightClub-Twostep or Contemporary-Twostep or Boston-Twostep
Slow-Twostep or DiscoTwostep
DiscoCha
Latin-Hustle
Same-Foot-Hustle
American-Hustle
Tango-Hustle

Swing-Time: A General Coupledance Term for describing the amount of **Time one's Foot spends off the Dancefloor** while simply Forward-Walking. While Walking, (not dancing, where one Skims with their Feet,) one Shuffles less to increase their **Swing-Time**.
(See Forward, Walking-Step, Normal-Walking-Cadence, Stroll, March, Brisk-Walk, Body-Rhythm, Stride, Trot, Jog, Run, Strut, Band-Step, One-Step, Kiki-Walks, and Skate.)

Swing-Your-Partner: See Buzz-Step.

Swipe: An Unleadable, General Coupledance Movement, as in Brushing. Long, heavy, Cross-Body Sweeping or Stroking the Foot or Feet along or across the Dancefloor.
(See Scuffing.)

Swiss Folkdance: Melding of many cultures, some of their common Folkdances are the Landler, Square, Longways, Chain or Round, the Allemande, and the Alewander or Allemandler. Swiss Folkdances are simple with precise Movements. A zither, sometimes accompanied by horns and singing, is their music.

Switch(1) (*swch*) or **Switch-Cross:** Two Leadable, Spot-Coupledance Figures, Left or Right, Mirror-Image Opposite, suitable for **Argentine Tango**, for both of each **Rumba**, each **ChaCha**, and other dances. Rhythm for Timing is *Quick Quick Slow* for Tango and Rumba, and *Slow Slow, Quick Quick Slow* for ChaCha. The Left Switch normally begins in Back-to-Back-Left Position, and ends with a Left-Step-Thru in either Butterfly or Left-Open-Facing Position. Either two or four Changes-of-Weight are made.
Man dances *forswivel3/8CCW* to Face *RecoverSideward* legs Spread *sidecrossinfront* (or *sidecrossinfront Close sidecrossinfront.*)
Lady, Following, dances *ForSwivel3/8CW* to Face *recoversideward* legs Spread *SideCrossInFront* (or *SideCrossInFront close SideCrossInFront.*)
Note: Overall Line-of-Motion reverses after Figure is danced, (see Switch-Rock, and Snap-Change.)

Switch(2): Two Unleadable Coupledance Movements, Left and Right, in **Country-Western** Line- or Partner-Dancing, and in **Folkdance**. Usually danced in multiples. Bring one Foot **Home with a Hop** while Extending the Opposite Foot.

Switches Left then Right are danced *A'slow a'Slow*.

Starting with Right Heel Touching Slightly Forward, dance *hopHomefortouch HophomeForTouch*.

Similar to **Heel-Switches**, and **And-Change-And-Change-And**. (See Change-Feet, Transfer, Displace, and Recover.)

Switch(3): See Tango-Switch.

Switch-Cross: See Switch.

Switches: A Leadable 1990s, **Slow-Twostep** Coupledance Pattern that Travels. Danced in 4/4 Time Bolero Rhythm, *Slow And Quick Slow And Quick*; or, in 4/4 Time Foxtrot Rhythm, *Slow Quick Quick Slow Quick Quick*.

This six-Step Pattern of **Slow-Twostep-Switches** is danced Progressing Down-Line. Begins and ends Side-by-Side in Half-Open Position, with Partners in Left-Half-Open Position in-between. First, the **Man Rolls-Across** CW in three Steps, then the **Lady Rolls-Across** CW in three Steps.

The last Step of whatever preceded this Pattern is a **Preparatory-Step** for this Pattern of **Switches**, and consists of a *DiagForwardCW* Toward Partner on Ball, to begin the first **Roll-Across**.

The two Figures of this Pattern, (each Measure,) do not have to be danced together.

Man's-Switch Figure, after a **Preparatory** *ForSwivel1/2CW* Across Lady, is Stepped *diagbackswivel1/2CW Forward forward Forward forward Forward*.

Lady's-Switch Figure is Stepped *Forward forward DiagForSwivel1/2CW* Across Man *diagbackswivel1/2CW Forward forward*.

Both dance entire Pattern with No-Float and with Softened-Knees. Also, Shape-to-Partner and view each other. The not-Rolling Partner brings Free-Arm Forward to receive Rolling Partner.

See for other **Slow-Twostep** detail Patterns: Basic-Step, Alternate-Basic, Open-Basic, Lunge-Basic, Left-Turn-with-Inside-Roll, and Right-Turn-with-Outside-Roll.

(See RollAcross; WhirlAway; Roll-In; Roll-Out; Rolling-Turn; and Man-Across, Lady-Across. Also see Half-Sashay, and ReSashay. Also see Bow, and Curtsy.)

Switch-Rock: Two Leadable, one-Measure, Spot-Coupledance Figures, Left or Right, Mirror-Image Opposite, suitable for **Argentine Tango**, for each **Rumba**, each **ChaCha**, and for other dances. Rhythm Timing is *Quick Quick Slow* for Tango and Rumba, and *Slow Slow Quick Quick Slow* for ChaCha.

The Left Switch-Rock normally begins in Back-to-Back-Left Position, and ends in Left-Open-Facing Position. Either two or four Changes-of-Weight are made.

Man dances *forswivel3/8CCW* to Face *RecoverSideward* legs Spread *sideward* legs Spread (or *sideward Close sideward*.)

Lady, Following, dances *ForSwivel3/8CW* to Face *recoversideward* legs Spread *Sideward* legs Spread (or *Sideward close Sideward*.)

Note: Overall Line-of-Motion remains the same after Figure is danced, (see Switch.)

SwitchWalk or **Couple-SwitchWalk:** Two Leadable, General Spot-Coupledance Movements or Figures, Mirror-Image Opposite and with Lady's Starting Position on Man's Right or Left. Half-Measure or one-Measure long, Rhythm Timing is usually *Slow Slow*.

Couple begins Side-by-Side in **Varsouvienne Position**, and ends Side-by-Side in Left-Varsouvienne Position. Partners gently reverse direction and Change-Sides.

Man **StrideTurns Inward, Turning-In Toward Lady** 180 degrees. Led, the Lady **Swivels Outward** 180 degrees, Turning-Away from Man. Hand-Holds are retained. (If from **Promenade Position** for **BackTrack**, Couple also begins Side-by-Side, but Man and Lady both **StrideTurn Inward Toward each other**, individually, each 180 degrees.)

Right-SwitchWalk, with Lady on his Right: Beginning with Outside-Feet, Man StrideTurns Clockwise as his Lady Swivels Forward Clockwise, each in two Steps, Recovering upon their second Step.

Left-SwitchWalk, with Lady on his Left: Beginning with Outside-Feet, Man StrideTurns Counter-Clockwise as his Lady Swivels Forward Counter-Clockwise, each in two Steps, Recovering upon their second Step.

Similar to **BackTrack**. (See ChaCha-SwitchWalk, Rumba-SwitchWalk, and Bolero-SwitchWalk. Also see ChaCha-BackTrack, and Mambo-BackTrack. Also see Turn-In-and-Around, Turn-Out-and-Around, Back-to-Back, Military-Pivot, WheelAround, Box-the-Gnat, Swat-the-Flea, California-Twirl, Partner-Trade, Curlique, Star-Thru, and Left-Star-Thru. Also see Sweetheart, Switch, and Change-Sides. Also see Bow, and Curtsy.)

Swivel(1) (*swvl* or *swiv* or *Sv*)**:** Two possibly Leadable, Basic Coupledance Movements, Right or Left, Clockwise or Counter-Clockwise, Mirror-Image Opposite. Performed Apart from Partner, by either Partner, or by both at once in concert.

Turning Outward, Away from one's other Foot, Turning of the body causes Rotation on the Ball-of-Foot, usually a Half-Turn.

NOTE: While remaining with Weight Standing on one Foot, one may Half-Turn in either of two directions; one direction is a **Swivel** while the Opposite direction is a **Spiral**. One Swivel then one Spiral can make one **Pivot**.

Opposite of **Spiral-Hook**. (See Turn, StepSwivel, SwivelStep, ForSwivel, BackSwivel, StrideTurn, SugarFoot, Sand-Step, Swivet, and Ramble. Also see Swivel-Walks, Circular-Swivel-Walks, and Plait.)

Swivel(2)**:** A General Coupledance Action. A Twisting Motion, simultaneously on the Balls of both Feet.

Swivel(3)**:** See Ramble.

Swiveling-Open-Hip-Twist: See Right-Hand-Hip-Twist.

Swivel-Leap: See Aerial-Swivel.

Swivel-Run: A partially Leadable, two-Measure, six Step, Traveling-Coupledance Pattern suitable for the **Peabody**. Rhythm with 4/4 Timing is *Slow Quick Quick, Slow Quick Quick*.

Danced Straight-Lined with no Couple-Rotation, entirely in Loose-Closed or Closed Position #2. May be repeated; may be danced first without Swivels. **Both Partners Swivel** each Step; the Man Swivels Toe-In to Toe-Out, as the Lady Swivels Toe-Out to Toe-In.

Man dances *forward Forward forward, Forward forward Forward*.

Lady, Following, dances *Backward backward Backward, backward Backward backward*.

Swivels-Left: An Unleadable, Traveling, Singular or Coupledance Figure in **Country-Western** Line- or Partner-Dancing, and in **Folkdance**. With keeping Feet Closed and parallel Together, and with Weight Forward onto Balls, Swivel both Heels Left; then Transferring Weight Rearward onto Heels, Swivel both Toes Left. Figure is normally repeated.

(See Swivels-Right.)

Swivels-Right: An Unleadable, Traveling, Singular or Coupledance Figure in **Country-Western** Line- or Partner-Dancing, and in **Folkdance**. With keeping Feet Closed and parallel Together, and with Weight Forward onto Balls, Swivel both Heels Right; then Transferring Weight Rearward onto Heels, Swivel both Toes Right. Figure is normally repeated.

(See Swivels-Left.)

SwivelStep or **Break-Turn:** Two Leadable, Basic Coupledance Movements, Mirror-Image Opposite.

Turning Outward, Away from one's other Foot, the dancer Swivels In-Place. One Swivels a Quarter to Half-Turn on either the Left or Right Ball-of-Foot, whereupon one Steps In-Place with the Opposite Free-Foot and Changes-Weight.

(See Swivel, StepSwivel, Turn, ForSwivel, BackSwivel, Spiral-Hook, and Military-Team.)

Swivel-Walks or **Chicken-Walks** or **Walking-Switches** or **Traveling-Heel-Toe-Swivels:** A fairly Leadable Advanced Pattern, Coupledanced in Eastern **Swing** and Jive, and in other dances. Rhythm with 4/4 Timing is *Slow Slow Slow Slow*, for two Slow **Swivel-Walks**.

With a **firm Grip in Left-Open-Facing** Position, the Couple tracks a **straight path**. Straight-Arms are Joined and have a Constant-Tug. The Lady uses pronounced Body Rotation and **Resists Well** her Traveling. Both avoid Posterior-Protrusion.

Caution: If Executed on a **Fast-Floor**, Feet could **Slip** toward Partner, since Center-of-Balance of both Partners is extremely off-centered.

Man Swivels his Lady while he takes four short *Backward* Steps total; short because Lady is supposed to force him to Pull Strongly:

Man, Starting with his Left Foot, Rotates his **Left wrist**, in order to alternately turn the Direction faced by her Toes and lower Torso, i.e., to Lead his Lady's **Swivels**. He Steps *back Back back Back*, each Ball-Flat, **Wrist-Twist**ing CCW to Palm-Up, CW to Palm-Down, CCW to Palm-Up, then CW to Palm-Down.

Lady, before Stepping, begins with a slight Clockwise, Inward Spiral on her Left Foot. Then Lady **Swivel**s Forward on both Balls-of-Feet, *ForSwivel1/4CW forswivel1/4CCW ForSwivel1/4CW forswivel1/4CCW*. Her Body **Swivel**s a Quarter-Turn after Stepping each *ForSwivel*, until her legs Cross at her Knees. When her Forward Toe is Pointing Outward, her Step has placed her Crossed-Forward Heel In-Front of the Outer-Ball of her Trailing, Supporting-Foot. Her Moving Foot then **Forward-Brush**es her Supporting-Foot after each Swivel.

Both may Raise their Free-Hand. The Lady usually does an **Arm-Raise**, while the Man's Right arm holds a **Free-Hand-Fashioning-Low**, or is Raised to a **Free-Hand-Fashioning-Heil** through all his Steps.

Similar to **Circular-Swivel-Walks**. (See Plait, Swivet, StepSwivel, Port-de-Bras, and Block-and-Catch.)

Swivel-Whisk: This one is Led by the Lady. A one-Measure Figure, suitable for a Choreographed Coupledance, the Slow-**Foxtrot**, Slow-**Waltz**, or other dances. Rhythm Timing for Foxtrot is *Slow Quick Quick*; Timing for Waltz is *Slow Slow Slow*.

Begins Feathered or in Closed Position #1. Couple-Rotation is a Half-Turn Clockwise with Lady Swiveling Man, and ends in a sort of reverse Whisk Position with Clasped Hands overhead. Knees remain Softened throughout.

Lady, Leading, dances *CrossInFrontStride* with CBM to Left of Man *stridecrossinfrontswivel7/8CW CrossBehindFlat* in CBMP.

Man Steps a small Toe-In *backswivel1/2CW* and Holds with Right leg remaining Forward, Skimming.

Swivet: Two Unleadable, General, Singular or Coupledance Movements or Figures, Spot-Danced Mirror-Image Left and Right. Used mostly in **Country-Western** Line- or Partner-Dancing. Rhythm Timing is usually *Slow Slow*.

With Feet a foot Apart, and with Weight on both legs, a **Swivet** is danced on the Ball of one Foot and on the Heel of the other, with Weight on the Forward Heel and Trailing Toe. **Swivets** are normally Performed in pairs.

On the first *Slow*, keeping Feet parallel, both are **Swiveted** 45 degrees, Left or Right.

Upon the second *Slow*, keeping Feet parallel and reversing Heel and Toe loads, both are either **Swiveted** 45 degrees back to Home, or **Swiveted** 90 degrees to the Opposite **Swivet** Position.

Similar to **StrideTurn**. (See Toe-Movements, Ramble, Heel-Splits, Heels-Out, Toe-Splits, Toe-In, Toe-Out, Toes-Out, Heel-Shifts, SugarFoot, Sand-Step, Foot-Boogie, Double-Foot-Boogie, Celtic-Storm, and Swivel. Also see Swivel-Walks, Circular-Swivel-Walks, and Plait.)

Swivot: See Spiral-Hook.

Swoop: Swoops consist of two Leadable, General, Sideward-Striding Coupledance Movements, Left or Right; also two Leadable, DiagForward or DiagRearward-Striding Coupledance Movements. Each is Executed in one long Sweeping Step, normally in a Closed Position. Partners Lower Together with Softened Knees Stretched wide, ending their lengthy Stride with a Rise. This ending Rise is achieved through Action of the ankle and Foot in International Modern and Smooth dances, while this Rise is achieved with the leg and Body in Bolero. Side-Rises are normally accompanied by a Side-Stretch.

Similar to **Scoop**. (See Bolero-Left-Turn, Left-Turning-Box, Side-Lift, Promenade-Sway, Side-Rise, Scooping, Skim, Skate, Sweep, Sway, Sway-To-and-Fro, Metronomic-Motion, Pendulum-Motion, and Skid.)

Sword-Dance: The oldest of the ancient English rustic **Folkdances**, believed introduced into England in Roman times.

The **Sword-Dance** was a ritualistic, ceremonial drama, that seemed related to the calendar. It depicted Winter, scarcity, the conquest and death of the old year by the new. It was performed at Christmas time in accordance with anteceding customs of pagan agricultural festivals, crop fertilization and luck charms. The **Sword-Dance** heralded in the New Year, with hope of Spring and plenty.

For Men only, with swords and elaborate costumes, the **Sword-Dance** was a combination of drama and dance, related to Mummer's Play. Dancers and actors intermingled in parts while parading through the streets. It involved a simple Running Step with complex Figures. To symbolize the death of Winter, the men had someone "die" then brought to "life" again, a portrayal of death and resurrection.

(See Morris-Dance, and Folkdance.)

Synchronization: A General Coupledance Term. Refers to Partners Coupledancing together in Unison, in Time with each other. Primarily, Lady Synchronizes her Rhythm to that of her Leader's.
(See Timing, Following, Attuned, and Communications.)

Syncopate (*sync*): A General Coupledance Term for Deviating from the Basic musical Rhythm, such as by dividing particular Beats into several parts, possibly with differing lengths.
(See Syncopated-Dancing, Unphased, Lagged-Timing, Rhythm-Pattern, Rhythm-Stations, Tempo, Underlying-Beat, Sensation-of-Rhythm, Dance-Count, and Cadence.)

Syncopated-Dancing (*sync dnc*): Numerous partially Leadable, General Coupledance Steps, Movements, Figures or Patterns. Rearranging the Steps, such as by first Stepping on the `And' Count, then Kick-Ball-Changing or the like, to come into Step with the regular Count.
(See And ---, Body-Rhythm, and Syncopate. Also see Guapacha.)

Syncopated-HoverCross: A Leadable two-Measure, **seven-Step**, Spot-Coupledance Pattern suitable for the Slow-**Foxtrot** (only). **Identical to Natural-HoverCross**, except Syncopated Foxtrot Timing is *Slow Quick Quick, Quick And Quick Slow.* (Natural-HoverCross Timing is *Slow Quick Quick, Quick Quick Quick Quick.*)
Prior to the Ending, Couple-Rotation is a **3/4-Turn** Clockwise total, all by the first three Steps. Man is Rim-Partner and Lady is Hub-Partner.
Begins in Feathered Position (to pass Closed upon first Step) or in Closed Position #1. The Position then moves to Left-Feathered, passes Closed again, ending in Feathered Position.
Man dances *LongForTurn1/8CW* with CBM *sideswivel1/2CW* with Left Side-Stretch *SideTurn1/8CW* with Right Shoulder-Lead, *shortcrossinfrontturn1/8CWcheck* in CBMP with Head Left and Right Side-Stretch *RecoverBackward* with CBM *shortdiagforturn1/8CCW* with Left Shoulder-Lead *Forward* Feathered Head Right in CBMP.
Lady, Following, dances *shortbackturn1/8CW* with CBM *CloseheelSwivel1/2CWRise sideturn1/8CW* with Left Shoulder-Lead, *CrossBehindTurn1/8CWCheck* in CBMP with Head Right and Left Side-Stretch *recoverforward* with CBM *ShortDiagBackTurn1/4CCW* with Right Shoulder-Lead *backward* Feathered in CBMP.
Identical to **Syncopated-HoverCross-from-Semi-Closed** except for first two Steps. (See Natural-HoverCross-from-Semi-Closed, HoverCross-Ending, and Syncopated-HoverCross-Ending. Also see Continuous-Natural-HoverCross, HoverCross-Check-to-Continuous-HoverCross, Traveling-HoverCross, and Traveling-HoverCross-to-Semi-Closed.)

Syncopated-HoverCross-Ending: A Leadable one-Measure, **four-Step**, Spot-Coupledance Figure suitable for the Slow-**Foxtrot** (only). **Identical to HoverCross-Ending**, except Syncopated Foxtrot Rhythm Timing is *Quick And Quick Slow.* (HoverCross Rhythm Timing is *Quick Quick Quick Quick.*)
There is Slight Couple-Rotation. Man is Rim-Partner and Lady is Hub-Partner. Begins in Closed Position #1, to Left-Feather Position, passes Closed, and ends in Feathered Position upon the last Step.
Man dances *shortcrossinfrontturn1/8CWcheck* in CBMP with Head left and Right Side-Stretch *RecoverBackward* with CBM *shortdiagforturn1/8CCW* with Left Shoulder-Lead *Forward* Feathered Head Right in CBMP.
Lady, Following, dances *CrossBehindTurn1/8CWCheck* in CBMP with Head Right and Left Side-Stretch *recoverforward* with CBM *ShortDiagBackTurn1/4CCW* with Right Shoulder-Lead *backward* Feathered in CBMP.
Identical to last four Steps, (last Measure,) of the **Syncopated-HoverCross**. (See Natural-HoverCross. Also see Continuous-Natural-HoverCross, HoverCross-Check-to-Continuous-HoverCross, Traveling-HoverCross, and Traveling-HoverCross-to-Semi-Closed.)

Syncopated-HoverCross-from-Semi-Closed: A Leadable two-Measure, **seven-Step**, Spot-Coupledance Pattern suitable for the Slow-**Foxtrot** (only). **Identical to Natural-HoverCross-from-Semi-Closed**, except Syncopated Foxtrot Timing is *Slow Quick Quick, Quick And Quick Slow.* (Natural-HoverCross Timing is *Slow Quick Quick, Quick Quick Quick Quick.*)

Prior to the Ending, Total Rotation for Man is a 3/4-Turn Clockwise; total Rotation for Lady is a 1/4-Turn Clockwise. Man is Rim-Partner and Lady is Hub-Partner.

Man dances *LongStepThruTurn1/8CW* with CBM *sideswivel1/2CW* with Left Side-Stretch *SideTurn1/8CW* with Right Shoulder-Lead, *shortcrossinfrontturn1/8CWcheck* in CBMP with Head Left and Right Side-Stretch *RecoverBackward* with CBM *shortdiagforturn1/8CCW* with Left Shoulder-Lead *Forward* Feathered Head Right in CBMP.

Lady, Following, dances *shortstepthru* with CBM *inplaceTurn1/4CW sideturn1/8CW* with Left Shoulder-Lead, *CrossBehindTurn1/8CWCheck* in CBMP with Head Right and Left Side-Stretch *recoverforward* with CBM *ShortDiagBackTurn1/4CCW* with Right Shoulder-Lead *backward* Feathered in CBMP.

Identical to **Syncopated-HoverCross** except for first two Steps. (See Natural-HoverCross, HoverCross-Ending, and Syncopated-HoverCross-Ending. Also see Continuous-Natural-HoverCross-from-Semi-Closed, HoverCross-Check-to-Continuous-HoverCross-from-Semi-Closed, and Traveling-HoverCross-from-Semi-Closed.)

Syncopated-Separation: A partially Leadable, 5-Measures, 23-Steps, complex **PasoDoble** Coupledance Pattern.

Begins and Ends Facing Closed in PasoDoble-Hold. Lady Struts, Backing Away and then Crosses and Crosses until back Together again. Then there is a Man's Twist with his Lady's Walkaround Performed. Total Couple-Rotation is a Full to 1 1/2 Turns Counter-Clockwise.

Rhythm Timing is *Quick Quick Quick Quick*4, *Quick Quick Quick Quick*8, *And\And And\And Quick And\And, Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *Appel forward** *Close*** *inplace****4, *CrossBehind*****loosely *crossbehind* loosely *CrossBehind* loosely *crossbehind* loosely8, *Close\pointtoside****** *close\PointtoSide****** *CrossBehindTurn1/8CCW* in CBMP Sidecar *sideswivel1/4CCW\CrossInFront*15, *unwind1/8CCW unwind1/8CCW unwind1/8CCW UnWind1/8CCW***x**19, *forswivel1/4CCW***xx**into Lady *Sideward* to Closed *close InPlace.*

Lady dances *appel Backward backward Close****4, *crossinfront* loosely *CrossInFront* loosely *crossinfront* loosely *CrossInFront* loosely8, *close\PointtoSide****** *Close\pointtoside****** *crossinfrontturn1/8CCW* in CBMP Sidecar *SideSpiral1/4CCW\crossbehind*15, *DiagForSwivel1/4CW forcurve1/8CCW ForCurve1/8CCW forpivot1/2CCW*19, *Backspiral1/4CCW***xx** *diagbackward Close inplace.*

(See Elevations, Promenade-RunAround, and Horse-and-Cart.)

Notes: 1) First four Steps are the same as the first four Steps of the **Separation**.
2) * Begin Lady's Lead to Move Away by Lowering Man's Left arm.
3) ** Release Man's Right Hand Hold and continue Leading Lady Away.
4) *** High on Ball-of-Foot. Man's and Lady's arms at full Extension.
5) **** Lead Lady Forward by gradually returning Man's Left arm to normal Position.
6) ***** Point without Weight and with Supporting-Knee Flexed.
7) **x** End with Right Foot Trailing and with Weight on Right Foot.
8) **xx** Steps 20-22 are the same as Steps 2-4 of the **Attack**.
9) May be preceded with **Sur-Place**, or **Separation**.
10) May be followed with **Left-Foot-Variation**.

Syncopated-Vine: See Waltz-Syncopated-Vine.

Syncopated-Whisk: A Leadable one-Measure, four Step Coupledance Figure, suitable for the **International Tango**, Slow-**Foxtrot**, Slow-**Waltz**, and other dances. Rhythm Timing for the Tango is *Quick And Quick Slow*; for Foxtrot is *Slow Quick And Quick*; and for Waltz is *Slow And Slow Slow*.

Begins in Semi-Closed Position or in Promenade Position, Turns to a Closed Position, then ends in Semi-Closed Position or in Promenade Position, except with Inside-Feet Stepped-Thru.

Man dances *StepThruTurn* to Face *close Sideward crossbehind*.

Lady, Following, dances *stepthruturn* to Face *Close sideward CrossBehind*.

(See Whisk.)

Syncopation: A General Coupledance Term. A temporary displacement of the normally stressed Beats of a Measure; or, accenting of unexpected Beats; or, rearrangement of the metered Beat; or, splitting the Beats for Rhythm variation; or, Performing Steps at times between DownBeats. For instance, try drum Beating a steady 4/4 Rhythm Underlying-Beat, then Clap an *And-* Beat in the middle of each drum Beat. An oom-pah Syncopation results.

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QUICKSTEP

Semi-Closed
QuickStep in the International Standard Division

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Tablao-Flamenco: **Flamenco** is Traditionally Performed in an intimate gathering of family and friends. Termed a *fiesta*, where Expression may range from wry humor to a profound cry of pain. With **Tablao-Flamenco**, the dancers and musicians sit in a semi-circle, cheering each other on as each takes their turn at the dance. Amid **Jaleo** and **Palmas**, each artist Competes to show their specialness, Styling arms uniquely, creating Rhythmic Footwork, and displaying their feelings. There are Solos, duets, and maybe extemporaneous Group-Dancing.

(See Bulerias, and Flamenco-Hand-Claps.)

Tacking: A Leadable General Pattern, Tacking is Coupledancing a ZigZag course. The dance where **Tacking** occurs is usually an **International Modern and Smooth**. For instance, in the Slow-Foxtrot, the ThreeStep is supposed to be danced heading Toward Line-of-Dance-and-Wall, while the next Figure danced should be **Tacking**, i.e., heading Line-of-Dance-and-Center.

Taconeo (*tah-KON-eo*) or **Heel-Beats** or **Heel-Tapping**: An Unleadable, **Flamenco** Coupledance Action or Movements, danced in the **Inwards-and-Downwards-Style**.

Taconeo is involves the Rhythmical Beating of one's Heels on the Dancefloor. One's Feet are hammers which, like Castanets, Beat a certain Rhythm. Beat to one's Right or Left, and Forward or Rearward. Clarity of sound should resemble that of a smooth typewriter. **Taconeo** is best mastered before attempting **Zapateado**.

There is a Quick Change-of-Weight between the different types of Beat. To facilitate an even share of sound, an easy Weight Transference is made from one Foot to the other. One's Foot must fall relaxed, using Weight of the leg below the Knee without Change-of-Weight, or of the whole Body if with Change-of-Weight.

With no shoulder Rise, and while keeping Weight directly under one's Body, the Dancefloor is struck by Slightly Flexing one's Knee, barely Raising the Heel **behind** one's Body. (Do not Raise one's Knee In-Front to Tap.) Weight must be relaxed Downwards when one's Weight is on Ball-of-Foot.

(See Spanish Dance, Flamenco Dancer, Spanish-Folkdance-by-Region, Five-Foot-Positions-Spanish-Dance, Sevillana, and Fandango. Also see Heel-Strike, and Heel-Marching-Step.)

Tag(1): A General Coupledance Movement; Following closely **Behind** Partner, unattached.

(See Single-File-Promenade, Tandem Position, Trail, File, and Chase.)

Tag(2): A Choreographed Coupledance Pattern of Steps or Figures that **end** a Routine.

(See Finale, Ending, Coda, Tail, Exit, and Add.)

Tail: See Coda.

Taiwanese-Jitterbug or **ThreeStep-Jitterbug** or **ThreeStep-Swing** or **Half-Time-Swing** or **Simple-Swing**: One of several means of Stepping and Timing to the Rhythm of a Six-Count **Swing** Coupledance, such as the NewYorker or Jive. A Step-Step-Touch, simplified Swing as Coupledanced in Taiwan, among other places.

The Basic Step Timing is three Steps per 3/4-Measure, *Slow Slow Slow*. For the Basic Figure, the Man Steps *diagforward DiagBackward diagbacktouch* no Weight. His Lady follows Mirror-Image.

(See Swing, Six-Count-Swing, Half-Timing, and Break-Back.)

Taiwanese-Tango: The Tango as Coupledanced in Taiwan; one of the softest of all Tangos, almost a Foxtrot but still with some Tango flavor.

Tamara or **Latin-Bull:** (a verb) Achieving two Basic Coupledance Spaghetti Figures, Tamara or Left-Tamara, either by the Lady or by the Man. Suitable for American and Texas **Twosteps, Four-Count, Polka**, the **Discos** and **Hustles, PasoDoble**, and other dances. The means for achieving the **Tamara** follows; the **Left-Tamara** being Mirror-Image Opposite.

Facing each other, Apart and Offset to their Right, the Partner to be Tamaraed places one's arms as follows: **Left arm is behind one's back with the Right arm held High**. Then the other Partner Clasps Opposing-Hands. This Clasp is usually followed by the Couple Wheeling a Half-Turn Clockwise.

(See Tamara Position.)

Tamara Position (*TAMP*) or **Latin-Bull Position:** Two Basic Man's or Lady's Coupledance Stances, in Right Facing-Offset Position except for Hand-Hold. Suitable for American and Country-Western **Twosteps, Four-Count, Polka**, the **Discos** and **Hustles, PasoDoble**, and other dances. Leadable.

Right to Left and **Left to Right** Hands are Joined. One set of Joined Hands are at Waist-Level, while the other set is Raised with curved arms forming a Window, through which Partners view each other. **One Partner's Left arm is behind their back with their Right arm held High.**

Similar to **Pretzel Position** and **Hammerlock Position**. (See Left-Tamara Position.)

Tanango or **Tanganya:** A Haitian and Cuban **Folkdance**, danced probably in the 1890s.

(See Tango, and Argentine Tango.)

Tandem-Bicycle: See Bicycle.

Tandem-Flying-Lindy: Two partially Leadable, Spot-Coupledance Patterns, with either Lady In-Front or with Man In-Front. Typically an Eight-Count Pattern three Measures long, suitable for Eastern **Swing** and Jive, and characteristic of the **Lindy-Hop**.

Danced on Same Feet. All Hands are Joined throughout, Left-to-Left and Right-to-Right. Partner In-Front stretches arms Down and way back for clearance. Choreography varies. Rhythm Timing for one version is *and Slow quick And quick Slow Slow, slow slow Slow Slow, quick And quick Quick and Quick and Slow.*

This version is with Lady In-Front, and begins with a Jockey and a partial Jitter, then a Mulekick followed by a Recover, Together in Tandem. Man then Kneelifts Lady from the Dancefloor by her tush. They Jitter then Clockwise Dishrag. They both dance *step StepHold step Step step ForTouch BackStepDown, waybacktouch forrecover ForLift Recover, step Step step Step step Step step Dishrag.*

Instead of *BackStepDown, waybacktouch*, Partners may Jump both Feet off the Dancefloor; one Foot Lands Flat as the Toe of the other Foot simultaneously Lands Rearward.

(See Flying-Lindy, Tandem-Hold, Indian Position, Reverse-Indian Position, and Bicycle.)

Tandem-Hold: Two Leadable, Traveling-Coupledance Patterns, Left or Right, perhaps six or more Measures long, suitable for the **Texas-Twostep**, and other dances. Normally danced to a Rhythm Timing of either *Quick Quick Slow, Slow*; or *Slow Slow, Quick Quick.*

Coupledanced on either Opposing-Feet or Same-Feet. Usually begins dancing in Varsouvienne or Left-Varsouvienne Position, with Matching-Hands at Shoulder-Level. Matching-Hands are retained throughout.

Man Leads Lady by Head-Looping his arm; she Circles him until she attains Tandem Position, whereupon, Man places each of her Hands on a shoulder of his. This Position is **Tandem-Hold**, or **Indian Position**.

From Tandem-Hold, Man Leads Lady to the Opposite Varsouvienne Position by Reverse Head-Looping his Opposite arm.

(See Dance Positions, Reverse-Indian Position, Bicycle, and Tandem-Flying-Lindy.)

Tandem Position: A Basic Coupledancing Stance, with both Facing the same direction and In-Line with each other, one is Positioned to Trail along directly Behind the other.
(See Tag, File, Aligned, Staggered, Military-Team, Chase, and Shadow Position.)

Tanganya: (African) See Tanango.

Tango: An amorous Spot-Coupledance with varying Rhythms. In Syncopated 2/4 or 4/4, or sometimes in 4/8 Time, Tango music is unique. When in 2/4 Time, *Slow*s take one Beat of the music, while *Quick*s take a Half-Beat. All the various Tangos are danced on the One-Beat Rhythm-Station, and are danced with often Split-Measures at 32 Bars per minute Tempo, (28 to 34.)

Passionate, glamorous, Elegant Tango is not a simple dance. Low and Flat with Softened Knees, Curving Steps are placed with Hesitant Body Movement, tentatively feeling their way, catlike. There is Ho-Hum Tango, a very sedate Tango, just another dance; and then there is the **Tango!** A way of life! The Stance for Ho-Hum Tango is the same as for most other dances. The Stance for **Tango!** is unique and immediately recognizable, even by Novices.

Tango was born from poor European immigrant men in the 1910s; there was a report of Tango in Buenos Aires in July of 1910. Men danced with macho to the bandoneon or guitar in Buenos Aires, attempting to impress the very few women available there. They had no basic Figures or Patterns, except all was macho for impression. They would do their own means of Leading the woman through complex Movements and Steps in a small area. These men would teach each other their ideas, outside on the street, kicking and intermingling their legs.

Tango origin is believed to have been influenced mostly by the Spanish Gypsy **Milonga**, but also by the Afro-Argentine **Candombe**, the **ContraDanza-Spanish**, and by the Cuban **Habanera** dances. The original Tango could possibly have been a hybrid between the Haitian and Cuban **Tanango** and this **Habanera**.

Some say Argentines danced this dance originally on pebble-strewn dirt floors of caves with low ceilings, hence that characteristic Stance and creeping of all Tangos. Gingerly Stepping Bent-Kneed like a cat on a wet surface, Emoting, they danced Flat-Footed and low, their Bodies locked in *The Dance of Love*.

Being wrapped up in Tango vastly influenced its participant's Way-Of-Life, in that it came with a certain Mode-of-Dress-and-Behavior.

Tango became very popular in Europe about 1915, after first coming into only limited and temporary vogue in the U.S. Europe, mainly France, continued to import their Tango interpretations from the Argentine well into the early 1920s. Europe developed rules, including some Dancefloor Traveling. Tango was often danced Head-to-Head in Europe, and even danced while kissing with arms entwined. American high society embraced this **New-French-Tango**, or **Continental Tango**, beginning about 1926. The resulting American Tango was an easier and tamer version, but still electric and extremely romantic.

Since then, Tango has become at least three completely different Coupledances, danced in many Styles but always Low, sleek, Stealthy and recognizable as **Tango!** One family of Styles is the **Tango International**, the Modern and Smooth, Standard, Classic Coupledance; another Style is the **American** and **Continental Tango**s; and the third, original Style is the **Argentine Tango**.

Tango Argentino: See Argentine Tango.

Tango-Arrabalero: See Argentine Tango.

Tango-Close: Four partially Leadable, General Coupledance Foot Positions, Left or Right, Staggered Forward or Rearward. Feet have been brought Together **without** a Change-of-Weight. Ball-of-Foot with no Weight is tucked into the Instep of one's other Foot.

See **Tango-Draw** for Action Toward Tango-Close. (See Drag, CloseTouch, Close, Draw, Tango-Tap, Step-and-Drag, and Touch.)

Tango-Drag: See Spanish-Drag.

Tango-Draw: A Leadable General Coupledance Action. Timing is *Slow*. Free-Foot is Slipped Forward or Diagonally Forward, Rearward or Diagonally Rearward, or Sideward, Toward one's Supporting-Foot to **Tango-Close**, Feet Together **without** a Change-of-Weight.

The most common Tango-Draw is the one most used in the **American Tango** with the Couple in a Closed Position, (this one is also possibly useful in the other Tangos):

Man, from Diagonally Rearward, Draws his Left to his Right Foot, Tango-Close Flat with his Left Foot Staggered Rearward.

Lady, from Diagonally Forward, Draws her Right to her Left Foot, Tango-Close Flat with her Right Foot Staggered Forward.

Similar to **CloseTouch**. (See Drag, Close, Draw, Step-and-Drag, Tango-Tap, Spanish-Drag, Point, and Touch.)

Tango-Fan: See LaPuerta.

Tango-Hustle: A novelty, Fad Tango Coupledance of the 1970s in the U.S., especially in Los Angeles. A Hustle with a Tango flavor.

(See Disco-Era.)

Tango International: See International Tango.

Tango-Milonga: See Tango y Milonga.

Tangos: A Spanish Gypsy **Flamenco** Spot-dance of unknown origin, perhaps Andalusian, but danced early in Malaga, Spain. Allied to **Cante Chico**, **Tangos** should not be confused with the Argentine Tango. **Tangos** del Piyayo are from Malaga, named after the singer, El Piyayo, who made them renouned.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Tango-Salute: See Salute.

Tango-Stance: See Closed Position #1 for International Tango.

Tango-Switch or **Switch:** Two Leadable, General Coupledance Actions, Left or Right. To Switch Direction-of-Dance, Starting with having Stepped Forward and with Center-of-Balance Forward, **Half-Turning** with no Foot Movement and with no Change-of-Weight. As a Couple, Tango-Switch from Promenade to Reverse-Semi-Closed Positions.

(See Tango-Switches, and Promenade-to-Counter-Promenade.)

Tango-Switches: A Leadable, General Coupledance Figure, mostly suitable for all **Tangos**. Rhythm Timing is *Slow Quick Quick*. Begins and ends in Promenade Position, with no Foot Movement throughout. They reverse Direction-of-Dance twice.

Begins with both Partners (1) Moving their Center-of-Balance Forward onto Outside Feet; (2) they Left Tango-Switch, Half-Turning into each other to change to Left-Promenade Position; (3) they Right Tango-Switch back. Twice they have a Change-of-Weight to their new Outside-Feet.

(See Tango-Switch, and Promenade-to-Counter-Promenade.)

Tango-Tap or **DiagForTouch:** Two Leadable **Tango** Coupledance Actions or Movements. There are two means of Tango-Tap; see Brush-Tap, and Change-Feet-Tap.

Tango y Milonga or **Tango-Milonga:** A Leadable Coupledance in 2/4 Time, popular in the 1950s-60s; an Argentine variation of the **Argentine Tango**. Derived, awhile before 1923 in the Plata region of Buenos Aires, from the original **Milonga** Coupledanced by Gypsy Flamenco dancers, immigrants from Spain.

The modern **Milonga**, popular and currently Coupledanced in Argentina, is a Traveling dance in Fast 2/4 Time, mostly using the Hold described under **Argentine Tango**. Rhythm Timing is *1 2, 1 2, 1 2,* etc. There are no pauses, such as there are in the Argentine Tango.

Tanz: A German Folk Coupledance.

Tap: One of the Basic Coupledance Actions to be mastered; Free-Foot Tapping Toe, Ball, Heel, or Flat-of-Foot. Striking the Dancefloor **without** a Change-of-Weight; Striking Lighter than a **Stamp** but harder than a **Pat**. **Tap** may be Forward, Rearward, Sideward, Diagonal, or Crossward.

(See Touch, ToeTouch, HeelTouch, Point, and Stomp.)

Tap-Claps: **Tap-Claps** Are suitable for the **PasoDoble** and **Flamenco** Coupledances, among other dances.

Begins from a Position where the Man and Lady are Back-to-Back with their Forward shoulders Touching, and each has their Forward Foot in a Press-Line. They both look Down-Line. Rhythm Timing is *Quick And\And Quick Quick*.

First, both Step *DiagForward* on Forward Feet. Second, they *Dot* Trailing Toes Behind their Supporting-Feet, and simultaneously *Clap* Raised Hands near their Outside ears. Third, they repeat the second. Fourth, each Steps Backward while Extending Outside arms to the Side, and folding each Inside arm In-Front of Bodies. Fifth and last, each Steps their Inside *Forward* in a Press-Line.

(See Starting Position.)

Tap-Dancing: A General Coupledance Term. There is street tap, classic tap, Clogging, Irish-Dance, Scottish-Reel, Highland-Dance, and other kinds. This is normally Single Dancing, and not a subject of this book.

(See Traditional-Irish-Dance.)

Tap-Shoes: A General Coupledance Term. Certain Coupledancers Tap-Dance together, but Tap is usually danced Singularly. Steel Toe and Heel Taps may be pre-attached, with screws and resonating fiber boards, or riveted. Heels and Toes of Shoes may be pre-shaped to accept Taps. Some Taps you procure separately, unassembled. Some Taps are two-piece for extra sound. Instead of steel, some Tap-Shoes have a hardwood Heel for great sound. Some Tap-Shoes have a non-skid rubber pad on the metatarsal.

(See Shoes.)

Taranta: A Traditional Spanish **Folk**dance from **Andalusia**. Its origins are still unexplained, but often attributed to the cultural Traditions of the **Moors**.

(See Spanish Dance, Spanish-Folkdance-by-Region, and Tarantella.)

Tarantella or **Tarentella** or **Spider-Dance:** A spirited Italian **Folk** Coupledance in fast 6/8 Time.

Country-Dancing the spider's poison from them, a violent antidote for its pretended bite. The **Tarantella** is characterized by Spins, Runs, Slides and Hops. At times, a Single dancer will Step-On-To-the-Floor and will **Spin** alone until a Partner joins in. At other times, several Partners Stand Up Together in a Set, although each Couple dances individually. Ladies play tambourines.

(See Taranta.)

Tarentella: See Tarantella.

Tardy-Timing: See Lagged-Timing.

Taut: A General **C**oupledance Term for a **strained** condition; or, Stretched tight with Tense Muscle-Tone, not loose or slack.

(See Free-Hand-Fashioning-Taut, and Tone.)

Teach: A General noun Term, slang for a **C**oupledance Clinic, Seminar, or Workshop. A meeting involving student activity; a presentation of knowledge followed by student Practice, resulting in development of dance Skill and student accomplishment.

(See Dance-Camp.)

Tea-Dance: The General Term for a refined type of **C**oupledancing, socially acceptable and rather formal. With a live band, **Tea-Dance**s are usually held in the afternoon.

Vernon and Irene Castle inaugurated a series of **Tea-Dance**s in New York about 1912, which became the rage of high society. **Tea-Dance**s are still in vogue today.

(See Castle, Vernon and Irene. Also see Social Dancing, Big-Band Dancing, Ballroom Dancing, Ballroom Dancers, NightClub Dancing, Discotheque, Dance-Band, Combo, Dance-Set, and Dance-Card.)

Team: A General **C**oupledance Term. A **Team** is a **large** group or set of persons, players or dancers, organized for a specific function, such as Competing, Performing, Exhibiting, or Entertaining together, often in Unison.

Similar to **Squad**. (See Military-Team, Drill-Team, Drill-Team-Stack, Teamdance, Teamdance-Choreography, Teamdance Positions, and Large-Squads CheerLeading.)

Teamdance or **Formation-Teamdancing** or **Dance-Team:** Exhibition and/or Competition Teamdance is a Genre of Coupledancing, matched with Choreographed precision. Teamdancing is Slightly similar to Roundancing, although Blending with one's Team is emphasized over any of the individuals differing or standing out.

One must be COMMITTED to dancing in one's Team; usually there is a contract, and even a permission form, to sign. There may be a fee to join, Costume charge, monthly dues, weekly Practices with fines for missing or for lateness or for not in Costume. There is usually monthly traveling for weekend jaunts, maybe world-wide. Six Couples per show or Gig is the usual minimum, plus Dance-Teams have to have Alternate members.

Types of Teamdancing are:

1) **Modern Ballroom and Latin Teamdancing**, (both Sections): Coupledancers Perform shows with a Flashy Entrance and Exit; dancers regroup and Change Partners in Routines to Tempo-changing music. Some Competitions are held in Germany.
2) **Country-Western Teamdancing:** Flashy Choreographed Performances are Teamdanced, Levels 1 through 4, to usually a Medley of Country-Twostep, Country-Waltz and West-Coast-Swing dances.
3) **West-Coast-Swing Teamdancing:** Choreographed shows are Performed with a Flashy Entrance and Exit.
4) There are various other forms of Teamdancing not listed here.

(See Drill-Team, Team, Squad, Teamdance-Choreography, Teamdance Positions, Military-Team, Showdance, and Line-Formation. Also see Competition, Competitive-Dancers, Tryouts, Adjudicator, Judge, Judgement-Call, Scrutinize, Technical-Merit, and Artistic-Presentation. Also see Ground-Bound, Clean, Sloppy, False-Start, and Coordination. Also see Stepping-On-To-the-Floor, and All-Look-and-Move-As-One. Also see On-Stage, Facials, Body-Glitter, and Novelty-Props.)

Teamdance-Choreography: Aside from the pleasure, prestige and esteem of being a Teamdancer on a good team, Teamdance Routines are primarily **designed for entertaining audiences**. Total program, perhaps ten minutes long, might consist of **four or five different Routines**. Creative Choreography is good when it grabs and holds the audience's rapt attention throughout its program, especially when they want more.

First, **carefully select music** that is enjoyable to an audience. Avoid sung music and a repetitive Beat. Music must be that which should remain enjoyable to the team after much Practice. A Medley of tunes with varying Tempos helps make each Routine segment unique.

The important **Entrance** should be an exciting and vivid opening, surprising and different. Enter from off-stage, or perhaps begin from a Line-Formation.

Utilize appropriate **Formations**, such as vee or pyramid, consistent with the number of dancers. Switch Formations by use of Step-Patterns, using few music Beats, 16 Counts maximum. Change-Partners, cross lines and Travel-Dance, not Spot-Dance.

Pattern in 16- to 32-Count segments. Design Routines based on the capability of the dancers. Avoid changing multiple times that which you teach your dancers. Avoid duplication of Step-Patterns, unless facing a different direction, or unless in a group Sequence.

No one dancer should stand out; a team is made up of many dancers Moving as one dancer.

(See Teamdance, and Teamdance Positions.)

Teamdance Positions or **Dance-Team Positions** or **Dance-Drill-Team Positions:** These are the series of Coupledance Positions for the changing of Partners, with precision, in relation to each other. Couples also precisely match Positions in relation to their other Couples on the Team. The same Stances for General Coupledancing are those used for Teamdancing, and sometimes also for Dance-Drill-Teams.

(See Teamdance, Teamdance-Choreography, Drum Corps International, and Drill-Team.)

Technical-Merit: A Term for one of the two types of scores usually given in various Coupledance Competitions.

Technical-Merit is expertness grading for Adroid Floorcraft, Skillful Technique, and for non-deviation from precisely specified means of Performance. The Judges' awarding of points is based on the following scale: (1) Bad, very poor, (2) Poor, (3) Average, (4) Good, (5) Excellent, and (6) Perfect.

The other type of scores usually given is for **Artistic-Presentation**.

(See Ice-Figure-Skating-Competition, SportAerobics, Competition-Levels, Competition-Age-Categories, Competitive-Dancers, and Competition-Categories. Also see Closed-Division, Adjudicator, Judge, Judgement-Call, and Scrutinize. Also see Musicality.)

Technique: A General Coupledance Term. The method or way of Performing dance; or, the degree of technical Coupledance Skill shown in one's dance; or, one's special Style, working manner or methods of Performing Steps.

(See Dexterous, Adroit, Projection, Essence-of-a-Dance, On-Stage, Elegance-of-Movement, Free-Hand-Fashioning, Facials, Port-de-Bras, Master, Professional-Level, and Skillful.)

Teen-Dancing: A Genre of modern dances popular with teenagers in the 1990s are:

1) **Ska**; 2) **Two-Tone**; 3) **Rock**; 4) **Punk-Rock**; 5) **Grunge**; 6) **New-Wave**; and 7) **Reggae**, (see **Street-Samba**.)

(See Urban-Dance, Locking-and-Popping, Hip-Hop, Break-Dancing, MTV-Style Dancing, and Street-Dancer. Also see Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal. Also see Teamdance, Drill-Team, Military-Team, Jazz-Dance, Dance-Sneaker, and Open-Step. Also see LaBomba, Chicken-Dance, Dirty-Dancing, Lambada, Macarena, Punta y Soka, Quebradita, and Urban-Dance; which were all novelty Fads in vogue in the 1980-90s.)

Telemark-from-Left-Outside-to-Semi-Closed or **Open-Telemark-from-Left-Outside:** A Leadable Coupledance Figure suitable for Argentine and International **Tangos**, for Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**.

Identical to **Telemark-to-Semi-Closed** except begins in Feathered-Left Position.

(For Footwork for Mirror-Image Opposite Figure, see Natural-Telemark-Facing-Offset-to-Reverse-Semi-Closed.)

Telemark-to-Banjo: See Telemark-to-Feathered.

Telemark-to-Facing-Offset: See Telemark-to-Feathered.

Telemark-to-Feathered or **Telemark-to-Facing-Offset** or **Telemark-to-Banjo:** A Leadable Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and for other dances. Rhythm Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.

Begins in Closed or Feathered-Left Position, one Measure, three Steps, total Couple-Rotation is 3/4- to 7/8-Turn Counter-Clockwise. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *forward* with CBM *Swivel7/8CCW* with Right Side-Stretch *diagforward.*

Lady, Following with Head-Closed, dances *Backturn1/8CCW* with CBM *heelturn3/4CCW Backward* Right Shoulder-Lead.

(For Footwork for Mirror-Image Opposite Figure, see Natural-Telemark-to-Left-Outside.)

Telemark-to-Semi-Closed or **Open-Telemark**(1) (*op tele*)**:** A Leadable Coupledance Figure suitable for Argentine and International **Tangos**, for Slow-**Foxtrot**, Slow-**Waltz**, both **Quicksteps**, and for other dances. Rhythm Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.

Begins in Closed Position, one Measure, three Steps, total Couple-Rotation is 3/4- to 7/8-Turn Counter-Clockwise. Lady is Hub-Partner; Man is Rim-Partner.

Man dances *forward* with CBM *Swivel7/8CCW* with Right Side-Stretch *diagforward* Left-Side-Lead.

Lady, Following, dances *BackTurn1/8CCW* with CBM *heelturn3/8CCW DiagForward* Right-Side-Lead.

Similar to **Telemark-from-Left-Outside-to-Semi-Closed**. (For Footwork for Mirror-Image Opposite Figure, see Natural-Telemark-to-Reverse-Semi-Closed.)

Teleronde: A Leadable Coupledance Pattern suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Slow Quick Quick, And Quick Quick Slow* for Foxtrot, and *Slow Slow Slow, Slow Slow Slow* for Waltz.

Begins and ends in Closed Position, two Measures, five Steps, total Couple-Rotation is 1 3/8-Turns Counter-Clockwise.

Lady Forward Rondes, with her Right leg Aerial, after Heel-Turning momentarily into Left-Semi-Closed Position. Lady's Head remains Closed throughout.

Man dances *forward Spiral3/8CCW lockbehindturn1/4CCW* keep Left side into Lady, *spinonball5/8CCW SideTurn1/8CCW backward.*

Lady, Following, dances *Backward Heelturn3/8CCW ForTurn1/4CCW* keep Right side into Man, *forturn1/4CCW* level Right leg straight Forward *forturnronde1/2CCW Forward.*

Telespin or **Full-Telespin:** A Leadable Coupledance Pattern suitable for the Slow-**Foxtrot**, **International Tango**, both **Quicksteps** and Slow-**Waltz**. Timing for Foxtrot, Tango and Quickstep is *Slow Quick Quick, And Quick Quick Slow;* Timing for Waltz is *Slow Slow Slow, And Slow Slow Slow.*

Begins and ends in Closed Position, two Measures, 1 3/8- to 1 5/8-Turns Counter-Clockwise total. After second Step, Man is Hub-Partner, and Lady is Rim-Partner. By third Step, Man keeps Left Side Forward Toward Lady, or he may Open Lady for a Whip sensation created by his Spinning. Lady's Head remains Closed.

Man dances *forward* with CBM *DiagForTurn1/4CCW Swivel3/8CCW* Point Left Toe and Open Lady, *spinonball3/8CCW continuespin1/4to1/2CCW SideTurn1/8CCW forward.*

Lady, Following, dances *BackTurn1/8CCW* with CBM *Heelturn1/4CCW ForTurn1/4CCW* in Semi-Closed, *forturn1/4CCW* in CBM *ForTurn1/8CCW* Right-Side-Lead *closeswivel1/2CCW DiagBackward.*

(See Mini-Telespin, and Telespin-to-Semi-Closed.)

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Telespin-to-Semi-Closed: A Leadable Coupledance Pattern, suitable for the Slow-**Foxtrot**, **International Tango**, both **Quicksteps** and Slow-**Waltz**. Pattern consists of **Two Telemarks with a Pivot in the middle**. Timing for Foxtrot, Tango and Quickstep is *Slow Quick Quick, And Quick Quick Slow*; Timing for Waltz is *Slow Slow Slow, And Slow Slow Slow*.

Begins in Closed Position, two Measures, 1 5/8- to 1 7/8-Turns Counter-Clockwise total. After second Step, Man is Hub-Partner, and Lady is Rim-Partner. By third Step, Man keeps Left Side Forward Toward Lady, or he may Open Lady for a Whip sensation created by his Spinning. Lady's Head remains Closed to the last two Steps.

Man dances *forward* with CBM *DiagForTurn1/4CCW Swivel3/8CCW* Point Left Toe and Open Lady, *spinonball3/8CCW continuespin1/4to1/2CCW SideTurn1/8CCWRecover forward* in Semi-Closed.

Lady, Following, dances *BackTurn1/8CCW* with CBM *Heelturn1/4CCW ForTurn1/4CCW* in Semi-Closed, *forturn1/4CCW* in CBM *ForTurn1/8CCW forturn1/8CCW Forward* in Semi-Closed.

(See Telespin and Mini-Telespin.)

Teleswivel: A Leadable Coupledance Figure suitable for the Slow-**Foxtrot**. Rhythm Timing is *Quick Quick Quick Quick*.

Begins in Closed Position; ends in Semi-Closed Position with Man's Step-Thru with no Weight. One Measure, four Steps, total Couple-Rotation is one Full-Turn Counter-Clockwise.

Man dances *forturn1/4CCW DiagForTurn1/4CCW backcrossbehind* Well under Body *swivel3/8CCW ThruTurn1/8CCW* no Weight.

Lady, Following, dances *BackTurn1/4CCW closeHeelturn1/4CCW Forward* Outside Partner *SwivelCW* to Semi-Closed.

(See Telemark-to-Semi-Closed.)

Tempo: A musical and Coupledance Basic Term for the rate of speed at which Body Movement occurs, and at which music is played. Tempo expresses the mood of the music and dance.

Tempo is usually signified at the musical score beginning. Examples are:

Adagio = Italian for Slow; to be played Slowly.

Allegro = Italian for cheerful; played Quickly with animation.

(See Time-of-Music, Time-Signature, MPM, BPM, Measure, Phrase, Rhythm, Rhythm-Pattern, Body-Rhythm, Cadence, Slow, Quick, And ---, A', Normal-Walking-Cadence, Beat, Syncopate, Count, Counts, Timing, Speed-It-Up, Slow-Motion, and Slow-Down.)

Ten-Dance: A Coupledance Term, referring to the five Standard plus the five Rhythm Coupledances prescribed for most **Competitions**. They are the International Foxtrot, Waltz, Quickstep, Viennese and Tango; and, the International ChaCha, Samba, Rumba, PasoDoble and Jive.

Tense: See Tension.

Tension or **Tense:** A General Coupledance Term, Action, or condition, the opposite of Relaxed-Coupledancing. Pertaining to both the Man and his Lady, meaning:

(1) A degree of Tautness in a Coupledance Movement; Partners Stretch Apart with an elastic Force like a rubber band, maintaining Tone

(2) Sufficient Stiffness Reaction from Partner's Pulling Action, the sometimes Intense lines of Force that occur between Partners

(3) Mental strain or uneasy suspense, with **Tense** muscle effort, Singularly or between Partners.

(See Pull, Pulse, Body-Tone, Frame, Limp-Arms, and Patch.)

Ten-Step: A Folkdance, a type of Choreographed **Country-Western** Coupledance. Danced on Same-Feet as an American Twostep in Varsouvienne Position. Danced first as a Standing-Step Pattern then with Traveling Shuffles, repeated and repeated. Only the Shuffle portion is Leadable.

For the first portion, Rhythm Timing is a *Slow* **for 10 Counts**. Both dance this **Standing-Step**; *heeltapforward closeshift, ToeTapBehind ToeTapClose, HeelTapForward LiftKneePastInFront, HeelTapForward CloseShift, heeltapforward liftkneepastinfront.*

Then comes the Forward Traveling **Shuffle** portion. Timing is *quick Quick slow, Quick quick Slow*; four times.

(See Rocky-Top, and Cotton-Eyed Joe.)

TenStep-Swing: See Lindy.

Terpsichore: Dancer or Dancing; or, muse of Dancing; or, fond of Dancing.

TRY Terrace-Step: A Leadable, Traveling-Coupledance Pattern, suitable for the **Peabody**. Consists of eight Measures and 24 Steps, and includes two Clockwise Half-Turns. Rhythm with 4/4 Timing is *Slow Slow, Quick Quick Quick Quick, Quick Quick Slow, Slow Slow, Slow Slow, Quick Quick Quick Quick, Quick Quick Quick Quick, Quick Quick Slow.*

Danced with long Strides and with Body-Rise type Floating on the *Slows*. Begins in Feathered Position and is danced mostly Feathered, but the last three Steps are in Feathered-Left Position, then ending in Closed Position #2.

Man dances *forward* Feathered *Forward, forward LockBehind forward LockBehind, forward LockBehind forward* Feathered, *ForSwivel1/2CW backward, Backward backward, Backward crossbehind Backward crossbehind, Backward crossbehind Backward backswivel1/2CW* to Feathered-Left, *DiagForward lockbehind* Feathered-Left *Forward* in Closed.

Lady, Following with Head-Closed, dances *Backward* Feathered *backward, Backward lockinfront Backward lockinfront, Backward lockinfront Backward* Feathered, *backswivel1/2CW Forward, forward Forward, forward CrossInFront forward CrossInFront, forward CrossInFront forward CrossInFronTurn1/2CW* to Feathered-Left, *diagbackward CrossInFront* Feathered-Left *backward* in Closed.

Tertiary-DownBeat: A specialized **C**oupledance Term for a certain complexity in dancing to musical Timing. For example, take the first two Measures of a song in 4/4 Time, Stepped *1&2&3&4&,5&6&7&8&*:

Numerals *3*, *4*, *7*, and *8* are all **Tertiary-Downbeats**, while Numerals *1* and *5* are both **One-Beats**, and Numerals *2* and *6* are both **Two-Beats**. (All eight ampersands are UpBeats.)

(See DownBeat, Secondary-DownBeat, Primary-DownBeat, One-Beat Timing, and Two-Beat Timing.)

Tether or **RunAround:** A Leadable, General **C**oupledance Figure or Pattern, that confines one's Lady as she Circles around the Man. Man is the Hub while the Lady is the Rim. The Lady Circles either CW or CCW, restrained by various Hand-Holds.

(See Grand-Circle, Cape-Turn, Separation-with-Caping-Walk, Horse-and-Cart, Promenade-RunAround, and Right-Outside-RunAround. Also see Lariat, RopeSpin, and Back-of-Hand-Lead.)

Texas-Spread: See Heel-Splits.

Texas-Tommy: A novelty American Coupledance that was popular in the 1910s. Vernon and Irene Castle's version of the **Texas-Tommy** brought them fame. Texas-Tommy is said by some to have been **the dance step that started Swing dancing**, or at least started the **Lindy-Hop**. See **Swing-Out** for it's most characteristic Movement.

(See Castle, Vernon and Irene.)

Texas-Twostep or **Country-Twostep** or **Country-Western-Twostep:** A **Country-Western** Traveling-Coupledance in Loose-Closed or in Closed Position #3 with no Float. The **Texas-Twostep** is danced with multiple Underarm-Turns while Traveling the Line-of-Dance.

The **Texas-Twostep**, popular throughout the U.S., has evolved from the original **Twostep**, brought into the U.S. from Europe about 1890, which is believed to have evolved from the **Valse-a-Deux-Temps**, or the Court's **Minuet**.

The Basic Step has 1 1/2 Measures, with a constant Stepping of Passing-Feet. Music in 4/4 Time begins with either a *quick quick slow, slow*, or a *slow slow, quick quick* Rhythm, depending upon the local custom, then repeated and repeated. Danced on the One-Beat Rhythm-Station. Spaghettis and the like are usually Performed during the dance.

(See Tandem-Hold.)

Theatre-Arts Dancing: Theatre-Arts Dancing is **Show-Business** or Ballroom Competition, done with as many Lifts, Drops, & Aerials as possible.

Synonomous with **Adagio**. (See Stage-Struck, Tryouts, Gig, Curtain-Call, In-the-Wings, Waiting-To-Go-On, Stepping-On-To-the-Floor, Hitting-the-Mat, and On-Stage. Also see Line-Formation, Kick-Line, Drill-Team, Drill-Team-Stack, Facials, Military-Team, and Teamdance.)

The Alexander: See Alexander.

The Appel: See Appel.

The Big-Apple: See Big-Apple.

The Bop: See Bop.

The Bow: See Samba-Bow.

The Cape: See Huit.

The Conga: See Conga-Line.

The Creep: See Creep.

The Flea-Hop: See Flea-Hop.

The Huit: See Huit.

The Hustle: See Hustle, Street-Hustle, and Hustle-Nouveau.

Theme: A General Coupledance Term; a Basic Step or melody forming the basis of some Choreographic development.

The Moves: A Coupledance Term; a General, overall way of referring to specific Figures, Patterns or Steps.

(See Movement.)

The-Presence: **The-Presence** was customary with indoor English Longways **Country-Dances** circa 1700 and later. The honored people, perhaps two Couples of rank, would serve as **The-Presence**. They would sit at the **Head-of-Set**, under the **Musicians'-Gallery** if there was one, keeping a watchful eye for possible misdeeds.

(See Longway-Set, Set-Dance, and Progressive-Longways.)

The Promenade: See Promenade-Ending.

The Rock-and-Around: See Rock-and-Around.

The Rocks: See Samba-Rocks.

The Rope: See Salsa-Valiente.

The Scooter: See Scooter.

The Separation: See Separation.

The Sevillanas: See Sevillana.

The Shimmy: See Shimmy, and Shim-Sham.

The Sixteen: See Sixteen.

The Splits: See Split.

The Trip: See AnkleTrip.

The Twist: See Twist.

The Twister: See Twister.

The Twists: See Twists.

Think-It-Thru: A General **C**oupledance Term for the thoughtful and rational plotting out of dance Steps, Movements, Figures, and Patterns. **Think-It-Thru** is dancing by mental exercise. Or, one's means of learning the dance being the product of **Thinking-It-Thru**.

Compare against **Subconscious-Dancing**. (See Body-Mechanics, Schooled-Dancer, Street-Dancer, Experienced-Dancer, and Mechanics-Memory.)

"The Two Step" Magazine: The first magazine in the U.S. published solely for **C**oupledancing was "The Two Step". Started in 1894 and published monthly out of Buffalo, New York.

(See Twostep.)

Third-Position: See #3, Heel-to-Instep, of Five Basic Foot Positions, and #3 of Five Ballet Foot Positions.

Thread-the-Needle: A General, Traditional **C**oupledance Pattern, used in **Folkdance** and **Country-Dance**.

From a Circle such as in Big-Circle-Dancing, with all parties holding Hands, a designated person will release one Hand and will then Lead the other dancers. The two on the far end, the person whose Hand was released and this second person's Neighbor, form a four-hand Arch. The designated person then Leads the other dancers under and through this Arch.

(See **Dive-Thru**, and Figure 10.)

Three-Alemanas: A Leadable, four-Measure Coupledance Pattern suitable for both **Rumbas**, both **Boleros**, both **ChaChas** and both **Mambos**. Rhythm Timing varies with dance.

Normally beginning in Fan Position, the Lady Closes Right then Forward to an Alemana to Facing, then a Left-Alemana to Facing, then again to an Alemana to Facing.

Man dances *forward Recover sideward, Backward recover Sideward; crossinfront Recover sideward, Backward recover Sideward.*

Lady, Following from a Fan Position, dances *BackClose forward ForTurn1/4CW, crossinfrontswivel5/8CW ForwardSwivel3/8CW forward; CrossInFrontSwivel5/8CCW forwardswivel3/8CCW Forward, crossinfrontswivel5/8CW ForwardSwivel3/8CW forward.*

May begin instead from a Basic-Alemana, where the Lady's first three Steps would be *Backward recover Sideward*, no difference for Man.

(See Alemana-from-a-Fan, and Left-Alemana.)

Three-And-Four-ChaCha Timing: See Primary-DownBeat.

Three-Cuddle-Breaks or **Three-Opening-Outs:** A Leadable three-Measure, nine-Step, Coupledance Pattern, suitable for all **Rumbas** and **Boleros**. Rhythm Timing is ***Quick Quick Slow***, ***Quick Quick Slow***, ***Quick Quick Slow*** for Rumba, and *Slow Quick Quick, Slow Quick Quick, Slow Quick Quick* for Bolero. Begins and ends in Loose-Closed Position, with two Loose-Hug Positions in-between. Danced Natural-Opening-Out, then Reverse-Opening-Out, then Natural-Opening-Out again.

(See Cuddle-Break, and Open-Basic.)

Three/Four-Time: A musical and Coupledance Basic Term. Music in 3/4 Time has three Beats to each Bar (or Measure), where each Step normally equals one Beat of music. At times, two Steps are danced to one 3/4 Time music Beat, where an *And* Count might be danced *Quick And*, and where the *And* Count takes 1/3 the value of its preceding Beat. At times, a Step is held for two music Beats.

Examples of music in 3/4 Time are **Waltzes**; Slow, Medium, Viennese, Country-Western, Hesitation, Period, etc.

(See Four/Four-Time, Two/Four-Time, A', Cadence, MPM, BPM, Rhythm, and Timing.)

Three-Opening-Outs: See Three-Cuddle-Breaks.

Three-Pivots: A Leadable four-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Slow Slow.*

Danced with long Strides and with Body-Rise type Floating. May be preceded by **Pivot-Arm-Link**. Beginning in Semi-Closed Position but Stepped-Thru with Weight Forward. The Man Rocks Back as the Lady does a Full Pivot Away alone, into Closed Position #2. The Couple then dances two Full Pivots into Feathered-Left, ending in Closed Position #2.

Man dances *backward ForSwivel1/2CW, backswivel1/2CW ForSwivel1/2CW,* **(5)***backswivel1/2CW* with CBM *DiagForward* Right Shoulder-Lead, *forward* Feathered-Left with CBM *Forward* in Closed.

Lady dances *BackSwivel1/2CW backswivel1/2CW, ForSwivel1/2CW backswivel1/2CW,* **(5)***ForSwivel1/2CW* with CBM *diagbackward* Left Shoulder-Lead, *Backward* Feathered-Left with CBM *backward* in Closed.

Three-Progressive-Wings: A Leadable three-Measure, nine Step Coupledance Pattern suitable for the Slow-**Waltz**. Timing is *Slow Slow Slow, Slow Slow Slow, Slow Slow Slow.*

Begins in Semi-Closed Position. Both Couple-Rotate a Quarter-Turn total each, Counter-Clockwise then Clockwise then Counter-Clockwise again. The Lady is Led a 3/4-Turn Counter-Clockwise, Crossing Man's Left Foot to a tight Feathered-Left Position; she is next Led a 3/4-Turn Clockwise, Crossing Man's Right Foot to a tight Feathered-Right Position; finally she is Led again a 3/4-Turn Counter-Clockwise to Cross Man's Left Foot, ending in a tight Feathered-Left Position. Partners end each Wing looking into each other's eyes with Shoulders-Square.

Man Steps *ForThru* in CBMP *diagforturn1/8CCW CrossBehindTurn1/8CCW* in CBMP; *forthru* in CBMP *DiagForTurn1/8CW crossbehindturn1/8CW* in CBMP; then finally *ForThru* in CBMP *diagforturn1/8CCW CrossBehindTurn1/8CCW* in CBMP.

Lady, Following, dances *forthruturn1/8CCW* with CBM *ForCrossTurn3/8CCW* Outside *forswivel5/8CCW* Head-Closed; then with Head-Open, she dances *ForThruTurn1/8CW* with CBM *forcrossturn3/8CW* Outside *ForSwivel5/8CCW*; then she dances *forthruturn1/8CCW* with CBM *ForCrossTurn3/8CCW* Outside *forturncheck1/4CCW* in CBMP, Head-Closed, looking at each other.

(See Progressive-Wing, and Three-Wings.)

Threesome-Dance or **Trio-Dance** or **Triplet-Dance: Threesome-Dance** is harmonized dancing all together, coordinated and in conjunction **with two other persons**, and is possibly a **Fixed-Pattern** dance such as Cotton-Eyed Joe or the Ten-Step.

There are also Leadable, **Free-Style** Threesome-dances, where a Man can Lead two Ladies, one with each of his Hands. Some of these possible Threesome-dances are **West-Coast-Swing**, **Eastern-Swing**, **ChaCha**, and **Mambo**.

(See Foursome-Dance, Group-Dance, Country-Dance, and Basket.)

Threesome-Dance-Beginning-Pose: A Leadable, General Coupledance Position for one Leader plus two Followers, usually one Man plus two Ladies. Pose is suitable for beginning a Threesome-Dance variation, such as that of **West-Coast-Swing**, **Eastern-Swing**, **ChaCha**, **Mambo**, and other dances. All three Face the same direction, smiling and viewing their audience.

The first-Lady is the one in the middle, next to the Leader. The Man with the first-Lady strike a Starting Position as follows:

These two strike a Vee Position, (more Opened than Semi-Closed Position,) with both their Weights fully on Inside-Feet. Their Inside-Arms Hold their Bodies Together, with Man's Right arm **on top** and with her Left arm at his waist. Inside hips are in contact with Lady's hip Behind Man's. Their Outside-Hands are Clasped Low. Their Outside-Toes Point; the Inside of Ball of their Outside-Feet Touch Forward to the Dancefloor, their Feet spaced some 20 inches apart.

The second-Lady strikes her Starting Position as follows:

She Right-Hand-Shakes with Man. With her Weight fully on her Inside-Foot, she places her Left-Arm about the first-Lady's waist. She matches her Right-Leg to that of the first-Lady, their Right-Feet Posed identically at some eight inches apart.

(See Figure 28.) (See Promenade Position for Tango, Closed Position #5, and Half-Open Position.)

Figure 28, **Threesome-Dance-Beginning-Pose**

ThreeStep: A Leadable, one-Measure Traveling-Coupledance Figure, with straight Progressive Steps, suitable for the Slow-**Foxtrot** only. In Closed Position #1 throughout. Timing is *Slow Quick Quick*.

Man Drives his Lady, Stepping *forward DiagForward* Right-Side-Lead *forward*, dancing *heeltoe HeelToe toeheel*.

Lady, Following with Head-Closed, Strides *Rearward diagrearward Rearward*, Throwing-the-Foot upon each Step.

(See Curving-ThreeStep, Reverse-Wave, Back-Feather, and Natural-Turn.)

ThreeStep-Jitterbug: See Taiwanese-Jitterbug.

Three-Step-Reverse-Corte: A Leadable one-Measure, three-Step, Basic **C**oupledance Figure, suitable for the Slow- and the Medium-**Foxtrot**s, both **Quickstep**s, the **Onestep**, and for the Slow- and the Medium-**Waltz**es, the American **Viennese** Waltz, and other Waltzes. Also for other dances. Rhythm Timing for Foxtrots is *Slow Quick Quick*; for Quicksteps is *Slow Slow, Slow*; Timing for Onestep and for most Waltzes is *Slow Slow Slow*; Timing is *Quick Quick Quick* for Viennese.

Begins in Closed Position #1 and ends in Feathered Position. Total Couple-Rotation is a 3/8-Turn Counter-Clockwise.

Man dances *BackTurn1/4CCW* with CBM *sideRiseTurn1/8CCW* Partner Outside *closetouch* with Left Side-Stretch in CBMP.

Lady, Following, dances *forward ForRiseTurn3/8CCW* with CBM Outside Partner *close* with Right Side-Stretch in CBMP.

(See Reverse-Corte, and Corte.)

ThreeStep-Swing: See Taiwanese-Jitterbug.

Three-Threes: A partially leadable, four-Measure **C**oupledance Pattern, suitable for both **Rumba**s and both **Bolero**s. Rhythm Timing, four times, is *Quick And Slow* for Rumba; *Slow And Quick* for Bolero.

Begins and ends in Open-Facing Position. The Lady Swivels a Half-Turn Clockwise, Spins a Full-Turn Counter-Clockwise, Swivels a Half-Turn Clockwise, Steps and Swivels another Half-Turn Clockwise, then Steps and Swivels still another Half-Turn Clockwise.

The Lady is Led into her first Swivel where he Grasps her shoulders from Behind to brake her Spin then releases her. Man may again Grasp her shoulders from Behind, to Lead her second Swivel, where he may take her Hand, or he takes her Hand at **Three-Threes** ending.

Lady dances *BackClose forward ForSwivel1/2CW, inplace InPlace spinfullCCW, DiagBackward recover ForTurn, swivel1/2CWforward Swivel1/2CW Forward forwardswivel1/2CW*.

Man dances *forward Recover close, Backward recover Close, diagforward Recover close, Backward recover Forward*.

Three-Wings: A Leadable three-Measure Coupledance Pattern suitable for the Slow-**Foxtrot** and the Slow-**Waltz**, with one Step per Measure for the Man and three Steps per Measure for the Lady. Timing is *Slow Quick Quick, Slow Quick Quick, Slow Quick Quick* for Foxtrot, and *Slow Slow Slow, Slow Slow Slow, Slow Slow Slow* for Waltz.

Begins in Semi-Closed Position. The Lady is Led a Half-Turn Counter-Clockwise, Crossing Man's Right Foot to a tight Feathered-Left Position; she is next Led a Half-Turn Clockwise, Crossing Man's Left Foot to a tight Feathered-Right Position; finally she is Led again a Half-Turn Counter-Clockwise to Cross Man's Right Foot, ending in a tight Feathered-Left Position. Partners end each Wing looking into each other's eyes with Shoulders-Square.

Man Steps *ForThru* in CBMP, Leading Lady with CBM then *touchHeel*; *forward* in CBMP, Leading Lady with CBM then *Touchheel*; then again *ForThru* in CBMP, Leading Lady with CBM then *touchHeel*.

Lady, Following, dances *forcrossturn1/8CCW* with CBM *ForTurn1/8CCW* Outside *forswivel5/8CCW* Head-Closed; then with Head-Open, she dances *ForCrossTurn1/8CW* with CBM *forturn1/8CW* Outside *ForSwivel5/8CW*; then she dances *forcrossturn1/8CCW* with CBM *ForTurn1/8CCW* Outside *forturncheck1/4CCW* in CBMP, Head-Closed, looking at each other.

(See Wing, and Three-Progressive-Wings.)

Threshing: See Flail.

Through: See Step-Thru.

Throw: A **Ballet** and Exhibition, Coupledance Term, for where the Man **Lofts** his Lady Upwards En-L'Air and then catches her. While in the air, his Lady must remain **fixed** in her Pose as when Thrown, and the Man must be taught how to safely **Throw** his Partner then safely catch her.

(See CheerLeading, Drill-Team, Teamdance, and Showdance. Also see Double-Work, Aerials, Aerial-Swivel, Aerobic, Stunt, Gymnastic-Feats, Aerobatic-Maneuver, Lift, Raise, Loft, Fling, Macho, and Volta. Also see Flyer, Male-Tumbler, Spot, Lift-Straight, and Lift-Bent.)

Throwaway(1) (*thrwy*)**:** A Leadable, one-Measure, six-Step, Coupledance Figure, suitable for Eastern **Swing** and Jive. Rhythm with 4/4 Timing for the Man is *quick And slow Quick and Slow*.

May be preceded by a Break-Back. Man, while **Step-Ball-Changing** (Trippling) Left then Right, Throws-Away Lady-out from Closed Position #5 or #6, with up to a 3/8-Turn Counter-Clockwise total Couple-Rotation, ending in Left-Open-Facing Position, ready to Rock-Apart and Link.

Man, bringing Lady's Grasped Hand to near his Left hip and Power-Leading her Away, dances *smallsideturn1/8CCW BallInPlace flatinplace*, then he Anchor-Steps *BallTurn1/8CCW ball Flat*.

Lady dances *StrideForward diagforturn1/4CCW DiagSideTurn1/4CCW*, then she Anchor-Steps *ball Ball flat*.

(See FallAway-ThrowAway.)

Throwaway(2) (*thrwy*): A partially Leadable, Coupledance Ending Picture-Figure, suitable for **International Tango**, both **Quicksteps**, Slow-**Foxtrot**, Slow-**Waltz**, and for other dances. Timing varies.

Begins from the **Oversway Position**, from Promenade-Sway or from Side-Lunge-Left. Man assumes then holds their Patch by Turning his Right side into his Lady, Contrabody Counter-Clockwise, and looking at her face.

This causes Lady to **Throwaway** her Left leg. Their Knee-contact is lost as she Quarter-Turns Counter-Clockwise to Slide her Left Toe straight Backward, under her Body and past her Right Foot, to directly Behind her, but keeping her Left side and hips Up, toward her Man to hold their Patch. She Turns to look Well to her Left and Up.

(See Throwaway Position, and Oversway-Change-of-Sway.)

Throwaway-Oversway or **Oversway-Throwaway**: A partially Leadable, Coupledance Ending Picture-Figure, suitable for **International Tango**, both **Quicksteps**, Slow-**Foxtrot**, Slow-**Waltz**, and for other dances. Timing varies. Misnamed, since the Oversway Movement precedes the Throwaway Movement in this Figure.

From beginning in Promenade Position, the Couple first Performs the **Oversway** Movement, ending in the Oversway Position. The Couple next Performs the **Throwaway** Movement, ending in the Throwaway Position.

(See Oversway-Change-of-Sway, and Side-Lunge-Change-of-Sway.)

Throwaway Position (*thrwy*): A Coupledance Picture-Figure Position, suitable for **International Tango**, both **Quicksteps**, Slow-**Foxtrot**, Slow-**Waltz**, and for other dances.

Man's Left Supporting-Leg has a Flexed Knee, and his Right Free-Leg has a Pointed Toe and is Extended Sideward. He holds their Patch by keeping his Right side Turned into his Lady, Contrabody Counter-Clockwise, and he looks at her face.

Lady's Right Supporting-Leg has a Flexed Knee. As the **Throwaway**, her Left Free-Leg is Extended and Stretched straight, directly Behind her; her Left Toe is floored and is Pointed Slightly Outward. She is keeping her Left side and hips Up, Toward her Man to hold their Patch. She looks Well to her Left and Up.

(See Throwaway, Hinge-Line, and Oversway Position.)

Throw-Hand-Away: See Explosion.

Throwing-the-Foot: An Unleadable, Basic Coupledance Movement, emphasized for the Slow-**Foxtrot**; Striding and Skimming *Rearward TipOfShoe-Flat*, (not Stepping Backward Flat-Footed,) followed by *Dragging* the Trailing Heel-Tip. Proper Execution causes wear at Tips-of-Shoes and Heel-Tips.

Similar to **Ball-Heel**. (See Toe-Release, Threestep, Reverse-Wave, Back-Feather, and Scooping.)

ThrowOut: The Leadable, Starting Coupledance Pattern, dance Break or Lead used in **West-Coast-Swing**; **similar to ThrowAway** in Eastern Swing or Jive. The actual ThrowOut Figure consists of the Man in Press-Line with Grasped Hands Down Low; he Power-Leads his Lady from Closed Position #5 or #6, Away into her Slot, (see Trigger.) The **Lady Steps Forward Right then Forward Left, Swiveling a Half-Turn Counter-Clockwise** to Face her Man, **Coaster-Steps then Anchor-Steps**. Lady's Pattern Timing is *Slow slow Quick and Slow, quick And slow*. ThrowOut ends in Left-Open-Facing Position. (See Starter-Step.)

There are three West-Coast-Swing alternate ThrowOut Patterns:

(1) First, a Basic-NewYorker (Starter-Step then Break-Back), followed by two more Step-Ball-Changes (Triples), then the Man in Press-Line, Triggers the Lady into her Slot; he Recovers Right, Backward Left then Backward Right. Man's Timing is *quick And slow, Quick and Slow, slow Slow, quick And slow, Quick and Slow, slow Slow, slow Slow*.

(2) First, Basic-Rock (Break-Back then two Step-Ball-Changes), then the Man in Press-Line, Triggers the Lady into her Slot; he Recovers Right, Backward Left then Backward Right. Man's Timing is *slow Slow, quick And slow, Quick and Slow, slow Slow, slow Slow*.

(3) First, Partners Break-Back (and Recover), then the Man in Press-Line, Triggers the Lady into her Slot; he Recovers Right, Backward Left then Backward Right. Man's Timing is *slow Slow slow Slow slow Slow*.

Thru: See Step-Thru.

Thruout: A General Coupledance Term, short for throughout; means consistent throughout the particular Figure or item.

Thru-Scissors: Two Leadable Coupledance Figures, Left or Right, suitable for all **Twosteps**, and for all **Waltzes** except Slow-Waltzes. Twostep Rhythm Timing is *Quick Quick Slow*; Timing is *Slow Slow Slow* as a Waltz.

Begins on Opposing-Feet in a Closed Position or in Butterfly Position, and ends in a Step-Thru Position. **Thru-Scissors** is danced in three Steps, first is *Sideward*, second *Closes*, third Step always *Crosses* the Supporting-Foot **In-Front**.

(See Thru-Twinkle, Scissors, and Progressive-Scissors.)

Thru-Side-Close: See Thru-Twinkle.

Thrust: A General Coupledance Action; to Push, Shove or Drive Forcibly against one's Partner for Movement, (do not do); or, a Driving Force or Pressure.

(See Pulse.)

Thru-to-Closed: Two Leadable, General one-Measure, three-Step Coupledance Figures, Right or Left. Timing can be *Slow Slow Slow*, or *Slow Quick Quick*, or *Quick Quick Slow* Rhythm.

Beginning in Semi-Closed Position or in Reverse-Semi-Closed Position, Partners *StepThru Sideward Close* to a Closed Position.

(See Turn-Face-Close, and Step-Thru.)

Thru-Twinkle or **Thru-Side-Close:** Two Leadable Coupledance Figures, Left or Right, suitable for all **Twosteps**, and for all **Waltzes** except Slow-Waltzes. Twostep Rhythm Timing is *Quick Quick Slow*; Timing is *Slow Slow Slow* as a Waltz.

Begins on Opposing-Feet in a Closed Position or in Butterfly Position. **Thru-Twinkle** is danced in three Steps; the first Step always *Crosses* the Supporting-Foot **In-Front**, second is a *Sideward* Step, and the third *Closes*.

(See Thru-Scissors, and Twinkle.)

Thumb: A General Coupledance Term, referring to the digit that makes us dexterous. Isaac Newton once said, "--- thumb alone would convince me of God's existence."

(See Hand.)

Thumb-Against-Thumb: A Leadable, General Action or Stance; Man Clasps his Lady's Right Hand in his Left, with Thumbs in contact vertically, for and while Coupledancing both **International Latin** and **International Modern and Smooth**. Matching Thumbs are held retained at her Eye-Level. Neither Thumb protrudes above the other, resulting in a void inside Palm-to-Palm.

Argumentive, and bothersome to many dancers. While still in vogue in some dance studios, this Practice has been dropped by other dance studios.

(See Hand-Hold, Palm-Front, Wrist-Bend, and Limp-Arms.)

Thumb-Lead: A Leadable, General Coupledance Action, suitable for **West-Coast-Swing**, New **Hustle**, Country-Western **Twostep**, and other dances.

The most common Thumb-Lead is the Lead for **Backup-Tunnel**ing the Lady. With the Lady in Wrapped Position, the Man Lightly Presses both of his Thumbs to both backs of her Hands. Her Head resultingly disappears, backing under his Right armpit.

(See Tunnel.)

Thunderbird: See Frug.

Tick: A possibly Leadable, General Coupledance Action, suitable for most all Closed Position dances, but mainly **International Tango**. A characteristic Tango look, an Accent.

A Tick is a brusque, suddenly Jerking Action in Opposition to the Direction of the Step subsequently danced, and to which the Lady responds. A Tick is initiated mainly by the Man Lurching his arms and Upper-Body Sideways, to his Right, for an *And* Count.

Caution: A Tick at times can send the wrong message to an unfamiliar Lady Partner.

Similar to **Head-Flick**, and **Abrupt**. (See Salute, Knee-Lead, Flourish, and Head-Flick-Link.)

Tiger-Rag: A novelty Fad Coupledance popular in Utah about 1906.

(See the Cake-Walk, Hoochy-Koochy, Kickapoo, and Rag-Time; which were all novelty Fads in vogue in the 1900 to 1910 era.)

Tighten-the-Lightbulb: Two Unleadable, General Coupledance Actions. Arm High wrist Rotation; Right Hand Inward, Left Hand Outward.

Opposite of **Loosen-the-Lightbulb**. (See ArmWork, Free-Hand-Fashioning, Palm-Inward, Palm-Outward, Port-de-Bras, and Samba-ArmWork.)

Tighten-the-Toes: See Grip-the-Floor.

Tilt or **Tip** or **List:** Various possibly Leadable, General, Coupledance Actions. To **Lean** or slant the body **Out-of-Balance**, in any direction, by either or both Partners.

Similar to **Tips**. (See Incline, Bend, Pitch, and Totter.)

Time-of-Music: A Basic musical Term. Time-of-Music is determined by the number of Beats occurring in each Measure.

For example: The accent may occur every two Beats, and if each Beat has the value of a quarter-note, the music is said to be in 2/4 Time.

Closely related to **Timing**. (See MPM, BPM, Measure, Phrase, and Tempo. Also see Time-Signature, Beat, Cadence, Count, Counts, Four/Four-Time, Three/Four-Time, Two/Four-Time, Rhythm-Stations, Two-Beat Timing, Down-Beat Timing, Rhythm, and Rhythm-Pattern.)

Time-Signature: A Basic musical Term. The **number and duration of Beats in a Measure**, (or Bar.) Time-Signature, the **symbol** for the **Time-of-Music**, is located at the composition beginning. The symbol being one number over another, the upper number indicating the number of Beats to a Measure, and the lower number indicating the value of each Beat; or, which kind of note receives one Beat. The most common Times-of-Music are 2/4, 3/4, 4/4, and 6/8.

For example: Four Beats to a Measure, with each Beat having the same value as a quarter-note, is noted as 4/4. A Measure in 4/4 Time might contain two half-notes; if not, then their equivalent.

(See Beats-per-Measure, MPM, BPM, Tempo, Phrase, Rhythm, Rhythm-Pattern, Body-Rhythm, Time-of-Music, Timing, Four/Four-Time, Three/Four-Time, Two/Four-Time, Cadence, Counts, Duple-Meter, and Triple-Meter.)

Time-Step(1): Two Leadable Mirror-Image Coupledance Figures, Right or Left, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, and for other dances. Timing varies.

These are usually danced one in each direction. One Measure, three Steps, (five for ChaCha). Danced throughout in Facing Position, remaining parallel and not Touching or Turning. Arms are Spread Wide on first Step. Each dances Opposite, *CrossBehind Recover WideSideward*, (then a *Chasse* for ChaCha).

(See Back-Break, Mark-Time, Side-Balance, Spot-and-Time, Open-Basic, and Cucaracha.)

Time-Step(2): A Basic TapDance Step, (not subject of this Glossary).

Timing: A Basic Coupledance Term that deals with the element of **Time**. Beats and Steps taken per Measure of music, with possible Beat Accents; or, Man-led, Stepping together in Unison and Synchronization to the Metered Beat; or, Weight-Transference in Time to the Beat; or, controlled acceleration of Body-Movement for greatest possible effect.

Not all ChaCha music has the same Rhythm Timing. Some ChaCha's feel best Coupledancing on the **Two-Beat**, while many others are best on the **One-Beat**. For more dancing pleasure, the Man needs to listen for the music's ChaChaCha location then match their ChaChaCha Footwork accordingly. The same is true for Mambo and Rumba music.

The Rhythm Timing of Rumba/Bolero music varies; matching their complimentary Footwork accordingly for more dancing pleasure, the man has three choices for their Coupledancing mode and Rhythm-Station: (1) Rumba Footwork on the One-Beat, (2) Rumba Footwork on the Two-Beat, or (3) Bolero Footwork on the One-Beat.

One's own Timing for Coupledancing can beco[illegible]s constant as a Metronome by Practicing by various means, such as rope-skipping or drum-playing.

Closely related to **Time-of-Music**. (See Beat, Cadence, Count, Counts, Four/Four-Time, Three/Four-Time, Two/Four-Time, Tempo, Dance-Count, Time-Signature, Rhythm-Stations, Two-Beat Timing, One-Beat Timing, Rhythm, Rhythm-Pattern, Body-Rhythm, Speed-It-Up, and Slow-Down.)

Tip: See Tilt.

Tip-of-Shoe: See Tip-of-Toe.

Tip-of-Toe or **Tip-of-Shoe:** A Basic Coupledance Term for placing the end of the big Toe. One explicit description for Foot Positioning would be Tip-of-Toe to Dancefloor as in Ballet. 'Toe' does not mean Ball-of-Foot.

(See Toe, Throwing-the-Foot, and Foot.)

Tipple-Chasse or **Tipple-Chasse-to-the-Right:** A partially Leadable, one-Measure, four-Step Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and the International **Quickstep**. Rhythm Timing is *Slow Quick And Quick* for both Foxtrot and Waltz. Timing for the Quickstep differs; it is *Slow Quick Quick, Slow*, with the last *Slow* beginning a new Measure.

Begins in Closed Position #1 with CBMP Clockwise, usually with the Man Facing Reverse-Line-of-Dance. Total Couple-Rotation is a Half-Turn *Ball Toe Toe Ball* Clockwise, with hips Counter-Swaying together. The Figure ends in Closed Position with Swaying Apart. Man is Hub-Partner, Lady is Rim-Partner.

Man Steps *backturn1/8CW* Left Side-Stretch *ShortSideTurn1/4CW closeturn1/8CW DiagForward* Right Side-Stretch, look Left late.

The Lady Steps *ForTurn1/8CW* Right Side-Stretch *sideturn1/8CW CloseTurn1/8CW diagbackturn1/8CW* Left Side-Stretch, Head Opens late.

At times confused with Ripple-Chasse. "Tipple is the Turning one, Ripple Runs straight."

Tipple-Chasse-to-the-Right: See Tipple-Chasse.

Tips: Various possibly Unleadable, General, Off-Balance, Coupledance Actions, by either or both Partners. There are **Tips** Forward, Diagonally, Sideward and/or Backward. **Tips** are from the neck, with only the Head displaced without displacing the Torso.

Similar to **Tilt**. (See Out-of-Balance, Bend, Lean, Incline, AnkleTrip, Pitch, and Totter.)

Tipsy-Point-from-Semi-Closed: A Leadable one-Measure, three-Step, Coupledance Figure, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow And Slow*.

Begins in Semi-Closed Position. Man Quarter-Turns Clockwise to Close. Ends in Loose-Closed Position, with both Tapping behind.

Man, with Head Left throughout, dances *ForTurn1/4CW* withCBM *lowersideward TapToeBehind*.

Lady, Following with Head-Open throughout, dances *forthru* withCBM *LowerSideward taptoebehind*.

(See Tipsy-Point-from-Closed.)

Tipsy-Point-from-Closed: A Leadable one-Measure, three-Step, Coupledance Figure, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow And Slow*.

Begins Feathered or in Closed Position #1 or #2. Couple-Rotation is a Quarter-Turn Clockwise. Ends in Loose-Closed Position, with both Tapping behind.

Man, with Head Left throughout, dances *ForTurn1/4CW* withCBM *lowersideward TapToeBehind*.

Lady, Following with Head-Closed, dances *backturn1/4CW* withCBM *LowerSideward taptoebehind* Lady Opens Head.

(See Tipsy-Point-from-Semi-Closed.)

Tip-Tap: See Shakers.

Tip-Toe or **Toe-Lead:** A possibly Leadable, General, Traveling, Singular or Coupledance Action. To Walk Stealthily or quietly on **Tip-Toe**, with one's Weight on Balls.

(See Flat-Step, Flat-of-Foot, and Willies.)

To-Dance-Inside: One of three Coupledance Basic Feet Positions for the **Argentine Tango**; Feet of both Partners are intermingled as described in Closed Position #4. Leadable.

(See To-Dance-On-The-Side and To-Dance-Outside.)

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To-Dance-On-The-Side: One of three **Coupledance** Basic Feet Positions for the **Argentine Tango**; here, the Man's Feet are normally Standing Closed, and are literally on the side of his Partner's Feet, as when she dances Ochos. Leadable.

(See To-Dance-Inside and To-Dance-Outside.)

To-Dance-Outside: One of three **Coupledance** Basic Feet Positions for the **Argentine Tango**; the Feet of both Partners Face each other as described in Facing-Offset Position. The Lady normally ends this with a FrontLock, Left over Right Foot. Leadable.

(See To-Dance-Inside and To-Dance-On-The-Side.)

Toddle: A General **Coupledance** Motion; to Walk with short, unsteady Steps.

(See Totter, Jiggle, AnkleTrip, Pitch, and Clumsy.)

Toe (*T*): A General **Coupledance** Term; referring to the bottom, underside of one's Toes in contact with the Dancefloor, rather than the Ball or the Tip-of-Shoe.

(See Ball-of-Foot, Tip-of-Toe, and Foot. Also see Toe-Movements.)

Toe-Dancing: See Ballet, Demi-Points, and On-Points.

Toe-Fan: Two Unleadable, General **Coupledance** Figures, Left or Right, Mirror-Image Opposite, most suitable for **Country-Western** dancing. Timing is either *Slow Slow* or *And Quick*.

Beginning with Feet Together, Toe of one Foot is Rotated Outward then returned Home to Close.

(See Toe-Movements, Toe-Out, Toe-Splits, Toes-Out, Heel-Fan, Toe-Tap, SugarFoot, Sand-Step, and Ramble.)

Toe-First: See Ball-Step.

Toe-Heel: See Ball-Step.

Toe-Heel-Toe-Swivels: See Sand-Step.

Toe-In or **Heel-Out** or **Heel-Outwards** or **Toe-Stab:** Two Partially Leadable, General, Pigeon-Toed **Coupledance** Actions, Left or Right Foot. One Toe is Pressed to the Dancefloor with the Free Knee twisted Inward; the Toe is usually **Toed-In** next to the Instep of the Supporting Foot.

An example is where the Free Toe is Turned toward the Supporting-Foot Instep as in the **Tuck-In-Turn** Pattern.

Similar to **Toe-Tap**. (See Toe-Movements, Dot, Touch, Heel-Fan, Swivet, Willies, SugarFoot, Sand-Step, AnkleTrip, and Ramble.)

Toe-Inside-Edge: See Inner-Toe.

Toe-Lead: See Ball-Step.

Toe-Movements: A General **Coupledancer's** Term. Some of the Basic **Toe-Movements** are referenced as follows:

See Footwork, and Foot-Placement. Also see Toe, Touch, ToeTouch, Toe-Tap, Touch-Thru, Toe-Lead, Toe-In, Heels-Out, Toe-Out, Toes-Out, Toe-Fan, and Toe-Splits. Also see On-Points, Demi-Points, Toe-Spin, Toe-Multiple-Spins, Ramble, Foot-Boogie, SugarFoot, Swivet, and Sand-Step. Also see Celtic-Storm, Celtic-Jazz, and Step-Dancing.

Toe-Multiple-Spins or **Continuous-Toe-Spins** or **Augering:** Two partially Leadable, Basic Coupledance Figures, Left or Right, usually Performed by the Lady. Consists of Skillfully and speedily Rotating with Feet Together, Transferring Weight from one Ball-of-Foot to the other and back again, her Balance supported by the Man's Hand directing with Skill over her Head. There is either minimum or quite a bit of Travel, set according to the Man's Halo-Lead.

(See Toe-Spin.)

Toe-of-Shoe: See Toe-Tip.

Toe-Out or **Heel-In** or **Heel-Inwards:** Two Unleadable, General Coupledance Actions, Left or Right, of Turning one Heel Inward. An example is where the Free Toe is Turned Outward as in a Swivel-Walk Figure.

(See Toe-Movements, Toe-Tap, Toe-Fan, Toes-Out, Toe-Splits, Swivet, SugarFoot, Sand-Step, and Ramble.)

Toe-Outside-Edge: See Outer-Toe.

Toe-Pivot: See Toe-Spin.

Toe-Release: A General Coupledance Term for a particular Action that occurs as one **Backward-Walks**. When Backward-Walking, (for all dances except Latins and certain Tangos,) one's Toe is Raised from the Dancefloor, **Toe-Release** in a particular way, followed by the rolling through of one's Heel as one's Weight is Transferred Rearward.

First, a Ball-of-Foot Skims Rearward and Rolls onto its Heel, whereby this second Foot, after its **Toe-Release**, begins its Rearward Dragging Travel with a Slight pressure on its Heel.

(See Ball-Heel, Way-Back-Step, and Throwing-the-Foot.)

Toes-Out or **Heels-In** or **Heels-Inwards:** An Unleadable, General Coupledance Action of Turning both Heels Inward. With Feet Together and Weight on both Heels, both Toes are Rotated Outward. An example is the Stance of Charlie Chaplin.

Opposite of **Heels-Out**. (See Toe-Movements, Toe-Splits, Toe-Out, Toe-Fan, Swivet, SugarFoot, Sand-Step, and Ramble.)

Toe-Spin or **Toe-Pivot** or **Gyrating:** Two Leadable Basic Coupledance Movements, Left or Right, of Rotating on one Ball-of-Foot, Change-of-Weight with each Half-Turn. There is either minimum or some Travel if it is the Lady Toe-Spinning, set according to the Man's Halo-Lead.

Similar to Pencil-Turn. (See Toe-Spin-Clockwise, Toe-Spin-Counter-Clockwise, Toe-Movements, Axial-Movement, Demi-Points, Flat-Turns, Riff-Turns, PittyPatter-Turns, Illusion, Spiral, and Whirling.)

Toe-Spin-Clockwise or **Full-Twist-Turn:** An Unleadable, General, Singular or Coupledance Figure, of **Spinning on one Ball**-of-Foot. Suitable for many different dances. Danced Apart, in CBMP then with CBM, by either or both Partners. Can be danced to any *Slow Slow Slow* or *Slow Slow* or *Slow Quick Quick* or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow*.

To Drive a **minimum of one Full-Spin** Clockwise in one Spot, either Hook Right Toe Behind and beyond Left Heel, or Cross Left Ball or Heel In-Front of and beyond Right Toe, then Spin by Pressing both Feet.

Toe-Spin-Clockwise is a more General version of **Hook-Overspin-Right**, and **Cross-Overspin-Right**. **Toe-Spin-Clockwise** is the same as **Cross-Wind**, and **Hook-Wind** Figures, except with more Rotation. **Toe-Spin-Clockwise** is a more explicit version of the **Corkscrew** Figure, with more Rotation. Similar to the General **Unwind** Figure, which Rotates only a **Half-Turn maximum**. Similar to **Toe-Spin-Counter-Clockwise**, **Hook-Overspin-Left**, and **Cross-Overspin-Left**. (See Cross, Hook, FrontLock, LockBehind, and Toe-Spin.)

Toe-Spin-Counter-Clockwise or **Full-Twist-Turn:** An Unleadable, General, Singular or Coupledance Figure, of **Spinning on one Ball**-of-Foot. Suitable for many different dances. Danced Apart, in CBMP then with CBM, by either or both Partners. Can be danced to any *Slow Slow Slow* or *Slow Slow* or *Slow Quick Quick* or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow*.

To Drive a **minimum of one Full-Spin** Counter-Clockwise in one Spot, either Hook Left Toe Behind and beyond Right Heel, or Cross Right Ball or Heel In-Front of and beyond Left Toe, then Spin by Pressing both Feet.

Toe-Spin-Counter-Clockwise is a more General version of **Hook-Overspin-Left**, and **Cross-Overspin-Left**. **Toe-Spin-Counter-Clockwise** is the same as **Cross-Unwind**, and **Hook-Unwind** Figures, except with more Rotation. **Toe-Spin-Counter-Clockwise** is a more explicit version of the **Corkscrew** Figure, with more Rotation. Similar to the General **Unwind** Figure, which Rotates only a **Half-Turn maximum**. Similar to **Toe-Spin-Clockwise**, **Hook-Overspin-Right**, and **Cross-Overspin-Right**. (See Cross, Hook, FrontLock, LockBehind, and Toe-Spin.)

Toe-Splits or **Toe-Spreads** or **Splits** or **Buttermilks:** An Unleadable, General Coupledance Figure, most suitable for **Country-Western** dancing. Timing is either *Slow Slow* or *And Quick*. Begins with Feet Together and Weight on both Heels, both Toes are Rotated Outward then returned Home to Close.

(See Toe-Movements, Toes-Out, Toe-Fan, Toe-Out, Swivet, SugarFoot, Sand-Step, Toe-Tap, and Ramble.)

Toe-Spreads: See Toe-Splits.

Toe-Stab: See Toe-In.

Toe-Tap: Two Unleadable, General Coupledance Actions, Left or Right Foot. One's Free-Foot **Toe** is Touched to the Dancefloor next to the Instep of the Supporting Foot, with no twisting of the Free-Knee, and **without Weight** applied.

More explicit than **Touch**, and **ToeTouch**. Similar to **Toe-In**. (See Toe-Movements, Footwork, and Foot-Placement. Also see Dot, Toe-Lead, Heels-Out, Toe-Out, Toes-Out, Toe-Fan, Toe-Splits, and AnkleTrip.)

Toe-Tip or **Toe-of-Shoe:** A General Coupledance Term, referring to the Forward tip of the dance Shoe, at the Toe.

(See Foot, and Compression.)

Toe-to-Heel: See Heel-at-Toe.

Toe-to-Toe Position or **Facing-Feet Position** or **Face-to-Face Position** or **Eye-to-Eye Position** or **Touch-Toes Position** or **Aligned-Facing-Opposed Position:** A Generalized Coupledance Facing Feet Position. Distance Apart varies, and Hand-Holds are various or none.

Less explicit than **Facing Position**. (See Dance Positions, Butterfly Position, Full-Open Position, Open-Facing Position, Left-Open-Facing Position, Shake-Hands Position, Left-Shake-Hands Position.)

ToeTouch: A series of Basic Coupledance Actions In-Place, possibly Leadable. The Free-Foot **Toe** is Touched to the Dancefloor in a given direction **without Weight** applied.

More explicit than **Touch**. Less explicit than **Toe-Tap**. (See Toe-Movements, HeelTouch, TouchHold, CloseTouch, Point, Pat, AnkleTrip, Dot, and Tap.)

Together (*tog* or *Tg*) or **Togetherward:** A Leadable, General Coupledance Movement. **Together** is Stepping or Turning Toward Partner or Toward one's own Bodypart. Or, **Together** is Closing Free-Foot next to Supporting-Foot; or, Closing Feet and Changing Weight.

Opposite of **Away**. (See Close, Home, Recover, and Balance-Together.)

Together-and-Apart: See Minuet.

Together-Step-Step or **Balance-Together:** Four Leadable, one-Measure Coupledance Figures, Left and Right, Mirror-Image Opposite, and Starting with either Foot. Suitable for **American Twostep**, **Slow-Twostep**, **Medium-Waltz**, **American Viennese Waltz**, and other dances.

Three Steps in one Measure, Rhythm Timing is *Quick Quick Slow* for Twostep, *Slow Quick Quick* for Slow-Twostep, *Slow Slow Slow* for Medium-Waltz, and *Quick Quick Quick* for Viennese.

Usually danced Starting in Open-Facing Position except in a Vee Position. **Both Turn to Step Together**, (Closing toward each other,) then two more Steps are taken, the first on Ball-of-Foot beside the Supporting-Foot and the second In-Place.

Figure is usually preceded by an **Away-Step-Step**. Similar to last Measure of **Away-and-Together**. (See Minuet, Balance-Forward, Balance-Together, Hitch-Together, and Forward-Hitch.)

TogetherTouch: See CloseTouch.

Togetherward: See Together, and Close.

Tom-Jones: See Riverboat-Shuffle.

Tone: A General Coupledance Term; usually in reference to the Lady's arms having sufficient Tone, or just enough Stiffness applied, by which her Man is allowed to Lead her; or, another meaning is to Soften the Man's Lead.

(See Tension, Limp-Arms, Frame, Posture, Stance, Support, Ideal-Dance-Position, and Body-Tone.)

Top: See Head-of-Set.

Top-Couple or **First-Couple** or **Actives:** A **Longway-Set** or **Contra-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Refers to the first Couple in a Set dance, those at the end of the Set **nearest** the Caller or music.

In a Progressive-Longways, **Top-Couple** is the Partners about to Start down line as a First-Couple.

(See Head-Four, Above, Up, and Head-of-Set.)

Top-Couple(s): See Active-Couple(s).

Top-Dancers: A General Coupledance Term; those considered by others and/or by themselves as being among the most Skilled at their particular Coupledance; or, dancers for others to emulate.

Top-40 Dancing: A General Term in vogue in the 1980s-1990s, for Coupledancing to the 40 currently most popular songs. Coupledances include mainly Slow-Dancing, Ska, Two-Tone, Rock, Punk-Rock, Grunge, New-Wave, Reggae, and Free-Style Dancing.

Top-Line: A General Coupledancer's Term for the upper half of one's Body, including the Head, neck, shoulders, back, arms and Hands. **Top-Line**, usually in a Dance Position, is the Line created by these parts.

(See Torso, Frame, Back-Line, Base, and Upright.)

Top-Spin: A partially Leadable, one-Measure Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz** and the International **Quickstep**. A Britisher named Henry Jacques originated the **Top-Spin** in the 1930s. Foxtrot Timing is *Quick Quick Quick Quick* for Man, and *Quick And Quick Quick Quick* for Lady. Waltz Timing is *Slow Slow And Slow* for Man, and *Slow And Slow And Slow* for Lady. Quickstep Timing is either *Quick Quick Quick Quick* or *Slow Quick Quick, Slow* for Man; and either *Quick And Quick Quick Quick* or *Slow And Quick Quick, Slow* for Lady.

Begins in Semi-Closed Position, makes a 5/8- to 3/4-Turn Counter-Clockwise, ending in Feathered or Loose-Closed Position.

Man, Stepping-Thru long Cross-Right-in-Front, dances *ForWaitSwivel1/4to3/8CCW* on Ball with Left foot Behind *ContinueSwivel1/4CCW* with Partner Outside \ *diagforturn1/8CCW DiagForward.*

Lady, with Head-Open but Shoulders-Parallel, Stepping-Thru Long-Stride, dances *diagforturn1/4CCW* on Ball *ForStrideTurn1/4CCW* Outside Partner *forswivel5/8CCW* on Ball between Man's feet \ *SideTurn1/8CCW diagbackward.*

Tornillo-Wheel: A partially Leadable, two-Measure Coupledance Pattern, suitable for both **Rumba**s, both **Bolero**s, and both **ChaCha**s. Rumba Rhythm Timing is *Quick And Slow, Quick And Slow*; Bolero Timing is *Slow And Quick, Slow And Quick*; and, ChaCha Timing is *Slow Slow Quick Quick Slow; Slow Slow Quick Quick Slow.*

Man Forward-Walks in Varsouvienne or Skirt-Skaters Position throughout, Rotating his Lady a Full-Turn Clockwise total.

Lady's Supporting-Foot is her Right Foot; her Left Foot is Held Up to her Right Knee with her Right Knee Softened. Her Head remains Well Left.

Man, supporting his Lady, takes six (10 for ChaCha) *ForTurnCW* Steps, beginning with his Right Foot.

Identical to the **Ballerina-Wheel**, except the Lady Raises her Opposite leg, and the Man Steps Forward on his Opposite Foot. Timing is identical for both Wheels.

Torque: A General Coupledance Action. **Torque** is the effort to Twist the Torso or a Body extremity.

Same as **Body-Rotation**, except Body-Rotation is a noun while **Torque** is a verb.

(See Twist, Twisted-Waist, Twisted-Feet, CBMP, CBM, Feather, Contra, and Biomechanics. Also see Amount-of-Turn, Body-Turns-Less, Body-Completes-Turn, and Singular-Rotation.)

Torque-Turn: See Spiral-Hook.

Torso: A General Coupledance Term for the trunk of the Body.
(See Base.)

Toss: See Loft.

To-the-Beat: See On-the-Beat.

To-the-Rear, March!: See Military-Pivot, and Military-Team.

To-Ting: A Danish **Folk** Coupledance; a Waltz and Walk.
(See Familie-Sekstur.)

Totter or **Reeling** or **Stagger** or **Stumble:** A General Coupledance Term, Action, or Movement. To dance unsteadily; or shaky, Swaying as if about to fall; or, to be thrown Off-Balance; or, to be Dizzy.
(See Out-of-Balance, AnkleTrip, Pitch, Wag, One-Piece, Clumsy, Toddle, and Waddle. Also see Tilt, Tips, Lean, Incline, and Bend.)

Totur: A Danish **Folk** Coupledance; a Polka.

Touch (*tch* or *Tc*) or **Boogie-Tap:** A possibly Leadable, Basic Coupledance Action. Free-Foot Touches Toe, Ball, Heel, or Flat-of-Foot to the Dancefloor, and remains there **with no Weight** applied. Touch may be Forward, Rearward, Sideward, Diagonal, or Crossward. Or, Touching Partner.
(See Toe-Movements, HeelTouch, ToeTouch, TouchHold, CloseTouch, Point, Pat, Tap, Dot, Stamp, Stomp, Brush-Tap, Tango-Draw, and Tango-Close. Also see Hesitation.)

Touch-Box or **Box-Step:** An Unleadable, General, Spot-Coupledance Pattern, used in various **Country-Western** Fixed-Pattern-Partner-Dances and Line-Dances. Rhythm Timing varies, but is usually Stepped in eight even Beats. Normally danced in a Loose-Closed Position. Pattern may Couple-Rotate.
Man dances *forward Close sideward TouchClose, Backward close Sideward touchclose.*
Lady dances *Backward close Sideward touchclose, forward Close sideward TouchClose.*
(See Basic-Box, Twostep-Box, Foxtrot-Box, Waltz-Box, Forward-Waltz, Back-Waltz, and Box-Finish.)

Touch-Dancing: A General Term for Coupledancing with a Partner, where they at least Touch Hands. In the 1980s, this Term has been associated more with **Rock** Dancing.
(See Coupledancing, and Partner-Combination.)

Touchdown: An Unleadable, General Coupledance Term, Action, or Movement. After Bounding, Leaping, or flight En-L'Air, **Touchdown** is descending, sinking Down or melting **Bent-Kneed, very Softly** to the Dancefloor, on one or both Feet.
Similar but Softer than **Alight**, and **Land**. (See Springing, Ballon, and Dissolve.)

TouchHold: A series of Basic Coupledance Actions In-Place, possibly Leadable. The Man Touching where indicated **with no Weight** applied, then he maintains Position, usually for one Beat. The Lady normally Follows.
Same as **Touch** except Held. (See HeelTouch, ToeTouch, CloseTouch, Point, and Brush-Tap. Also see Hesitation.)

Touch-Step: Two Leadable, Basic Coupledance Movements, Left or Right Foot. A Touch then a Change-of-Weight onto that same Foot.

Touch-Step is a Variation for a Coaster-Step, Backward-Hitch, Forward-Hitch, Chasse, Anchor-Step, or for any other kind of Triple-Step.

(See Dig-Step, and Kick-Step. Also see Hesitation.)

Touch-Thru or **Touch-Thru Position:** Two Leadable, General Coupledance Actions, Right and Left Mirror-Image Opposite. From Semi-Closed or Promenade Positions, one or both Partners Cross-In-Front **Touch-Thru** with their Inside-Foot **without Weight** applied.

Similar to **Step-Thru**. (See Touch, ToeTouch, Toe-Tap, SideTouch, and Toe-Movements.)

Touch-Thru Position: See Touch-Thru.

Toward (*twd*)**:** A General Coupledance Term. In the direction of some item; or, in a Position Facing some item; or, near some item.

TowardClose: See Draw.

Track: A General Coupledance Term, Action, or Stance; the offset of two pair of Opposing-Feet, not Toe-to-Toe; or, each Foot having its own 'Track'.

(See Knee-Cap-Room, Knee-Bend, Lower, Compression, and Feet-Between-Feet.)

Tracked-Swing: See West-Coast-Swing.

Tracking: See Track-the-Floor.

Track-the-Floor or **Tracking** or **Par-Terre** or **A-Terre** (*a-tehr*)**:** An Unleadable series of Basic Coupledance Actions or Movements; Touching and/or Sliding one's Feet along the Dancefloor without loosing contact with the floor. **Track-the-Floor** is the **Tracking** of one's Feet, having continually Passed the Free-Leg Under one's Body, along narrow, imaginary **Tracks**.

(See Slide, and Fan.)

Trade: See Partner-Trade.

Trading-Places: See Fallaway-Right-Face-Turning, and He-Go-She-Go.

Trading-Places-Alemana: See Advanced-Alemana.

Traditional: A General Term for the time-honored passing down of certain talents of a Coupledance culture from generation to generation; taught especially visually, orally, and with **Traditional** sound. Or, Coupledances so long continued in certain ways, that their mode of Performance has almost the force of a law.

(See Vintage-Dances, Purist, and Structured.)

Traditional-Charleston: See Charleston.

Traditional-Closed Positions or **Ballroom Positions** or **Studio Positions:** A General Term for the Coupledance Stances, described in detail in paragraphs titled Ideal-Dance-Position, Closed Positions #1 and #2, and Loose-Closed Position.

(See Dance Positions, and Starting Position.)

Traditional-Dance-Doctrine: A General Coupledance Term. In order to observe **Traditional-Dance-Doctrine**, a dancer must studiously avoid deviating from precisely described dancing instructions. This insures conformity to a strict Standard.
(See Structured.)

Traditional Dancing: A General Term for a time-honored Coupledance or set of Coupledances in a culture, that are usually still danced, and that have been passed down from generation to generation, by custom or by precedent.
(See Contemporary Coupledances.)

Traditional-Irish-Dance or **Irish-Dance** or **Irish-Step-Dancing:** Disciplined Tap Steps, Coupledanced or danced Singularly. Very exciting to watch and exciting to do. Some dancers memorize thousands of Choreographed Steps. If in groups, dancers are Aligned and Together in Unison to Routines, sometimes without accompanyment but to the Syncopated Timing of their Taps, sometimes to centuries old Jigs and Reels. They Tap out the same Rhythms simultaneously.
There are Irish-Dance schools in Ireland, England and in the U.S. Many of the Irish-Dance Movements are a punishing regimen. Distinctly different from any other Tap-Dancing, Irish-Dance Technique is primarily Control and Contrast. Most Action happens from the waist Down. Their Rigid Upper-Bodies Stand at Attention, eyes straight ahead and arms glued at their sides. Below, their legs Kick High in Controlled frenzy but in Unison. Their Knees remain Together while their Feet whip about. Feet turn out and are often Crossed. They Rock at times on their Feet Outer-Edges. Their Jumps Land Straight-Legged with shock. Modernized Irish-Dance has some Sweeping arm Movements and more Coupledancing with Twirls between Partners.
(See Celtic-Jazz, Celtic-Storm, and Clogging.)

Trail (*trl*) or **Trailing:** In Coupledancing, the Basic Action of Trailing the Hand or Foot Behind Direction-of-Dance. Unleadable.
(See Trailing-Foot or Hand.)

Trail or **Trailing** or **Single-File** or **Indian-Style:** The General Coupledance Figure of Tagging separately in Tandem Behind one's Partner. (See File, Single-File-Promenade, Line, Indian Position, Reverse-Indian Position, Open-Step, Tag, and Chase.)

Trailing: See Trail.

Trailing-Foot or **-Hand** or **-Leg** or **-Arm:** The Coupledance Terms of Trailing-Foot or Trailing-Hand, etc., are the Opposites of Lead-Foot or Lead-Hand, etc. The Foot or Hand, etc., toward Reverse-Line-of-Dance, normally the Man's Right and Lady's Left; or, the Foot or Hand, etc., Behind the other Foot or Hand, etc.
(See Lead-Foot or Hand, and Trail.)

Transfer (*xfer*): A General Coupledance Term for conveying, shifting, changing, or causing to pass from one item to another; such as, **Transfer**ring one's Weight from one Foot to the other.
Similar to **Displace**. (See Change-Feet, Switch, and Recover.)

Transition (*trans*): A General Coupledance Term. A Movement-adjustment in Coupledancing, to Change from Opposing to Same Footwork, or visa-versa; or, the state of Change while Changing from one Position to another.

Travel-Dancing or **Traveling** (*trav*): A General Coupledance Term, where Couples flow Counter-Clockwise around the Dancefloor boundary, as in Roundancing, Country-Western, most Twosteps, and in International, Modern and Smooth Coupledancing.

The Dancefloor's outer periphery is for **Travel-Dancing** and should remain free of Spot-Dancers.

Opposite of **Spot-Dancing**. (See Outwards-and-Upwards-Style, Ballet, Foxtrots, Waltzes, and Classical-Espanol.)

Traveling: See Travel-Dancing.

Traveling-BackLocks or **Back-Traveling-Latin-Crosses**: Two partially Leadable, six-Step Coupledance Patterns, Left or Right, used in Both **Sambas** and in the **Cumbia**. American Samba Body-Rhythm Timing is *Quick Quick Slow, Quick Quick Slow; 1&2 3&4*.

Danced Regressively on Opposing-Feet. Begins and Ends Diagonally Facing Away from Partner, in either Open Position or in Left-Open Position.

Both Partners dance Eighth-Turns Inward and Outward, *Backward LockInFront BackTurnIn, Backward LockInFront BackTurnOut*.

Each *LockInFront* is a Latin-Cross.

(See Traveling-Latin-Crosses.)

Traveling-BotaFogos: See BotaFogo-Twinkles.

Traveling-Box or **Strolling-Box**: A Leadable 10-Step Coupledance Pattern, best suitable for the American **Twostep**. Four Measures in 2/4 Time, Rhythm is *Quick Quick Slow, Slow Slow, Quick Quick Slow, Slow Slow*.

Begins and ends in Loose-Closed Position, usually Facing Wall. Couple Turns Rearward into Reverse-Semi-Closed, back through Loose-Closed, then Forward into Semi-Closed Positions in-between.

Man dances *sideward Close stepthruturn1/8CW, DiagForward crossinfrontturn1/8CCW, Sideward close BackTurn1/8CCW, diagforward StepThruTurn1/8CW*.

Lady, Following, dances *Sideward close StepThruTurn1/8CCW, diagforward CrossInFrontTurn1/8CW, sideward Close forturn1/8CW, DiagForward stepthruturn1/8CCW*.

(See Twostep-Box.)

Traveling-ContraCheck: A Leadable one- or 1 1/2-Measure, three-Step Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and both **Quicksteps**. Rhythm Timing for Foxtrot is *Slow Quick Quick*; Timing for Waltz is *Slow Slow Slow*; Timing for Quickstep is *Slow Slow, Slow*.

Danced Straight-Line, in Closed Position #1 for first two Steps, then Blending to Semi-Closed for last Step. Knees remain Softened throughout.

Man, with Right Shoulder-Lead and Dipping with a Well Softened Right Knee, Strides *forward* into Lady all four Feet are In-Line *CloseBodyTurn* 1/8 Clockwise Rising on Toes to Left Shoulder-Lead *diagforwardlower*.

Lady, Following, with Left Shoulder-Lead and Dipping from Well Softened Left Knee, dances *BackTurn* 1/4 Clockwise *close* Rising on Toes to Right Shoulder-Lead *DiagForwardLower*.

(See ContraCheck.)

Traveling-Cross-Chasses: A Leadable two-Measure, six-Step, Forward-Traveling Coupledance Pattern, suitable for the **Slow-Twostep**. Timing is in 4/4 Bolero Rhythm, *Slow And Quick, Slow And Quick*, with the Slows held extra-long.

Danced in a Facing Position throughout, Partners widely spaced, with all Opposing Hands Clasped Low and fairly close Together. The Couple-Rotates Counter-Clockwise then Clockwise.

Man dances *crossinfrontturn1/8CCW Sideward lockinfront, CrossInFrontTurn1/4CW sideward LockInFront.*

Lady, Following, dances *DiagBackTurn1/8CCW sideward LockBehind, diagbackturn1/4CW Sideward lockbehind.*

(See Reverse-Traveling-Crosses.)

Traveling-Door: Two Leadable, American **ChaCha** Coupledance Figures, Right and Left, Mirror-Image, Progressing or Regressing Down-Line. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow.*

The two Figures are usually danced together in Sequence. Each Figure has five Steps danced in one Measure. Both are danced entirely in Butterfly Position. Both Step Across their Supporting-Foot, Crabbing rather than Turning.

Partners dance *SidewardCheck Recover CrossInFront Sideward CrossInFront.*

(See Sliding-Door-Cha.)

Traveling-Heel-Toe-Swivels: See Swivel-Walks.

Traveling-HoverCross: A Leadable two-Measure, **seven-Step**, Traveling-Coupledance Pattern suitable for the Slow-**Foxtrot**. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick.*

Total Couple-Rotation of 3/4-Turn Clockwise is made, all by the first three Steps. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Feathered Position (to pass Closed upon first Step) or in Closed Position #1; alternates Left-Feathered then Loose-Closed then Left-Feathered, ending in Feathered Position.

Man dances *LongForTurn1/8CW* with CBM *sideswivel1/2CW* with Left Side-Stretch *SideTurn1/8CW* with Right Shoulder-Lead, *crossinfront* Left-Feathered in CBMP *DiagForward* to Closed Position *forward* to Left-Feathered *Forward* to Feathered in CBMP.

Lady, Following with Head-Closed, dances *shortbackturn1/4CW* with CBM *CloseheelTurn1/2CWRise* with Right Side-Stretch *sideward* with Left Shoulder-Lead, *Backward* with Left Side-Stretch to Left-Feathered in CBMP *diagrearward* to Closed Position *Rearward* to Left-Feathered *rearward* to Feathered in CBMP.

Identical to **Traveling-HoverCross-from-Semi-Closed** except for first two Steps. Similar to **Continuous-Natural-HoverCross**. (See Natural-HoverCross, HoverCross-Ending, HoverCross-Check-to-Continuous-HoverCross, Syncopated-HoverCross, and Syncopated-HoverCross-Ending.)

Traveling-HoverCross-from-Semi-Closed: A Leadable two-Measure, **seven-Step**, Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot**. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick*.

Total Rotation for Man is a 3/4-Turn Clockwise; total Rotation for Lady is a 1/4-Turn Clockwise. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Semi-Closed Position then to Closed Position upon second Step; alternates Left-Feathered then Loose-Closed then Left-Feathered, ending in Feathered Position.

Man dances *LongStepThruTurn1/8CW* with CBM *sideswivel1/2CW* with Left Side-Stretch *SideTurn1/8CW* with Right Shoulder-Lead, *crossinfront* Left-Feathered in CBMP *DiagForward* to Closed Position *forward* to Left-Feathered *Forward* to Feathered in CBMP.

Lady, Following, dances *shortstepthru* with CBM *inplaceTurn1/4CW* with Right Side-Stretch *sideward* with Left Shoulder-Lead, *Backward* with Left Side-Stretch to Left-Feathered in CBMP *diagrearward* to Closed Position *Rearward* to Left-Feathered *rearward* to Feathered in CBMP.

Identical to **Traveling-HoverCross** except for first two Steps. Similar to **Continuous-Natural-HoverCross-from-Semi-Closed**. (See Natural-HoverCross-from-Semi-Closed, HoverCross-Check-to-Continuous-HoverCross-from-Semi-Closed, HoverCross-Ending, Syncopated-HoverCross, and Syncopated-HoverCross-Ending.)

Traveling-HoverCross-to-Semi-Closed: A Leadable two-Measure, **seven-Step**, Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot**. Rhythm Timing is *Slow Quick Quick, Quick Quick Quick Quick*.

Total Couple-Rotation of 3/4-Turn Clockwise is made, all by the first three Steps. Man is Rim-Partner and Lady is Hub-Partner.

Begins in Feathered Position (to pass Closed upon first Step) or in Closed Position #1; alternates Left-Feathered then Loose-Closed then Semi-Closed, ending in a StepThru Position.

Man dances *LongForTurn1/8CW* with CBM *sideswivel1/2CW* with Left Side-Stretch *SideTurn1/8CW* with Right Shoulder-Lead, *crossinfront* Left-Feathered in CBMP *DiagForward* to Loose-Closed *forward* to Semi-Closed *StepThru* in CBMP.

Lady, Following with Head-Closed, dances *shortbackturn1/4CW* with CBM *CloseheelTurn1/2CWRise* with Right Side-Stretch *sideward* with Left Shoulder-Lead, *Backward* with Left Side-Stretch to Left-Feathered in CBMP *diagrearward* to Loose-Closed *BackTurn* to Semi-Closed *stepthru* in CBMP.

Identical to **Traveling-HoverCross** except for last two Steps. (See Continuous-Natural-HoverCross, Natural-HoverCross, HoverCross-Ending, HoverCross-Check-to-Continuous-HoverCross, Syncopated-HoverCross, and Syncopated-HoverCross-Ending.)

Traveling-Latin-Crosses or **Traveling-Locks:** Two Leadable, six-Step Coupledance Patterns, Left or Right, used in Both **Sambas** and in the **Cumbia**. American Samba Body-Rhythm Timing is *Quick Quick Slow, Quick Quick Slow; 1&2 3&4*.

Danced Progressively on Opposing-Feet. Begins and Ends Diagonally Facing Partner in either Open or Left-Open Position.

Both Partners dance Quarter-Turns Outward and Inward, *ForTurnOut LockBehind Forward, ForTurnIn LockBehind Forward*.

Each *LockBehind* is a Latin-Cross.

(See Promenade-BotaFogos, Traveling-BackLocks, and Charleston-Crosses.)

Traveling-Locks: See Traveling-Latin-Crosses.

Traveling-Pivot: See Pivot.

Traveling-Pivot-Half: See Pivot-Half.

Traveling-Spins-From-Counter-Promenade: A Leadable, Dramatic **PasoDoble** Coupledance Pattern of 2 1/2 Measures, in 10 Steps; Lady Spirals Clockwise 3 times.

Begins Facing Closed in PasoDoble-Hold, and Ends in Semi-Closed Position. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick, Quick Quick.*

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBMP *diagbackspiral1/2CW, SideTurn1/4CW** to Reverse-Promenade *thru* in CBMP *SideTurn1/4CW* to Reverse-Promenade *thru* in CBMP, *DiagForTurn1/8CW* to Closed *sideturn1/8CCW* to Semi-Closed.

Lady, Following, dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBMP *Forward, sidespiral7/8CW*** in Reverse-Promenade *ForTurn1/8CW sidespiral7/8CW*** in Reverse-Promenade *ForTurn1/8CW, diagbackspiral1/2CW DiagForward* to Semi-Closed.

Similar to **Traveling-Spins-from-Promenade**.

Notes: 1) Total Couple-Rotation is 1 1/4 Turns Clockwise.
2) First 3 Steps are the same as for the **Sixteen**.
3) * Man releases Right Hand Hold.
4) ** Lady Spirals by Turning under Joined Hands, Man's Left and Lady's Right.
5) May be preceded by **Sur-Place**, or **Basic-Movement**.
6) May be followed by **Grand-Circle**.

Traveling-Spins-From-Promenade: A Leadable, Dramatic **PasoDoble** Coupledance Pattern of two Measures (four Bars), in eight Steps. Lady Spirals Clockwise 3 times.

Begins Facing Closed in PasoDoble-Hold, and Ends in Semi-Closed Position. Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *Thru** in CBMP *diagforward, Thru* in CBMP *diagforward Thru* in CBMP *diagforward* to Semi-Closed.

Lady, Following, dances *appel DiagForTurn1/4CW* in Semi-Closed *thrufullspiralCW** *Forward, thrufullspiralCW** *Forward thrufullspiralCW** *Forward* to Semi-Closed.

Similar to **Traveling-Spins-from-Counter-Promenade**.

Notes: 1) Total Couple-Rotation is a Quarter-Turn Counter-Clockwise.
2) * Man releases Right Hand Hold.
3) ** Lady Spirals by Turning under Joined Hands, Man's Left and Lady's Right, for Steps 3-8.
4) May be preceded by **Sur-Place**, or **Basic-Movement**.
5) May be followed by **Huit**, or **Grand-Circle**.

Traveling-Spirals: Two Leadable, General, Traveling-Coupledance Patterns, Clockwise and Counter-Clockwise, suitable for the **Peabody**, the **Onestep**, the **NightClub-Twostep**, **DiscoSwing**, **Polka**, American **Samba**, **Merengue**, **Cumbia**, **Country-Western**, and other dances. Rhythm Timing during Spirals is *Slow Slow, Slow Slow, Slow Slow*; Timing for each Spiral is *Slow Slow.*

Man Full-Underarm-Spirals his Lady, once, twice, or three times. The Man can vary (restrict) their Timing to all *Slow*s because his Lady cannot readily Triple while Spiraling. Therefore, Man must not Triple during her Spiraling.

The series of Clockwise Full-Underarm-Spirals are Executed as the Man Steps Forward in Left-Feathered Position; he Leads each Spiral on each of his Right Forward Steps.

Conversely, the series of Counter-Clockwise Full-Underarm-Spirals are Executed as the Man Steps Forward in Feathered Position; here, he Leads each Spiral on each of his Left Forward Steps.

(See Underarm-Turn, and Western-Twirl.)

Traveling-Splits or **Aerial-Splits** or **Ballet-Splits** or **Grand-Jete-En-Evant** or **Flying-Splits:** Two Unleadable, General, Singular Man's or Lady's, Athletic Aerial, Forward Moving, Ballet and Acrobatic-Maneuvers or Patterns, Left or Right, Mirror-Image Opposite.

Try for Height and distance. The **Grand-Jete-En-Evant** Leap with **Left** leg Forward is Performed as follows:

Prepretory Run (**Glissade**) is *Forward forward CloseRise* on Balls, *lowerForBend* arms Forward *Springforswipeup* Impetus till Well airborne Forward.

Rising, legs Spread fore and aft in **Splits**, fore and aft arms Opposite, Head to Right.

Alight on Left with Right leg Trailing horizontally, *Close* Lowered.

Similar to **Fit-Splits**. (See Split, Cabaret-Splits, Leg-Stretch-On-Arm, Supported-Splits, Aerial-Splits, Flip-Split, Flying-Splits, Aerial-Spiral, and Dramatic-Landing.)

Traveling-SugarFoot or **Cross-and-Swivel:** Two possibly Leadable Coupledance Figures that Travel Sideways, Left or Right Mirror-Image. Suitable for the **Charleston**, and both **Quicksteps**, among other dances.

Danced in Loose-Closed Position or in Butterfly Position; Heels-In, Heels-Out, Heels-In, Heels-Out. Timing is *Slow Slow Slow Slow*. To dance **Traveling-SugarFoot** to Man's **Right**:

Man dances *crossbehindlower SideSwivelFoot1/4CCWRise crossbehindSwivelFoot1/4CWlower SideSwivelFoot1/4CCWRise*.

Lady dances *CrossBehindLower sideswivelfoot1/4CCWrise CrossBehindswivelfoot1/4CWLower sideswivelfoot1/4CCWrise*.

(See SugarFoot, Charleston-Kick, Side-Kick, Knee-Knock, and Arm-Flail.)

Traveling-Swivel(1): A Leadable 1 1/2-Measure, Coupledance Pattern, suitable for the **International Tango**. Rhythm with 2/4 Timing is *Quick Quick Quick Quick, Slow*.

Begins in Closed Position #1 for Tango, Turns to Feathered then ends in Promenade Position. Couple-Rotation is a 7/8-Turn Counter-Clockwise total; four Steps then a Touch.

Man dances *forturn1/4CCW SideSwivel1/2CCW diagbackturn1/8CCW* leaving Right leg Forward Feathered *StepThru* with CBM, *touchdiagforward*.

Lady, Following, dances *BackTurn1/8CCW Heelturn1/2CCW ForwardFeathered mulekickstepthru* with CBM, *TouchDiagForward*.

Similar to Traveling-Swivel for Slow-Foxtrot.

Traveling-Swivel(2): A Leadable one-Measure, four-Step Coupledance Figure, suitable for the Slow-**Foxtrot**. Rhythm with 4/4 Timing is *Quick Quick Quick Quick*.

Begins in Closed Position #1, Turns to Feathered then ends in Semi-Closed Position except with Inside-Feet Stepped-Thru. Couple-Rotation is a 7/8-Turn Counter-Clockwise total.

Man dances *forturn1/4CCW SideSwivel1/2CCW diagbackturn1/8CCW* leaving Right leg Forward Feathered *StepThru* in CBMP.

Lady, Following, dances *BackTurn1/8CCW Heelturn1/2CCW ForwardFeathered mulekickstepthru* in CBMP.

Similar to Traveling-Swivel for International Tango.

Traveling-Turn-CCW: A General Traveling-Coupledance Pattern suitable for many dances, including NightClub-Twostep, DiscoSwing, various Swings and Hustles, Polka, Samba, and Merengue.

Usually danced in conjunction with a Samba-Balance-Sideward-Behind or a Slow-Twostep Pattern, preceded by a half-Pattern to Man's Right, then ending with a half-Pattern to Man's Left. Rhythm Timing reverts to all *Slow* Steps since Lady cannot easily Triple while Travel-Turning.

Man, Facing Lady, dances *sideward CrossBehind* while Twirling Lady CCW by her Raised Right Hand.

Lady, with Traveling Spins, looking in Turn direction, dances *SideTurn1/2CCW sideturn1/2CCW*.

Usually danced one, two, or three Patterns in a row.

(See Traveling-Turn-CW, Roll, Rolling-Turn, and Riff-Turns.)

Traveling-Turn-CW: A General Traveling-Coupledance Pattern suitable for many dances, including NightClub-Twostep, DiscoSwing, various Swings and Hustles, Polka, Samba, and Merengue.

Usually danced in conjunction with a Samba-Balance-Sideward-Behind or a Slow-Twostep Pattern, preceded by a half-Pattern to Man's Left, then ending with a half-Pattern to Man's Right. Rhythm Timing reverts to all *Slow* Steps since Lady cannot easily Triple while Travel-Turning.

Man, Facing Lady, dances *Sideward crossbehind* while Twirling Lady CW by her Raised Right Hand.

Lady, with Traveling Spins, looking in Turn direction, dances *sideturn1/2CW SideTurn1/2CW*.

Usually danced one, two, or three Patterns in a row.

(See Traveling-Turn-CCW, Roll, Rolling-Turn, and Riff-Turns.)

Traveling-Volta: See Volta.

Traveling-Whip: An Eight-Count **West-Coast-Swing** Coupledance Figure that ends left-Open-Facing in **Opposite** direction. Differs from the last half of the Straight-Whip: After the Lady Coaster-Steps, she Backward-Steps Left then Right; No last Half-Turn for Man; both then Anchor-Step.

Treatise on the Art of Dancing: See Ballet, Italian School.

Trigger or **Lady-Out:** A Leadable, Starting Coupledance Movement, dance Break or Lead, used mainly in **West-Coast-Swing**. Two-Counts, Timing is *Slow Slow*.

Man Steps *diagforcheck* into a Press-Line with Grasped Hands Down Low, and Power-Leads the Lady-Out into her Slot, then he *BackRecovers*.

Lady, Steps *StrideForward* then *forswivel* Half-Turning Counter-Clockwise to Face him.

Trigger is normally preceded by a Starter-Step. (See ThrowOut.)

Trio-Dance: See Threesome-Dance.

Trip: See AnkleTrip.

Triple: See Triples, and Triple-Minor.

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TripleCha-Forward-and-Backward: Two Leadable, two-Measure Coupledance Patterns, Normally danced Forward then Backward, suitable for the American **ChaCha**. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow, Quick Quick Slow Quick Quick Slow*, for each Pattern.

Danced in Facing Position throughout. Right-Hand-Shake then Left-Hand-Shake then Right-Hand-Shake; repeating, first Forward then Backward.

One Partner dances *backward Recover forward ForLockBehind forward, Forward forlockbehind Forward forward ForLockBehind forward.*

The other Partner dances *Forward recover Backward lockinfront Backward, backward LockInFront backward Backward lockinfront Backward.* Partners then reverse roles.

All Locks are **Latin-Crosses**, for good looks and for ease of Execution.

Triple-in-Place: Two Leadable, General Coupledance Movements or Figures, Left or Right. Tripling without Traveling even Slightly.

(See Triples.)

Triple-Jive: See Triple-Swing.

Triple-Mambo(1) or **Cha-Son:** A Latin **Folk** Coupledance. A variation of the **ChaCha**; a **Son** with Triples.

(See Clave-Beat, Son-Montuno, Sohn-Guajira, and the Guaracha.)

Triple-Mambo(2)**:** See ChaCha.

Triple-Meter: A General Coupledance Term for a Time-Signature with three Beats to the Measure.

(See Beats-per-Measure, and Duple-Meter.)

Triple-Minor or **Triple:** A Coupledance Term used in Traditional **Country-Dance**.

In a **Progressive-Longways** with three Couples in each **Minor-Set**, inactive Couples alternate between being second- and third-Couples.

Within a **Progressive-Longways** Routine, a Couple reaching Foot-of-Set dances with an imaginary third Couple. Couple reaching Head-of-Set must wait one **Round** in a **Duple**.

Triple-Rhythm: See Triples.

Triples or **Shuffles** or **Triple** (*trpl*) or **Triple-Step** or **Triple-Rhythm:** One of the Basic Coupledance Steps to be mastered. Suitable for all **Twosteps**, all **Swings**, and for other dances.

Several General Movements or Figures, all Leadable, similar to and including Step-ball-Change. All are three Changes-of-Weight to two Beats of music, an uneven Rhythm, i.e., **Triples** are a series of three consecutive Steps, normally Syncopated in two music Beats.

There are Left **Triples** and Right **Triples**. There are also Forward Triples, Rearward Triples, Diagonal Forward Triples, Diagonal Rearward Triples, and Triples-in-Place.

(See Shuffle, ChaCha, LRL, RLR, Triple-Swing, Subtle-Triples, Chasse, Chasse-Turn, Double-Step, Coaster-Step, Touch-Step, and Anchor-Step. Also see Forward-Twostep, Backward-Twostep, Forward-Foxtrot, and Backward-Foxtrot.)

Triple-Step: See Triples.

Triple-Swing or **Triple-Time** or **Triple-Jive** or **EightStep-Swing:** One of several means of Stepping and Timing to the Rhythm of a Six-Count **Swing** Coupledance, such as West-Coast-Swing, New-York-Hustle, NewYorker, certain Shags, Jitterbug, Jive, and other dances. Basic Pattern is danced Triple-Timing to Slower Swing music. Danced Flat and Slowly Clockwise, the Basic Step takes 1 1/2-Measures. There are two versions of Six-Count Triple-Swing, plus mixed versions.

Timing and Stepping for the Man is *slow Slow quick And slow, Quick and Slow*; or, *quick And slow Quick and Slow, slow Slow.* Each *Quick And Slow* is a Step-Ball-Change, Left or Right. The two *Slows* together are a *RockApart Recover*. Lady Follows Mirror-Image.

(See Six-Count-Swing, Taiwanese-Jitterbug, Single-Swing, Double-Swing, and NewYorker.)

Triplet-Dance: See Threesome-Dance.

Triple-Time: See Triple-Swing.

Triple-Whip: Three Whips in sequence, see Continuous-Whip.

Tripping: See AnkleTrip.

Trip-the-Light-Fantastic: A Coupledance slang Term meaning "to dance". Milton's poem, "L'Allegro" from 1632, reads, "Haste the nymph and bring with thee, jest and youthful jollity. Come and trip it as ye go, on the light fantastick toe."

Trot: A General Coupledance Movement. Metered to every Beat, taking tiny Steps in a Lilting Run with Heels off the Dancefloor; or, a brisk, Steady, Forward dance Movement; or, a slang Term for Foxtrot.

(See Run, Jog, Band-Step, Walk, Forward-Walk, Walking-Step, Forward, Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, and Meander. Also see Control, Balance, Center-of-Balance, and Press.)

Troupe: A General Coupledance Term. A company, group, or throng of touring Coupledancers.

Truck or **Truckin':** Popular in 1937, an American novelty **Fad** way of Solo Stepping. Originally an African-American way of Singularly Performing particular Actions or Movements; one would Shuffle along while shaking their Right index finger Raised High.

(See Peck.)

Truckin': See Truck.

Truncation: A General Coupledance Term. **To shorten** by cutting or removing a portion of the musical verse or chorus, etc., in order to fit.

(See Choreography, Routine, Musical-Eccentricities, Introduction, Interlude, and Coda.)

Trunk: A Lady's General dance garment of Spandex stretch material. There are colorful **Trunks** to build one's Team uniform around. A form-fitting **Trunk** is worn at her lower waist, similar to a Man's swimming-trunks. A **Trunk** fits over her Leotard and unitard combination in a contrasting color.

(See Leotard, Jazz-Pants, Hot-Pants, and Bike-Pants. Also see Dance-Sneaker, Split-Sole, and Novelty-Props. Also see Costume- Competitive, Jazz and Funk, Lady. Also see Ballet, Jazz-Dance, Lyrical-Dancer, and Funk.)

Tryouts: A General Show-Business and Coupledance Term for a place where aspiring dancers vye for a specific Gig, part or job acceptance through stiff Competition.

(See Stage-Struck, In-the-Wings, Waiting-To-Go-On, Curtain-Call, Stepping-On-To-the-Floor, Hitting-the-Mat, On-Stage, Perform, Theatre-Arts Dancing, CheerLeading, Drill-Team, Teamdance, and Showdance.)

Tuck(1): A Coupledance Action in all **Swings** and Jive. To **Tuck** is to contract or Draw Together. For Swing and Jive dances, in a last half of a Measure, both Partners **Tuck** Together, i.e., both dance one Touch. Timing is *Slow*.

Man Raises her Right arm to Slightly Turn Lady, (her Body only.) With her Body Torqued Slightly Counter-Clockwise, the Lady Touches her Right Toe to her Left Instep, thereby she is **Cocked**, (for her later Clockwise **Tuck-In** Spin on her Right Ball.) Simultaneously, her Man Touches his Left Toe close to his Right Instep, thereby he also is **Cocked**.

Man dances *inplacetuckin* without Turning.

Lady dances her *InPlaceTuckIn*.

(See Preparation, Tuck-In, Tuck-In-Turn, and Side-Pass-Tuck.)

Tuck(2): An Unleadable, General Gymnastic and Coupledance Action. To **Tuck** is to fold under; an Action Performed in Acrobatic-Maneuvers and Gymnastic-Feats, requiring Agility, Muscular-Control and Coordination. While accelerating Forward, the Performer's Head is **Tucked** under one's Upper-Body, in order to pitch headlong and then Spin En-L'Air.

(See Tumbling, Somersault, Tumbling-Pass, and Hand-Spring.)

Tuck-and-Spin: See Tuck-In-Turn.

Tuck-from-Closed: See Tuck-In.

Tuck-In or **Tuck-from-Closed** or **Closed-Position-Tuck:** A **Tuck-In** Spot-Coupledance Movement occurs in the last half of a Measure. Suitable for Eastern **Swing**, West-Coast-Swing and Jive. Timing is *Slow Slow*. Both dance one Touch plus one Step. Lady is Tucked and Spun a 3/4-Turn Clockwise Underarm.

Without Turning, the Man dances *inplacetuckin recoverinplace* with CBM. Upon Starting the Man's *inplacetuckin*, he Raises her Right arm to Turn her (Body only) Slightly Counter-Clockwise, whereupon the Lady dances her *InPlaceTuckIn*, simultaneously with him. Upon his *recoverinplace* Step, he Leads her under their Arch, whereupon the Lady dances *Spin3/4CW*.

(See Cock.)

Notes: (1) See **Tuck** for explicit Tuck instruction.

(2) **Tuck-In** is the same as the third and fourth Counts of the **Tuck-In-Turn** Pattern.

Tuck-In-Turn or **Tuck-and-Spin** or **Tuck-Turn** or **Tuck-'n-Turn** or **Single-Under:** A 1 1/2-Measure, Six-Count-Triple-Timing, Spot-Coupledance Pattern, suitable for Eastern **Swing**, West-Coast-Swing and Jive. Man's Timing is *slow Slow slow slow, Quick and Slow.* Lady's Timing is *Slow slow Slow Slow, quick And slow.*

Partners **Rock-Apart** on their first two Steps. Third Count for both is a Touch. Their Pattern completes with four more Steps for both. The actual **Tuck-In-Turn** occurs on the third and fourth Counts. His Lady is Tucked and Spun a Full-Turn total Underarm as the Man also **Tucks-In** then Anchor-Steps.

The **Tuck-In-Turn** Pattern portion is a Lady's Spin Led by the Man. His Lady is **Tucked**, (Cocked or wound up,) Counter-Clockwise In-Place, then she is **Tucked-In**, Spun Clockwise a 3/4 Turn.

Upon Starting the Man's third Count, *inplacetuckin*, he simultaneously Leads his Lady into her *InPlaceTuckIn*. Leading her with his Right Hand on Lady's side and back, he Raises Lady's Right arm to Turn her Slightly Clockwise. Upon Starting his fourth Count *recoverinplace* Step, he Leads her under their Arch; or optional, he releases her Hand for her to Free-Spin.

Lady dances *Backward recover InPlaceTuckIn Spin3/4CW, ballturn1/4CW Flat flat.*

Man dances, without Turning, *backward Recover inplacetuckin recoverinplace* with CBM, *Ball flat Flat.*

(See Cock, Side-Pass-Tuck, Underarm-Single-Turns, and Arching.)

Notes: (1) See **Tuck** for explicit Tuck instruction.

(2) See **Tuck-In**, which is the same as the third and fourth Counts of this **Tuck-In-Turn** Pattern.

Tuck-'n-Turn: See Tuck-In-Turn.

Tuck-Turn: See Tuck-In-Turn.

Tug: A General Coupledance Term. To Pull Partner vigorously, with Force, great effort, or exertion. Do not do.

(See Pulse, and Constant-Tug.)

Tummy-Return(1)**:** A Leadable, Basic Coupledance Movement, suitable for all **Rumbas**, **Boleros**, **Mambos**, and **ChaChas**, and for other dances. Timing varies.

Lady, from a Fan or Facing Position, dances Toward the Man. Man Presses her tummy as she attempts to Step past him; she is Pushed and she dances Rearward. He thereby Tummy-Returns her.

(See PullThru-Interrupted.)

Tummy-Return(2)**:** See PullThru-Interrupted.

Tummy-Whip: See Whip-Tummy-Return.

Tumba-Cha: A novelty Fad, 1950s Latin Rhythm Coupledance.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Tumble: A General Coupledance Term for a Step or Steps that roll or toss about in confusion or disorder.

(See Tumble-Turn.)

Tumble-Turn(1): There are several different Tumble-Turns. One characteristic in common is that they all Quick Turn CCW.

X Tumble-Turn(2): A Leadable Spot-Coupledance Figure, suitable for the **Slow-Waltz** and the **Slow-Foxtrot**. Total Couple-Rotation is a 7/8-Turn Counter-Clockwise. Danced **four** Steps in one Measure. Waltz Rhythm Timing is *Quick Quick And Quick*, or *One Two And Three*; Foxtrot Rhythm Timing is *Slow Quick And Quick*.

Begins Feathered in Facing-Offset Position, with Weight Forward on Man's Left Foot. Figure passes through a Loose-Closed Position, and ends in CBMP in a modified Feathered Position. The actual Tumble occurs with the last two Steps. Side-Stretches are Initiated Strongly and Sharply.

Man dances *BackTurn1/4CCW diagforswivel3/8CCW CrossInFrontTurn1/8CCW* Left-Side-Stretch *Switchforturn1/8CCW* Right-Side-Stretch Lowering.

Lady dances X *fo*

Identical to the last four Steps for the Slow-Foxtrot Tumble-Turn. This Figure may be followed by an Outside-Check or a Wing.

X Tumble-Turn(3): A Leadable Spot-Coupledance Figure, suitable for the **Slow-Foxtrot**. Total Couple-Rotation is a 7/8-Turn Counter-Clockwise. **Five** Steps in one Measure, Rhythm Timing is *Quick Quick Quick And Quick*.

Begins Feathered in Facing-Offset Position, with Weight Forward in CBMP on Man's Right Foot. Figure passes through a Loose-Closed Position, and ends in CBMP in a modified Feathered Position. The actual Tumble occurs with the last two Steps. Side-Stretches are Initiated Strongly and Sharply.

Man dances *backturn1/8CCW BackTurn1/8CCW diagforswivel3/8CCW CrossInFrontTurn1/8CCW* Left-Side-Stretch *Switchforturn1/8CCW* Right-Side-Stretch Lowering.

Lady dances X *fo*

The last four Steps are identical to the Slow-Waltz Tumble-Turn. This Figure may be followed by an Outside-Check or a Wing.

Tumbling: An Unleadable, General Athletic and Coupledance Term, Figure, or Pattern, when Performing Acrobatic-Maneuvers and Gymnastic-Feats, that require Agility, Muscular-Control and Coordination.

Basic **Tumbling** is for an acrobat or gymnast to first **Tuck** then to pitch headlong and **Somersault** or Roll end-over-end into a **Tumbling-Pass**.

(See Male-Tumbler, and Tumbling-Tryouts. Also see Hand-Spring, Back-Hand-Spring, Back-Flip, Flip-Split, Fit-Splits, Dramatic-Landing, and CartWheel. Also see Floor-Sweep, CartWheel, and Airplane.)

Tumbling-Error: A General Gymnastic and Coupledance Term. A **Tumbling-Error** is where an acrobat or gymnast has spilled, fallen, Rolled, or Somersaulted into disorder or confusion. Or, an **Error** while **Tumbling** where a feat has gone awkwardly wrong.

(See Slip, Slipped-Out, Clean, Sloppy, and False-Start.)

Tumbling-Pass: An Unleadable, General Traveling, Gymnastic and Coupledance Term, Figure, or Pattern, that requires Agility, Muscular-Control and Coordination. Basic **Tumbling** is for an acrobat or gymnast to first **Tuck** then to pitch headlong and **Somersault** or Roll end-over-end into a **Tumbling-Pass**, that Travels across the **Mat**.

(See Male-Tumbler, and Tumbling-Tryouts. Also see HandSpring, CartWheel, and Locomotor.)

Tumbling-Tryouts: A General Gymnastic and Coupledance Term. Prospective Tumblers Tryout and Compete for acceptance into various programs.

(See National Cheerleading Association, Nationals, CheerLeading, Drill-Team, Drill-Team-Stack, Co-Ed Squad, Cheer-Squad, and Cheer-Division.)

Tunnel: Used mainly in Country-Western **Twostep**, **West-Coast-Swing** and Eastern **Swing**. Also suitable for other Coupledances. Multiple, Leadable with cooperation, Coupledance Arm-Wrap Figures or Patterns that begin Crossed-Hands and end Partners-Facing.

Tunneling is diving or withdrawing, either head or rump first, into or from Partner's waiting Tunnel-Window. One Partner's body can be Tunneled-In or -Out one to four times during certain Figures or Patterns.

(See Hammerlock, Tunneling-In, Tunneling-Out, He-Go-She-Go, and Duck.)

Tunneling-In: A Basic Coupledance Movement, used mainly in Country-Western **Twostep** and in **West-Coast-Swing**. Leadable with cooperation, the act of inserting one's Body, either by diving Head first or rump first, into the Partner's waiting Tunnel-Window.

(See Tunnel, and Tunneling-Out.)

Tunneling-Out: A Basic Coupledance Movement, used mainly in Country-Western **Twostep** and in **West-Coast-Swing**. Leadable with cooperation, the act of withdrawing one's Body, either by diving Head first or rump first, out from the Partner's waiting Tunnel-Window.

(See Tunnel, and Tunneling-In.)

Tunnel-Window or **Open-Arm-Space:** Used mainly in Country-Western **Twostep** and **West-Coast-Swing**, a General Coupledance Action in conjunction with Hammerlock and Left-Hammerlock Positions. Has a tricky appearance and is Leadable with cooperation. Tunneling in Time to the music Beat is difficult.

Assuming the Man is the Partner with arm tightly behind his back. He retains **all Hands Clasped throughout**. Man Raises his free elbow to invite his Lady to dive her Head under his elbow, and Tunnel through behind him. Now Back-to-Back, he can invite her to his Opposite side which opens a different Tunnel-Window, under his Opposite elbow, into which she can now back into, rump first. To Recover, she must retrace her path in reverse through both Tunnel-Windows.

(See Tunnel, Hammerlock, UnHammerlock, Tunneling-In, and Tunneling-Out.)

Turdan: See Norwegian Figure-Dance.

Turkey-Trot: A fast, novelty Fad Coupledance, popular in America from about 1903 to 1910. But others say it originated from a 1912 New York musical show named "*Over the River*". There is a report dated February 1912 of the **Turkey-Trot** being banned in Annapolis.

The **Turkey-Trot** was danced to a Fast and Syncopated 4/4 Ragtime Beat with an `oom-pah' bass, such as Scott Joplin's "*Maple Leaf Rag*".

The **Turkey-Trot** achieved its popularity mainly as a result of its being denounced by the Vatican. With rears protruding, it was danced in a Closed Position with all arms wrapped tightly around each other, the Man's above, which was thought to be scandalously licentious at the time, and denounced as "lingering close contact".

The **Turkey-Trot** Basic Step was four Hopping Steps Sideways, first on one leg then on the other. Embellished with Scissor-like Foot Flicks, the dance was a One-Step Fast **Trot**ting Promenade with shoulder and waist Wriggles, and with abrupt stops. Arms would be Pumped at their sides, with occasional arm-Flapping, hense the name "**Turkey**".

(See the Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Lame-Duck, and Shiver-Dance; which were all novelty Fads in vogue in the 1910s.)

TurkishTowel: Two Leadable, Right and Left Mirror-Image, General Coupledance Figures, used in the **Onestep** and Country-Western **Waltz**, in all **ChaChas**, **Mambos**, **Rumbas**, and in other dances.

Man and Lady dance each other's parts of the **Sweetheart** Figure. See **Into-TurkishTowel** for how to start the TurkishTowel.

In Performing the two Varsouvienne Positions, Right then Left then Right, etc., the Lady, Shadowing, Steps Forward with Inside-Foot, while the Man, In-Front, Steps Backward with Inside-Foot, then both Partners Recover and Step Inward. Man Steps Across, In-Front of Lady, with this last Step.

Clasping Hands at Waist-Level is an option. Name comes from Lady's moving back and forth behind Man, as if drying his back. See **TurkishTowel-to-Closed** for how to end.

TurkishTowel Position: A Leadable, Basic Coupledancing Stance, suitable for **Polkas**, most **Hustles** and **Discos**, All **ChaChas**, **Mambos**, **Rumbas**, and other dances.

Man is Positioned in the Lady's Varsouvienne Position. Partners Face same direction, with the Lady Shadowing the **Man on her Right**. They Clasp and Spread **Matching-Hands behind Man** at Shoulder-Level or at Waist-Level, or at a mixture of the two.

Mirror-Image Opposite to **Left-TurkishTowel Position**. (See Varsouvian Position, Skaters Position, Shadow Position, Flirt Position, Offset-Facing-Same Position, and Open Position.)

TurkishTowel-to-Closed: A Leadable two-Measure, six-Step (plus any Triples,) General Coupledance Pattern. Used in all **Rumbas**, **ChaChas** and **Mambos**, and in the **Onestep**, the Country-Western **Waltz**, and in other dances.

Man releases the Lady's Right Hand then Leads her with his Left Hand from Behind him into 1 1/2-Turns Clockwise, ending with Partners in a Closed Position.

Man dances ***forward Recover sideward***, *Backward recover Sideward*, with no Turning, or he may Quarter-Turn Counter-Clockwise upon ending Step.

Lady, Following, dances *BackSwivel1/2CW spiral1/2CW ForSwivel1/2CW, sideward Forward recover.*

(See Varsouvienne-to-Closed, and TurkishTowel-to-Varsouvienne.)

TurkishTowel-to-Varsouvienne: A Leadable two-Measure, six-Step (plus any Triples), Basic Coupledance Pattern, used in all **Rumbas**, **ChaChas** and **Mambos**, and in the **Onestep**, the Country-Western **Waltz**, and in other dances.

Man releases the Lady's Right hand then Leads her with his Left hand from behind him into two Full-Turns Clockwise, ending with Partners in Varsouvienne Position.

Man dances ***forward Recover sideward***, *Backward recover Sideward*, with no Turning, or he may Quarter-Turn Counter-Clockwise upon ending Step.

Lady, Following, dances *BackSwivel1/2CW spiral1/2CW ForSwivel1/2CW, spiral1/2CW Forward diagbackward.*

(See Varsouvienne-to-TurkishTowel, and TurkishTowel-to-Closed.)

TurkishTowel-Wheel: A Leadable two-Measure, six-Step (plus any Triples), Basic Coupledance Pattern, used in all **Rumbas**, **ChaChas** and **Mambos**, and in the **Onestep**, the Country-Western **Waltz**, and in other dances.

In TurkishTowel Position, starting with his Right Foot, the Man dances Rearward as his Lady dances Forward, Couple-Rotating Clockwise a Full-Turn in a tight Circle. Their last two Steps generally blend into a Change-of-Position.

(See Varsouvienne-Wheel.)

Turn (*trn* or *T*): A General Coupledance Movement, probably Leadable.

There are several different kinds of Turns, and all have a Change-of-Direction to another heading, (Direction-of-Dance.) Turns Change Position Circularly; or, Rotate; or, Change course; or, Move around.

A Rotation of one's Body, all **Turns** originate from the Solar Plexus, the diaphragm, the pit of one's stomach, the Center-of-Balance. One's Center-of-Balance, not one's Foot, Moves instantly On-the-Beat. The Dancer's Center-of-Balance, at first, Rotates Slightly in the Opposite direction of the Turn. This Twist in the Torso, this Torque, gathers the necessary momentum to Initiate the Turn.

For one's Center-of-Balance to reverse and begin Rotating in the direction of the Turn, the Head Twists first and then one's shoulders follow. Always look in the direction of your Turn. The outer, rim shoulder Rotates Forward, as the inner, hub shoulder Moves Rearward. Upon Turning, there may be a Slight Dip in the hub shoulder, with a Slight Lift in the rim shoulder.

Same as **Singular-Rotation** in many cases, except one's Singular-Rotation amount is usually spelled out **in total**.

(See Amount-of-Turn, Couple-Rotation, Group-Rotation, Torque, Foot-Rotation, Body-Rotation, Body-Turns-Less, and Body-Completes-Turn.

Also see Chaine, Flat-Turns, Raised-Turn, Quarter-Turn, Half-Turn, Turn-Around, Full-Turn, Outside-Turn, Inside-Turn, Free-Turn, Direction-of-Turn, Spot-Turn, Spotting, Spiral-Hook, Swivel, SwivelStep, StepSwivel, ForSwivel, BackSwivel, Spin, Push-Spin, Outside-Spin, Inside-Spin, Pivot, Military-Turn, Military-Pivot, Couple-Rotation, Twirl, and Pinwheel.)

Turn-and-Time: See Spot-and-Time.

Turn-Around(1) or **Tourner** (*toor-NAY*): A series of Leadable Coupledance Movements. To reverse Direction-of-Dance by Rotation of one's Body Clockwise or Counter-Clockwise, approximately between 90 and 270 degrees. **Turn-Around** may be either Forward or Rearward, either Singular or Couple-Rotating, and either Traveling or Spot.

(See Movements-in-Dancing, Half-Turn, Military-Pivot, and Turn.)

Turn-Around(2): See Spot-Turn, and Half-Turn.

Turn-Away: See Turn-Out.

Turn-Away or **Clown**: Two Leadable, Two-Count **West-Coast-Swing** Coupledance Movements, Mirror-Image, Left or Right; either one or both Partners simultaneously may Perform, usually in place of the first Triple of a Six-Count Pattern. Rhythm Timing is *Slow Slow*.

Swiveling one direction then reversing to Swivel back, all on the Ball of the same Foot.

Turn-Back: See Half-Turn.

Turn-Face-Close or **Turn-to-Face**: Two Leadable, General, one-Measure, three-Step Coupledance Figures, Left or Right. Rhythm Timing can be *Slow Slow Slow*, *Slow Quick Quick* or *Quick Quick Slow*. Both Partners Turn Inward, Step In-Place, Close.

(See Thru-to-Closed.)

Turn-Half: See Half-Turn.

Turn-In: Two General Coupledance Movements, Mirror-Image, Left or Right; to Face, or a **Turn-In** Toward Partner.

Opposite of **Turn-Out**. (See Military-Pivot, and Wrist-Twist.)

Turn-In-and-Around or **Face-In-and-Around:** Two Leadable, Mirror-Image, General, Spot-Coupledance Movements or Figures, Man Swivels Right or Left, **Toward Partner**. This is the first half of a **Full-Basketball-Turn**. Suitable for the American **Twostep**, and other dances. Timing varies.

Danced in two Steps, with Partners Starting and Ending Side-by-Side Facing same direction, possibly from Open Position to Left-Open Position. Partners Step Forward on Outside-Feet, Swivel Inward 180 degrees on Outside-Feet, Change-Hands and Recover on other Foot.

Opposite of **Turn-Out-and-Around**. (See StrideTurn, BackTrack, SwitchWalk, Military-Pivot, Basketball-Four, Basketball-Cha-Turns, and Back-to-Back-Twostep.)

Turning-Basic: See Bolero-Left-Turn.

Turning-Box: See Box-Turn.

Turning-Lock: See Back-Turning-Lock, and Right-Turning-Lock.

Turning-Volta: See Curving-Volta.

Turn-Out or **Turn-Away:** Two General Coupledance Movements, Mirror-Image, Left or Right; to Face Away, or a **Turn-Away** from Partner.

Opposite of **Turn-In**. (See Back-to-Back, Military-Pivot, and Wrist-Twist.)

Turn-Out-and-Around or **Lunge-Thru-and-Around:** Two Leadable, Mirror-Image, General, Spot-Coupledance Movements or Figures, Man Swivels Left or Right, **Away from Partner**. This is the last half of a **Full-Basketball-Turn**. Suitable for the American **Twostep**, and other dances. Timing varies.

Danced in two Steps, with Partners Starting and Ending Side-by-Side Facing same direction, possibly from Open Position to Left-Open Position. Partners Step Forward on Inside-Feet, Swivel Outward 180 degrees on Inside-Feet, Change-Hands and Recover on other Foot.

Opposite of **Turn-In-and-Around**. (See StrideTurn, SwitchWalk, Military-Pivot, Basketball-Four, Back-to-Back, and Basketball-Cha-Turns.)

Turnout Position or **First Position:** A Position of the Feet in which one's Heels are together, back to back, ideally Turning one's Feet Outward 180 degrees, in a straight line.

This ideal **Turnout Position** is not for beginners. The **First Position** for General Coupledancers is "Feet-Together with Heels touching and Toes a thumb-width Apart. The ideal **First Position** for beginning **Ballet** dancers is acquired gradually, beginning with Feet Turnout of 100 degrees. *(See "The Classic Ballet," page 26.)*

(See Five Ballet Foot Positions, Five Basic Foot Positions, First Position, and Posture.)

Turn-to-Face: See Turn-Face-Close.

Tush-Push: See SugarPush.

Tux: See Tuxedo.

Tuxedo or **Evening-Suit** or **Tux:** A General Term used by Coupledancers, referring to the Man's formal Coupledance dressware, introduced about 1886, and still worn by gentlemen to a **Formal-Ball**. Also worn to other rare formal occasions, such as a participant in the wedding party. At first known as the **Evening-Suit**, it came to be known as the **Tuxedo** from it's use at Tuxedo Park in New York.

Costume includes a bow tie and matching **Cummerbund**, usually either black or white, but at times in color to match his Lady. Costume also includes a **Boutonniere** and patent-leather shoes. There is always a vertical stripe down each pant leg, with no cuffs. There are both thin and wide bow ties, two basic styles of lapels, and two basic styles of collars.

Except in Competitions, a coat with tails is currently rare. Also, a vest is now rare. White gloves, spats (gaiters that cover the upper shoe and ankle,) top hat and cane were formerly worn with this costume from the 1890s into the 1920s.

(See Formal, and Costume- Competitive, International Smooth, Man.)

Twinkle (*twkl* or *twink*) or **Progressive-Twinkle:** Four Leadable Figures, suitable for Country-Western, Medium and Period **Waltz**es and all **Foxtrots**, and for **Peabody**, Country-**Twostep** and other Coupledances. Timing is danced with either *Slow Slow Slow*, *Slow Quick Quick* or *Quick Quick Slow* Rhythm.

Begins on Opposing-Feet in Closed or Butterfly Position. Position changes from Left-Outside to Facing-Offset and back as Partners Twinkle. Progression is Forward or Backward, depending upon whether Crossed-In-Front or Crossed-In-Back.

Sometimes confused with and called `Scissors', a **Twinkle** is danced in three Progressive-Steps:

First Step always *DiagCross*es the Weighted-Foot, either In-Front or Behind, second is *Sideward*, third *Close*s. This third Step normally Closes the Feet, but instead may Recover Sideward, or may Brush and Recover.

Additional data; **Step-Close-Turn** is called `Twinkle' by some. (See Thru-Twinkle, Sailor-Shuffle-In-Front, Sailor-Shuffle, Scissors, and Progressive-Scissors.)

Twirl(1) (*twrl* or *twl*)**:** A Leadable one-Measure, three-Step, Spot-Coupledance Figure, suitable for the American, Texas, and Slow-**Twosteps**, and the Medium, Country-Western and Period **Waltz**es, among other dances. Twostep Timing is *Quick Quick Slow*; Waltz Timing is *Slow Slow Slow*.

Begins with Partners Facing and Clasping Raised Hands, Man's Left and Lady's Right. A Progressive Clockwise Full-Turn is made by the Lady, under their Joined Hands. Lady looks in direction of **Twirl**.

Man dances *diagforward Forward close.*
Lady dances *DiagForTurn1/2CW diagbackturn1/2CW Sideward.*
(See Turn, Rolling-Turn, and Reverse-Twirl.)

Twirl(2)**:** A General Coupledance Term. To Spin or Rotate the Body briskly.
(See Turn, Twist, and Whirling.)

Twirl(3)**:** See Dale's-Top.

Twirl-Vine: A Leadable one-Measure, three-Step, Coupledance Figure, suitable for the American, Texas, and Slow-**Twosteps**, and the Medium, Country-Western and Period **Waltzes**, among other dances. Twostep Timing is *Quick Quick Slow*; Waltz Timing is *Slow Slow Slow*.

Begins with Partners Facing and Clasping Raised Hands, Man's Left and Lady's Right. A Progressive Clockwise Full-Turn is made by the Lady, under their Joined Hands as the Man dances a Vine.

Man dances *sideward CrossBehind sideward.*
Lady, Following, dances *DiagForTurn1/2CW diagbackturn1/2CW Sideward.*
(See Reverse-Twirl-Vine.)

Twist(1) (*twst*) or **Torque** or **Twist-Upper-Body:** Two partially Leadable, General, Left or Right, Singular or **C**oupledance Actions, Mirror-Image Opposite. Touquing to Change the Direction Faced by the Upper-Body or Torsos, without a Change-of-Weight and without Turning Toes.

(See Body-Rotation, Torque, Pliant, Quiver, Contrabody, Twisted-Waist, and Twisted-Feet.)

Twist(2) or **The Twist:** A 1958-60 novelty Fad Singles Dance or a **C**oupledance. Danced Apart, Facing each other, to 4/4 Time in moderate Tempo. Rhythm Timing was *Slow Slow Slow Slow*.

The **Twist**'s Basic look was a Swiveling Action of the hips alone, Clockwise and Counter-Clockwise, with shoulders Torqued in the opposite Rotation; pelvic Gyrations in which Torso and hips are Twisted with counter-action. Basic Step is similar to vigorously toweling one's tush, while Lowering Well Into-the-Knees and Stepping to one side and then to the other.

Of American origin, the **Twist** was written by a black musician in Georgia in 1958. He and some of his band members made up particular Twisting Movements for his musicians to do while playing the **Twist**, then Chubby Checker made his **Twist** record called "*Let's Do The Twist!*" in 1960. Chubby made the **Twist** dance a hit in Philadelphia. With Chubby Checker's appearance on American Bandstand, the **Twist** went to New York, New Jersey, then to the rest of U.S. and most countries. There is a report dated October 1961 of the **Twist** traveling up the social ladder.

The **Twist** was wildly popular but only for a brief time, yet the **Twist** fostered many similar U.S. novelty dances. The **Frug** was derived from the **Chicken**, which had been related to the **Twist**. Later from the **Frug**, there were derived the **Swim**, the **Monkey**, the **Dog**, the **Watusi**, the **Waddle**, and the **Jerk** dances.

(See Body-Rotation, Twisted-Waist, Mashed-Potato, Louie-Louie, Quiver, Charleston, and Charleston-Crosses. Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Twisted-Feet: Two Unleadable, General, Left or Right, Singular or **C**oupledance Actions, Mirror-Image Opposite. A Quick Swiveling Action of the Feet. **Tourquing the Lower-Body**, for Change-of-Direction of one's Feet without a Change-of-Direction the Upper-Body is facing.

With Feet Closed and kept parallel Together, and with Weight Forward onto Balls, **Swivel both Heels**.

(See Swivels-Left, Swivels-Right, Heel-Shifts-Double, Heel-Shifts-Left, Heel-Shifts-Right, Twisted-Waist, Twist, Body-Rotation, Pliant, and Contrabody. Also see Pronate, Supinate, AnkleRock, Flex, and Point.)

Twisted-Waist or **Quarter-Torqued** or **Twist-Lower-Body:** Two Unleadable, General, Singular or Coupledance Actions, where only the trunk portion of one's Body is Torqued either Left or Right, up to a Quarter-Turn, while one's shoulders and Feet remain unchanged in Position.

Twisted-Waist, with Softened-Knees, is Twisting one's Lower-Body to Change the Direction Faced by one's pelvis, without Changing the Direction Faced by One's chest.

(See Body-Rotation, CBMP, Twisted-Feet, Pliant, Quiver, and Contrabody.)

Twister or **The Twister:** A novelty Fad Coupledance that appeared in the U.S. in the 1950s. Derived from Eastern Swing, and not related to the Twist.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Frug, Guapacha, Hokey-Pokey, Hullie-Gullie, Jerk, Limbo-Rock, Mashed-Potato, Monkey, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Swim, Tumba-Cha, Twist, Twister, and the Watusi; which were all novelty Fads in vogue in the 1950-60s.)

Twist-Lower-Body: See Twisted-Waist.

TRY Twists or **The Twists:** An Intense and Dramatic **PasoDoble** Coupledance Pattern, partially Leadable, 15 Steps in three Stepping Measures, six music Bars long.

The Twists Start and end Facing Closed in PasoDoble-Hold. Steps 1 through 3 are same as for the **Sixteen**, i.e., Appel then both Travel in Promenade. Man Whips Lady to his Right side on Steps 5, 6, 9, 10, 13, and 14, and Leads mainly with his Right Hand. Man Leads Lady to Step Backward on Steps 7 and 11, by Extending both arms Forward.

Danced with normal dancing Knee-Bend, i.e., **Softened-Knees** to **Straight-Kneed**. Syncopated Rhythm Timing is *Quick Quick Quick Quick, And And Quick Quick And And, Quick Quick And And Quick*.

Man dances *Appel* Circle-Hands *sideturn1/8CCW* in Semi-Closed *ThruForTurn1/8CW* in CBM *diagbackturn1/4CW*, 5*CrossBehindTurn1/8CW* Half-Beat on Ball *closedtwist3/8CW** Half-Beat *SidecarForTurn1/8CW sideswivel3/8CW CrossBehindTurn1/8CW* Half-Beat on Ball *closedtwist3/8CW** Half-Beat, 11*SidecarForTurn1/8CW sideswivel3/8CW CrossBehindTurn1/8CW* Half-Beat on Ball *closedtwist3/8CW** Half-Beat *Close*.

Lady dances *appel SideTurn1/8CW* in Semi-Closed *forcrossturn1/8CW* in CBM *Forward*, 5*forturn1/8CW* Half-Beat on Ball *SidecarForTurn1/4CW* Half-Beat *backturn1/4CW CloseHeelTurn1/4CW forturn1/8CW* Half-Beat on Ball *SidecarForTurn1/4CW* Half-Beat, 11*backturn1/4CW CloseHeelTurn1/4CW forturn1/8CW* Half-Beat on Ball *SidecarForTurn1/4CW* Half-Beat *towardclosed*.

(See LaPasse, Chasse-Cape, Cape-Turn, Fregolina, and Farol.)

Notes: 1) * Pressure on Balls of both Feet, Ending Left Foot Flat.
2) May be preceded with **Sur-Place**, or **Basic-Movement**.
3) May be followed with **Left-Foot Sur-Place**, or **Left-Foot-Variation**.

Twist-Turn or **Ball-Turn:** See Cross-Wind, Cross-Unwind, Hook-Wind, Hook-Unwind, Unwind, Corkscrew, Toe-Spin-Clockwise, and Toe-Spin-Counter-Clockwise.

Twist-Upper-Body: See Twist.

Twisty-Balance: Two Leadable, General Coupledance Figures, Mirror-Image, Left and Right, usually Performed in Sequence by either or both Partners. Suitable for American Medium, Country-Western and Period **Waltzes**; for American **Twostep** and **Onestep**; and for other dances.

Begins and ends in Loose-Closed or in Butterfly Position; first the Left then the Right Figure is danced. Couple-Rotates Clockwise into Left-Outside Position then Counter-Clockwise into Facing-Offset Position. Waltz Rhythm is *Slow Slow Slow, Slow Slow Slow.* Twostep Rhythm is *Quick Quick Slow, Quick Quick Slow.* Onestep Rhythm is *Slow Slow Slow Slow, Slow Slow.*

Man dances *sideturn1/8CW Behind recoverinplaceturn1/8CCW, SideTurn1/8CCW behind RecoverInPlaceTurn1/8CW.*

Lady, Following, dances *SideTurn1/8CW infront RecoverInPlaceTurn1/8CCW, sideturn1/8CCW InFront recoverinplaceturn1/8CW.*

Similar to **Side-Cross-Hesitation**. (See Balance-Sideward-Behind, Slow-Twostep, DiscoSwing, Balance-Sideward-Close, and Balance-Forward-and-Back.)

Twisty-Vine or **Twisty-Vine-Four:** Two Leadable, Traveling-Coupledance Figures, four Steps Left or four Steps Right, suitable for one or two Measures of American **Twostep**, Medium-**Foxtrot**, the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is either *Slow Slow, Slow Slow,* or *Quick Quick Quick Quick.*

One-Eighth-Turns four times, danced Straight-Lined with no Couple-Rotation, primarily in Butterfly Position or in Loose-Closed Position, Changing to or from Feathered-Left or Feathered Positions. If Quick Steps, danced with Softened-Knees and on Balls-of-Feet.

Man, for Twisty-Vine-Left, Steps *sideturnCW CrossBehindTurnCCW sideturnCCW CrossInFronTurnCW.*

Lady, Following, dances *SideTurnCW crossinfronturnCCW SideTurnCCW crossbehindturnCW.*

Twisty-Vine-Right is danced Mirror-Image Opposite. Similar to **Closed-Vine**. (See Open-Vine.)

Twisty-Vine-Four: See Twisty-Vine.

Twisty-Vine-Eight: Two Leadable, eight Steps Left or eight Steps Right, Opposite, Traveling-Coupledance Patterns, suitable for two, three or four Measures of American **Twostep**, Medium-**Foxtrot**, and the **Peabody**, and if all Slows for the **Onestep**. Rhythm with 4/4 Timing is either *Quick Quick Quick Quick, Quick Quick Quick Quick*; *Slow Slow, Slow Slow, Quick Quick Quick Quick*; or *Slow Slow, Slow Slow; Slow Slow, Slow Slow.*

Danced as **Twisty-Vine**-Left or -Right, **repeated**.

(See Quick-Vine-Eight.)

Two-Arm-Hold: See Forearm-Grasp.

Two-Beat: See UpBeat, and Two-Beat Timing.

Two-Beat Timing or **Break-On-Two Timing** or **Four-And-One Timing:** A Coupledance Term, where the Couple Break on the Two-Beat, the **Major-Secondary-DownBeat**; the Beat just after the Major-Primary-DownBeat, such as *2 3 4& 1* in International **ChaCha**. International **Mambo** and **Rumba** are also normally danced on the Two-Beat, i.e., *2& 3, 4& 1.*

Not all ChaCha music has the same Rhythm Timing. Some ChaCha's feel best Coupledancing on the **Two-Beat**, while many others are best on the **One-Beat**. For more dancing pleasure, the Man needs to listen for the music's ChaChaCha location then match their ChaChaCha Footwork accordingly. The same is true for Mambo music.

The Rhythm Timing of Rumba/Bolero music varies; matching their complimentary Footwork accordingly for more dancing pleasure, the man has three choices for their Coupledancing mode: (1) Rumba Footwork on the One-Beat, (2) Rumba Footwork on the Two-Beat, or (3) Bolero Footwork on the One-Beat.

All **Competition** Coupledancing is on the **Two-Beat** for International Latin, except for Bolero and Jive. Music is carefully chosen for fitting the Two-Beat.

(See Down-Beat Timing, Upbeat, Dance-Count, Unphased, and Rhythm-Stations.)

Two-Dance: A Coupledance Term, referring to lumped-together pairs of Coupledances that Partners choose to Perform in **Competitions**. To enter one, the Couple must enter in both dances.

In the International Style Category, for Standard, Waltz is with Quickstep, and Tango is with Foxtrot; for Latin, ChaCha is with Rumba, and Samba is with Jive. In the American Style Category, for Smooth, Waltz is with Foxtrot; for Rhythm, ChaCha is with Rumba.

Two/Four-Time or **Cut-Time:** A musical and Coupledance Basic Term. Music in 2/4 Time has two Beats to each Bar (or Measure), where a *Slow* Count equals one Beat of music, while a *Quick* Count equals a half Beat.

Examples of music in 2/4 Time follows:

1) Samba, Cumbia, Merengue, Polka, Conga, and Nightclub-Twostep (sometimes 4/4)
2) Tango (sometimes 4/8)
3) PasoDoble (sometimes 3/4 or 6/8).

(See Four/Four-Time, Three/Four-Time, And ---, A', Cadence, MPM, BPM, Rhythm, and Timing.)

Two-Hand Swing: See Swing.

Two-Pirouettes: See Double-Spin.

Two-New-Yorkers-with-Swivels: A Leadable 12-Step, four-Measure, Spot-Coupledance Pattern, suitable for both **ChaCha**s and both **Mambo**s. Rhythm with 2/4 Timing is *Quick Quick Quick Quick, Quick Quick Quick Quick; Slow Slow, Slow Slow.*

Begins and ends in Butterfly Position. A New-Yorker-in-Four to the Man's Right, followed, with Softened Knees, by four Twisted-Waist, Half-Turn Swivels in Butterfly Position.

Man dances *stepthru Recover sideward InPlace, stepthru Recover sideward InPlace; swivel Swivel, swivel Swivel.*

Lady Follows Mirror-Image Opposite.

(See Quick-New-Yorker, and Kick-Swivels.)

Twostep(1): A simple Coupledance, believed to have been evolved from the **Valse-a-Deux-Temps**, or the Court's **Minuet**. Beginning from about 1890 and in vogue until about 1920, Twostep is still Coupledanced in a few circles today. **Twostep** was the most popular dance in America about 1912. The **Texas-Twostep**, having evolved from this **Twostep**, has taken over in the late Twentieth Century.

Music is in 4/4 Time, with almost always *Quick Quick Slow* Rhythm, and occasionally with *Quick Quick Quick Quick* or *Slow Slow* Timing. The **Twostep** is a smooth Polka-Step without the Hop, and is danced on the One-Beat Rhythm-Station.

The original Twostep was generally Coupledanced to a Slower Cadence than was the Onestep. Certain of the **Twostep**'s Figures were incorporated into the Foxtrot and Peabody.

(See American Twostep, and Washington-Post-Twostep. Also see "*The Two Step*" Magazine.)

Note: There happens to be a 1990s Coupledance mis-named "Slow-Twostep" which is more of a Bolero than a Twostep.

Twostep(2): A shortened Coupledance Term for **Country-Twostep**, or Texas-Twostep.

Twostep-Box: A Leadable Spot-Coupledance Pattern, suitable for many dances, but mainly used in the American **Twostep**. Rhythm Timing is *Quick Quick Slow, Quick Quick Slow.*

Executed in Loose-Closed Position. The Slower the Cadence, the larger the Box is danced; longer Strides are required to use up the Slower Cadence.

Man dances *sideward Close forward, Sideward close Backward*, which forms a Box Pattern.

Lady, Following, dances *Sideward close Backward, sideward Close forward.*

(See, for Twostep; Basic-Box, Traveling-Box, Left-Turning-Box, and Right-Turning-Box.)

Twostep-Circle-Box: A Leadable two-Measure, six-Step Coupledance Pattern suitable for American **Twostep**. Timing is *Quick Quick Slow, Quick Quick Slow.*

Man dances a Twostep-Box while Leading his Lady in a Simple-Underarm-Turn.

(See Foxtrot-Circle-Box, and Alemana.)

Twostep-Five-Count or **E-Z-123 Step**: A Leadable, Traveling-Coupledance, in 4/4 Time with *Slow Slow Quick Quick Slow* constant Stepping, counted *1 2 3& 4*. Danced mainly in the 1990s, this Rhythm may be utilized for modifying to fit other Coupledances. Steps for this dance are the same or similar to those for the American **Twostep**.

Two-Tone: A Singular and Coupledance. A Rhythm and music popular with teenagers dancing Rock in 1976.

(See Teen-Dancing, and Open-Step. Also see Ska, Rock, Punk-Rock, Grunge, and New-Wave. Also see Urban-Dance, Locking-and-Popping, Hip-Hop, Break-Dancing, MTV-Style Dancing, and Street-Dancer. Also see Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal.)

Tyrolienne: (French) A Tyrolese song for Coupledancing.

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FOXTROT

Throwaway
Slow-Foxtrot in the International Standard Division

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Umbrella-Turn, ChaCha: A partially Leadable, four-Measure, 20-Step Coupledance Pattern, suitable for the American **ChaCha**. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow*, four times.

Begins with a Left-Hand-Shake in Left-Outside Position, and with Partners having Joined Right Hands overhead. Lady, Unled, dances Half-Turns Counter-Clockwise then Clockwise, twice, under Joined Hands. Right Hands are released; ends with Lady Facing Man in Left-Shake-Hands Position.

Man Steps *forward Recover backward Close backward; Backward recover Forward close Forward; forward Recover backward Close backward; Backward recoverturn1/4CCW Sideward close Sideward.*

Lady dances *Backward recover ForSwivel1/2CCW close Backward; backward Recover forswivel1/2CW Close backward; Backward recover ForSwivel1/2CCW close Backward; backward Recover forturn1/4CW Close sideward.*

Similar to **Umbrella-Turn, Rumba**.

Umbrella-Turn, Rumba (*umbr trn*): A partially Leadable, four-Measure, 12-Step Coupledance Pattern, suitable for the American **Rumba**. Rhythm with 4/4 Timing is *Quick Quick Slow*, four times.

Begins with a Left-Hand-Shake in Left-Outside Position, and with Partners having Joined Right Hands overhead. Lady, Unled, dances Half-Turns Counter-Clockwise then Clockwise, twice, under Joined Hands. Right Hands are released; ends with Lady Facing Man in Left-Shake-Hands Position.

Man Steps *forward Recover backward; Backward recover Forward; forward Recover backward; Backward recoverturn1/4CCW Sideward.*

Lady dances *Backward recover ForSwivel1/2CCW; backward Recover forswivel1/2CW; Backward recover ForSwivel1/2CCW; backward Recover forturn1/4CW.*

Similar to **Umbrella-Turn, ChaCha**.

UnCradle (Verb): Leadable means to achieve The Basic Coupledance Movement from Cradle or Left-Cradle Position. The Hands underneath are released for Lady's Roll-Out to the Man's Right. Or, the Hands on top are released for her Roll-Out to the Man's Left. Or, retaining all Hands, he Raises her Left arm, (the one on top,) to UnWrap Lady into Butterfly Position.

(See Cradle, Cradled Position, and Left-Cradled Position.)

Uncross: See Unwind.

Underarm (*undrm*): A Basic Coupledance Movement of Passing one's Body under Joined Raised Hands.

(See Arching, and Arch-Turn.)

Underarm-Double-Turn: A Leadable four-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Slow Slow.*

Danced with long Strides and with Body-Rise type Floating. Total Couple-Rotation is 7/8- to one Full-Turn Clockwise, during which the Lady is Pivoted another Full-Turn Clockwise.

Begins in Closed Position #2, and moves to Feathered Position, where Lady is Spiraled then individually Pivoted during Couple-Rotation, to Left-Feathered, and ends in Closed Position #2.

Man dances *forward ForTurn1/4CW* Feathered with CBM, *diagbackturn1/8CW* Underarm-Turn Lady *DiagForTurn3/8CW* Pivoting Lady, *forturn1/8CW* in CBMP *Forward, forward* Left-Feathered in CBMP *Forward.*

Lady, Following with Head-Closed, dances *Backward backturn3/8CW* to Feathered in CBMP, *ForPivot1/2CW* in CBMP *backpivot1/2CW* in CBMP, *ForTurn3/8CW diagbackturn1/8CW* in Closed, *Backward* in CBMP Left-Feathered *backward.*

(See Underarm-Turn, and Underarm-Single-Turn.)

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Underarm-Pass: See PullThru.

Underarm-Single-Turn (*UAT*): A Leadable four-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Slow Slow.*

Danced with long Strides and with Body-Rise type Floating. Total Couple-Rotation is 7/8- to Full-Turn Clockwise.

Begins in Closed Position #2 and moves to Feathered Position, then to Closed Position #2 beginning Turn, then Lady is Spiraled Closed to Left-Feathered beginning second Turn, and ends in Closed Position #2.

Man dances *forward Forward* Feathered in CBMP, *forswivel3/8CW Backward* in Feathered-Left, *backward* with CBM Underarm-Turn Lady *DiagBackTurn3/8CW* in Closed, *forturn1/8CW* Left-Feathered in CBMP *Forward.*

Lady, Following with Head-Closed, dances *Backward backward* Feathered in CBMP, *BackTurn3/8CW forward* in Closed, *Forward* Right arm Up *diagforswivel3/8CW* Underarm, *BackTurn1/8CW* in CBMP Left-Feathered *backward.*

(See Underarm-Turn, and Underarm-Double-Turn.)

Underarm-Single-Turns (*UAT*): Numerous General, Leadable, three-Step or six-Step Figures or Patterns, suitable for most all Coupledances. Rhythms and Timing vary.

Underarm-Single-Turns are normally Coupledanced, Hand-in-Hand, from and to some Open-Facing Position, such as Butterfly Position. Partners normally Change-Places, since the Turning Partner usually Turns only 180 degrees, because the non-Turning Partner usually Rotates in the Opposite direction 180 degrees to Face. The Man may also choose to not Change-Places. Instead, the Turning Partner Turns a tighter 360 degrees while the non-Turning Partner dances In-Place.

General Requirements:

1) Either Turning Partner must always Turn under one's own arm and Hand.

2) Either Turning Partner must always Turn with Palm facing Up. The Palm of the non-Turning Partner always faces Down.

3) Lead and Follow Hand contact is with only Slight Pressure and Resistance. Only fingers touch, no Thumbs. These Hands in light contact constantly reconfigure during the Turn. (See Finger-Clasp.)

4) The Man does not Pull or Crank the Lady. The Man is never to reach past the Lady's Head to Turn her. The Man may use his other Hand to Invite her to Turn. (See Halo-Lead, Halo, Cup-and-Pin-Holds, and Demi-Points.)

Turn Descriptions in Detail, from and to some Open-Facing Position, with Raised Lead of Man's Hand at either Right or Left Hand of Lady:

1) Lady's-Inside-Turn, Left-Hand-Lead: Most common of these eight Turns. The Man **Inside-Turns** Lady, either way, by first Raising one of her Hands by his **Left** Hand and Leads her Hand Towards him, then he Invites Lady to Turn by Leading her Raised Hand Diagonally Up Across her face, e.g., Wipe-Her-Nose. (See Inside-Turn, Lady's; Inside-Turn; Lady's-Left-Underarm-Turn; Lady's-Left-Turn-with-Her-Left; Arching; Inside-Spin,Lady's; Inside-Spin; Chopper; and Pencil-Turns.)

2) Lady's-Inside-Turn, Right-Hand-Lead: From some Double-Hold, the Man **Inside-Turns** Lady, either way, by first Raising one of her Hands by his **Right** Hand and Leads her Hand Towards him, letting go of her other Hand, he then Invites Lady to Turn by Leading her Raised Hand Diagonally Up Across her face, e.g., Wipe-Her-Nose. (See Inside-Turn, Lady's; Inside-Turn; Lady's-Left-Underarm-Turn; Lady's-Left-Turn-with-Her-Left; Arching; Inside-Spin,Lady's; Inside-Spin; Curlique; Chopper; and Pencil-Turns.)

(Continued)

Underarm-Single-Turns: (Continued)

3) Lady's-Outside-Turn, Left-Hand-Lead: Second most common of these eight Turns. The Man **Outside-Turns** Lady, either way, by first Raising one of her Hands by his **Left** Hand and Leads her Hand Away from him, Inviting Lady to Turn by holding their Joined Raised Hands Higher and Guiding her with his other, Free-Hand, under their Arch. (See Outside-Turn, Lady's; Outside-Turn; Lady's-Right-Underarm-Turn; Swat-the-Flea; Underarm-Turn-with-Spin; Outside-Spin, Lady's; Double-Under; Push-Spin; Tuck-In-Turn; Alemana; and Pencil-Turns.)

4) Lady's-Outside-Turn, Right-Hand-Lead: From some Double-Hold, the Man **Outside-Turns** Lady, either way, by first Raising one of her Hands by his **Right** Hand and Leads her Hand Away from him, letting go of her other Hand, then Inviting Lady to Turn by holding their Joined Raised Hands Higher and Guiding her with his other, Free-Hand, under their Arch. (See Outside-Turn, Lady's; Outside-Turn; Lady's-Right-Underarm-Turn; California-Twirl; Box-the-Gnat; Outside-Spin, Lady's; Push-Spin; Tuck-In-Turn; and Pencil-Turns.)

5) Man's-Inside-Turn, Left-Hand-Lead: A Turn that is popular with Men. Man Raises Lady's Hand Held by his **Left** Hand, with his fingers pointing Away from him; then, forming an Arch, the Man **Inside-Turns** under his own arm. (See Inside-Turn, Steeple Position, Duck, Double-Under, Inside-Spin, Chopper, He-Go-She-Go, and She-Go-He-Go.)

6) Man's-Inside-Turn, Right-Hand-Lead: From some Double-Hold, the Man Raises Lady's Hand Held by his **Right** Hand, with his fingers pointing Away from him, letting go of her other Hand, then, forming an Arch, the Man **Inside-Turns** under his own arm. (See Inside-Turn, Steeple Position, Duck, Double-Under, Inside-Spin, Chopper, He-Go-She-Go, and She-Go-He-Go.)

7) Man's-Outside-Turn, Left-Hand-Lead: This six-Step Pattern begins as a **Lariet**. Lightly Clasping and Raising Lady's Right Hand with his **Left** Hand to form an Arch, the Man Invites his Lady to his Right side then to Behind his back, by Lightly Pressing the back of his Right Hand to her back. Trading-Places, he then **Outside-Turns** Away from his Partner to Face. (See Outside-Turn, Duck, and Push-Spin.)

8) Man's-Outside-Turn, Right-Hand-Lead: From Butterfly Position, the Man simultaneously Lowers the Lady's Right Hand to against his Left thigh and Behind him, and Raises her Left Hand High with his **Right** Hand to form an Arch, as he **Outside-Turns** himself Clockwise. Partners Trade-Places. (See Outside-Turn, Duck, and Push-Spin.)

Note: Most **Underarm-Single-Turns** may also be executed from certain Closed-to Open, Open-to-Closed, and Closed-to-Closed Positions.

(See Crossed-Hands-Hold, Shake-Hands and Left-Shake-Hands Positions, Toe-to-Toe and Offset-Facing-Opposed Positions.)

Underarm-Turn(1)**:** A Leadable four-Measure, eight-Step, Traveling-Coupledance Pattern, suitable for the **Peabody**, and the **Onestep**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow Slow, Slow Slow.*

Pattern consists of the Basic **Peabody-Turn** with lady's Clockwise **Underarm-Turn** begun either on Step 3, 5, or 7. Total Couple-Rotation is 7/8- to Full-Turn Clockwise, with added Lady's Full-Underarm-Turn.

In addition, this Pattern may continue with a series of Clockwise Full-Underarm-Spirals for the Lady, Executed as the Man Strides Forward in Left-Feathered Position; Man Leads each Spiral on each of his Right Forward Steps, *Slow Slow.*

(See Underarm-Single-Turn, Underarm-Double-Turn, and Traveling-Spirals.)

Underarm-Turn(2) or **Walkaround:** A Leadable One-Measure, three-Step Coupledance Figure, suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**.

Consisting of the **last half of an Alemana**, the Figure begins and ends in Left-Open-Facing Position. The Figure is Led by the Man's Left Hand high and flat, whereupon the Lady makes a Clockwise Swiveling Turn under Arched Hands to return to Facing. (Add *Close Sideward* to end if ChaCha.)

Man dances *Backward recover Sideward.*
Lady dances *crossinfrontswivel5/8CW ForwardSwivel3/8CW forward.*
(See Left-Alemana, and Spot-Turn.)

Underarm-Turn(3)**:** See PullThru.

Underarm-Turn(4)**:** See Lady's-Right-Underarm-Turn, and Lady's-Left-Underarm-Turn.

Underarm-Turn-Turn: See PullThru.

Underarm-Turn-with-Spin or **Double-Twirl:** A Leadable One-Measure, three-Step Coupledance Figure suitable for all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**.

Consists of the last half of an Alemana, fancied to include a Lady's Clockwise Full-Spin. Begins and ends in Left-Open-Facing Position.

Man dances a *Backward recover Sideward.*

The Figure is Led by the Man's Left Hand High and flat, whereupon the Lady makes a Clockwise Swiveling Turn under their Arched Hands, *crossinfrontswivel3/4CW ForwardSwivel1/4CW* to Face; Led by the Man's Left Hand remaining High and indicating a second Turn, (without Cranking her,) she Pushes off Man's Hand to *Spin* a Full-Turn Clockwise.

(See Alemana, Underarm-Single-Turns, and Twirl.)

Underlying-Beat: A musical and Coupledance General Term for a song's regulated Rhythm. In music, the steady, continuous, even pulse that underlies a Movement or a Rhythmic pattern; or, the number of Beats in the music Measure.

Of Fast, Slow, or moderate Tempo, this Time measuring device is the **Underlying-Beat**, which is the constant pulse that continues with unchanging duration and force.

A melody may well have an **Uneven-Rhythm** that is synchronized with the **Underlying-Beat** of its song. At times, one may successfully Coupledance to the melody's Uneven-Rhythm, rather than normally dancing to this Underlying-Beat, if the Couple is Skilled and knows the melody Well.

(See Rhythm, Body-Rhythm, Rhythm-Pattern, Sensation-of-Rhythm, Syncopate, Choreography, Timing, Lagged-Timing, Beat, Count, and Tempo.)

UnderSpin-Turn: A Leadable one- or 1 1/2-Measure, three Step Coupledance Figure, suitable for the Slow-**Waltz**, Slow-**Foxtrot**, both **Quicksteps**, and other dances.

Identical to **Spin-Turn** except Couple-Rotation is a Half-Turn, (rather than 5/8-Turn). There is no Rotation after the first Step.

(See OverSpin-Turn.)

UnderTurn (*undr trn*)**:** A General Coupledance Movement or Figure Rotated less than normal; or, blocking by the Lady Partner of the Turning Led, by too early Lowering of her Heel, so that the Man's intended Turn is incomplete.

(See UnderSpin-Turn.)

Undulate: See Waving.

Uneven-Rhythm: A musical and Coupledance General Term for the uneven Tempo of a melody, as compared to its Underlying-Beat. At times, one may successfully Coupledance to the melody's **Uneven-Rhythm**, rather than normally dancing to the **Underlying-Beat** of the song, if the Couple is Skilled and knows the melody Well.

(See Rhythm, Body-Rhythm, Rhythm-Pattern, Sensation-of-Rhythm, Timing, Lagged-Timing, Beat, Count, and Cadence.)

UnHammerlock (Verb): In Country-Western **Twostep** and **West Coast Swing**, and in other dances, the Leadable means to achieve The Basic Coupledance Movement from Hammerlock or from Left-Hammerlock Position:

For Partners **to Recover from Hammerlock**, the Man Raises their Right Hands High, which dances Lady Backwards past his Right Side and around behind him, whereupon he Half-Turns Counter-Clockwise to Face her. All Hands are still Joined, with Right Hands now on top.

Perform same only Mirror-Image Opposite for him **to Recover from Left-Hammerlock**.

(See Tunnel, Tunnel-Window, and Tunnel-Out.)

Uninhibited-Free-Style: See Free-Style.

Unison: A General Coupledance Term. Refers to Partners being attuned in harmonious accord when Coupledancing Together.

(See Timing, Unity-of-Movement, and Synchronization.)

United States Amateur Ballroom Dance Association, Inc. or **USABDA:** A non-profit organization, the Greater Los Angeles Chapter is one of its many chapters. Among other events, such as scholarships, the **USABDA** promotes Amateur DanceSport Championships. Its chapters have provided the leadership in making inroads into participating in the National Congress of State Games.

(See State Games of America, and DanceSport.)

X United States of America Ballroom Dance Association:

Unity-of-Movement: A General Term for Coupledancing in Unison; the Couple's Synchronization of Movement as a Team.

(See Timing.)

Universal Round Dance Council or **URDC:** A non-profit, educational organization, dedicated to Advanced Roundancing. The Technical Advisory Committee of the **URDC** produces a splendid Technical Dance Manual for Advanced Rounds.

(See Round-A-Lab, and RDTA.)

Unleadable: A General Coupledance Term; referring to (1) Some Figure not followable by a Skilled Lady unacquainted with it; or, (2) A Lady that refuses to, or incapable of, being Led.

(See Leadable.)

Unphased: A General Coupledance Term for no apparent Rhythm Pattern or Timing.

(See Syncopate, DownBeat, UpBeat, Rhythm-Stations, and Two-Beat Timing.)

Unwind or **Uncross** or **Half-Twist-Turn:** Two Unleadable, General, one-Measure, Singular or Coupledance Figures, either Left or Right, Mirror-Image Opposite. Suitable for many different dances. Danced Apart by either or both Partners. Can be danced to any *Slow Slow Slow* or *Slow Slow* or *Slow Quick Quick* or *Quick Quick Slow* Rhythm. Rhythm Timing is usually *Slow slow.*

Beginning with legs Crossed or Hooked, in CBMP and with Weight on both Feet, one's Body is Rotated a **Half-Turn maximum**, either Clockwise or Counter-Clockwise in one Spot, **to a Position with legs Uncrossed**.

Unwind is a more General version of **Cross-Unwind**, **Cross-Wind**, **Hook-Unwind**, and **Hook-Wind**, but has less Rotation. Similar to the General **Corkscrew** Figure, which Rotates a **Half-Turn minimum** to a **Full-Turn maximum**. Similar to **Hook-Overspin-Left**, **Hook-Overspin-Right**, **Cross-Overspin-Left**, **Cross-Overspin-Right**, **Toe-Spin-Clockwise**, and **Toe-Spin-Counter-Clockwise**, which Rotate a **Full-Turn minimum**. Generally similar to the **About-Face!** military command. (See Military-Team, Cross, Hook, FrontLock, and LockBehind.)

UnWrap (Verb): The Leadable means to achieve the Basic Coupledance Movement from Wrapped or Left-Wrapped Position:

For Partners **to UnWrap**, the hands on top are released for Lady to Roll-Out to the Man's Right. Or, the hands underneath are released for her to Roll-Out to the Man's Left. Or, retaining all Hands, Man Raises Lady's Right arm, (the one on top,) to UnWrap her into Butterfly Position.

(See Wrap, Roll, Wrapped Position, and Left-Wrapped Position.)

Up(1): A Basic Coupledance Action; Moving or directed Upward from a Lower to, or in, or Toward, a Higher Position; or, a Rise or ascent.

(See Height, Higher, Rise, Lower, and Down.)

Up(2): A **Longway-Set** Coupledance Term, used mostly in Traditional **Folkdance** and **Country-Dance**. Meaning Towards Head or Top of Longway-Set.

(See Above, Below, and Down.)

Up-and-Bubbly: See Floating (Foot-Rise).

Up-and-Over: See Floating (Foot-Rise).

Up-and-Over-the-Top: Four Unleadable, Basic Spot-Coupledance Actions for hips and chin; Forwards, Rearwards, and Sidewards Right or Left. Suitable for **Jazz** dancing, most **Hustles**, Eastern **Swing**, West-Coast-Swing, Jive, both **ChaChas**, both **Mambos**, both **Rumbas**, both **Boleros**, among other dances. Either the hips or one's chin is Slowly Rotated vertically Forward.

(See Hip-Rocks, Sway-To-and-Fro, Broken-Sways, Knee-Drape, Hip-Lift, Side-Lift, Side-Rise, Body-Lift, Hula-Dance, Cuban-Hip, Cuban-Motion, Forward-Roll, Shimmy, Wag, Shrug, Arm-Waves, Body-Wave, Body-Ripple, Side-Body-Waves, Figure-Eight, and Hip-Waves.)

UpBeat(1): A General Coupledance Term for the unaccented Beats in a Measure of music. **UpBeat** is sometimes the last Beat in a Measure. UpBeat could be the second Beat of 2/4 Time music, or the second and fourth Beats in 4/4 Time. In 4/4 Time of *1&2&3&4&* or *&1&2&3&4*, all ampersands are UpBeats. Beats two and three in Waltz Time are called UpBeats. Also, the *And* Count as a Preparatory-Step is sometimes called "UpBeat". Competition Coupledancing on the **Two-Beat** is often referred to, incorrectly, "On the UpBeat".

(See DownBeat, Secondary-DownBeat, Two-Beat Timing, and One-Beat Timing.)

Up-Beat(2) or **Up-Tempo:** A General Coupledance Term for spritely or exhilarating Coupledancing.

Upper-Body: A General Coupledance Term for one's Torso between waist and neck.
(See Lower-Body, and Metronomic-Motion.)

Upright: A General Coupledance Term. Standing Up straight, erect in Posture or Carriage; or, one being in a Generally vertical Position.
(See Stance, Frame, Top-Line, Back-Line, and Straight-Kneed.)

Up-Tempo: See Up-Beat.

Urban-Dance: An American underground, novelty Fad, Singles-Dance form, associated with **Hip-Hop** and **Rap**; similar to the more aggressive New York style **Break-Dancing** or Rocking. Involves **Locking-and-Popping**. In vogue in 1997, (see MTV-Style Dancing, and Break-Dancing.)
(See Teen-Dancing, and Open-Step. Also see Ska, Punk-Rock, Grunge, and New-Wave. Also see Street-Dancer, Lyrical-Dancer, and Jazz-Dance. Also see Rock, Hard-Rock, Pop, Rhythm-and-Blues, Motown-Sound, Rap, and Heavy-Metal. Also see LaBomba, Chicken-Dance, Dirty-Dancing, Lambada, Macarena, Punta y Soka, Quebradita, and Teen-Dancing; which were all novelty Fads in vogue in the 1980-90s.)

Urban-Street-Dancing: See Hip-Hop.

URDC: See Universal Round Dance Council.

USABDA: See United States Amateur Ballroom Dance Association.

Use-the-Floor: See Press.

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GO GIRL

Turn-Away
Jive in the International Latin Division

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Vacunao: The Coupledance Term for a sexy Action in the **Guahuanco** dance. The **Vacunao** is a thrust made by the male to depict sexual capture of his female.
(See Yambu.)

Vaganova System: See Ballet, Russian School.

Valce: (Italian) See Waltz.

Vals: A Leadable, Argentine Tango style **Waltz** in 3/4 Time, mostly using the Hold described under **Argentine Tango**. **Vals** is popular and currently Coupledanced in Argentina.
(See Milonga, and Tango.)

Valse: (French) See Waltz.

Valse-Classique or **Castle-Valse-Classique:** A novelty Fad Coupledance in vogue from about 1912 to about 1918. Some say more than a hundred new Coupledances were invented between 1912 and 1914. **Vernon and Irene Castle** invented many of these, and one was this **Valse-Classique**.
(See the Castle-Walk, Lame-Duck, Castle-Tango, Last-Waltz, Castle-Combination, and the Maxixe; all written by the Castles. Also see the Boston-Dip, Bunny-Hug, Gaby-Glide, Hug-Me-Close, Shiver-Dance, and Turkey-Trot; which were all novelty Fad dances in vogue in the 1910s.)

Valse-a-Deux-Temps: A **Traditional** Coupledance that was the most popular about 1850. Music was in 2/4 or 4/4 Time. Series of Chasses were danced Forward and/or Sideward. The original Twostep is believed to have derived from this Coupledance.
(See Twostep.)

Variation: A Basic Coupledance Term. **Variation** means a more advanced version of a Step, Figure or Pattern; or, Footwork different from the original; or, a non-syllabus; or, a dance Figure not accepted as a Basic-Figure; or, a grouping or mixture of ways of Coupledancing; also, an embellishment of the Theme for variety.
(See Closed-Division, and Wedging.)

Varsity-Drag: A wild, novelty Fad Coupledance in vogue in the early 1930s; first introduced by Zelma O'Neal in her 1930s stage show "Good Times." One of at least two dances inspired by the Charleston, this naughty-and-nice dance suited the time.
Varsity-Drag's most memorable Pattern was with Partners Coupledancing in Shadow Position, at times not touching; instead, with arms wide and elevated, both would stretch in Sequence, Bending from Side-to-Side while dancing Charleston-Kicks.
(Also see Black-Bottom, and the Shimmy; both Fads in vogue in the 1920s.)

Varsouvienne or **LaVarsouvienne:** (French) A Slow Polish **Folk** Coupledance in 3/4 Time. This Traditional **Varsouvienne** Waltz was originally from Warsaw, and is similar to the **Varsouvienne** dances of Denmark, Sweden, and Norway. In each case, Couples dance primarily in **Varsouvienne Position**, so named because of the Basic dance.
Various versions of the older **Varsouvienne** dances are currently danced in the United States, such as the Country-Western "Put Your Little Foot" Routine.
(See Varsouvienne-Break, Varsouvienne-to-Closed, Varsouvienne-to-TurkishTowel, and Varsouvienne-Wheel.)

Varsouvienne-Break or **Jody-Break** or **Varsouvian-Break:** A Leadable two-Measure, six-Step (plus any Triples) Coupledance Pattern, used in all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**, and in the **Onestep**, Country-Western **Waltz**, and in other dances. Timing can be any of *Slow Slow Slow*; *Slow Quick Quick*; or *Quick Quick Slow* Rhythms, twice.

Beginning in Butterfly Position, the Lady is brought by her Left Hand into Varsouvienne Position.

Man dances *forward Recover sideward* as he Half-Turns her Clockwise with Change-Hands, *Backward recover InPlace.*

Lady, Following, dances *Backward forspiral1/2CW Sideward* into Varsouvienne, *forward Recover inplace.*

(See Flirt, Half-Moon, and Into-TurkishTowel.)

Varsouvienne Position (*VARS* or *Var*) or **LaVarsouvienne Position** or **Varsouvian Position** or **Side-by-Side Position** or **Sweetheart Position** (*swhrt*) or **Jody Position** or **Schottische Position** or **Cotton-Eyed Joe Position** or **Horseshoe Position** or **Western-Polka Position:** A Leadable, Basic Coupledancing Stance, suitable for all **Twosteps** and **Polkas**, most **Hustles** and **Discos**, all **ChaChas**, **Mambos**, **Rumbas** and **Boleros**, and for Medium-**Waltz**, **Onestep**, **Folkdances**, and for other dances.

Partners Face same direction, with the Man Shadowing the **Lady on his Right**. Lady's Inside-Foot is Slightly forward of Man's Inside-Foot. They Clasp and Spread **Matching-Hands behind Lady** at Shoulder-Level or at Waist-Level, or at a mixture of the two. If at Shoulder-Level, each set of Matched-Hands are Clasped Slightly In-Front of Lady's shoulder, and each has both elbows at equal Height.

Mirror-Image Opposite to **Left-Varsouvienne Position**. In Social Dancing, some call this the Jody Position. (See Varsouvienne. Also see TurkishTowel Position, Skaters Position, Shadow Position, Flirt Position, Wrap-Around Position, Promenade Position, Offset-Facing-Same Position, and Open Position.)

Varsouvienne-to-Closed or **Varsouvian-to-Closed:** A Leadable two-Measure, six-Step (plus any Triples) Coupledance Pattern, used in all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**, and in the **Onestep**, Country-Western **Waltz**, and in other dances. Timing can be any of *Slow Slow Slow*; *Slow Quick Quick*; or *Quick Quick Slow* Rhythms, twice.

Pattern begins in Varsouvienne Position, Man Leads Lady in a Half-Turn total Clockwise, Changing-Hands, and ends in a Closed Position.

Man dances *forward Recover sideward, Backward recover Sideward.*

Lady, Following, dances *BackTurn1/8CW forturn1/4CW ForTurn1/8CW, forward Recover sideward.*

(See Varsouvienne-to-TurkishTowel, and TurkishTowel-to-Closed.)

Varsouvienne-to-TurkishTowel or **Varsouvian-to-TurkishTowel:** A Leadable two-Measure, six-Step (plus any Triples) Coupledance Pattern, used in all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**, and in the **Onestep**, Country-Western **Waltz**, and in other dances. Timing can be any of *Slow Slow Slow*; *Slow Quick Quick*; or *Quick Quick Slow* Rhythms, twice.

Pattern begins in Varsouvienne Position. After releasing Left Hands, Man Leads Lady to Behind him in a Spiral for a Full-Turn total Clockwise, ending in TurkishTowel Position. Man stops Lady's Travel with his left wrist to her waist. Partners have traded places.

Man dances ***forward Recover sideward***, *Backward recover Sideward.*

Lady, Following, dances *BackTurn1/4CW spiral1/2CW ForTurn1/4CW, sideward Forward recover.*

(See Into-TurkishTowel, TurkishTowel-to-Varsouvienne, and Varsouvienne-to-Closed.)

Varsouvienne-Wheel or **Varsouvian-Wheel:** A Leadable two-Measure, six-Step (plus any Triples) Coupledance Pattern, used in all **Rumbas**, **Boleros**, **ChaChas** and **Mambos**, and in the **Onestep**, Country-Western **Waltz**, and in other dances.

In Varsouvienne Position, starting with his Left Foot, the Man dances Forward as his Lady dances Rearward, Couple-Rotating Clockwise a Full-Turn in a tight Circle. Their last two Steps generally blend into a Change-of-Position.

(See TurkishTowel-Wheel.)

Vaudville-Steps: Two Unleadable, General, Singular or Coupledance Figures, or a Pattern, Mirror-Image, Left then Right or visa-versa. Rhythm Timing is *and Quick and Slow, And quick And slow.*

Danced *slightdiagback CrossInFront slightsideturn1/8CW DiagForTouch, DiagForTurn1/8CCW crossinfront SlightSideTurn1/8CCW diagfortouch.*

(See Step-Swing, and Soft-Shoe.)

Vee-Line Position: Two Basic Coupledance Positions, Left or Right. Positioned almost Back-to-Back, forming a "V", with one set of Opposing Hands Joined; all arms are Extended in-line, Slightly less than horizontal.

(See Back-to-Back Position, Back-to-Back-Left Position, and Facing-Away Position.)

Vee Position: See Half-Open Position.

Vee-Six: A Leadable two-Measure, six-Step, Traveling-Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Quick Quick Slow, Slow Quick Quick.*

Begins and ends in Feathered position; Couple-Rotation is a Quarter-Turn Counter-Clockwise, between the fifth and last Step.

Man dances *Backward* with Right Shoulder-Lead *lockinfront Backward, backward BackTurn1/4CCW* with CBM *diagforward.*

Lady, Following with Head-Closed, dances *forward* with Left Shoulder-Lead *LockBehind forward, Forward* in CBMP Outside Partner *forturn1/4CCW* with CBM *DiagBackward.*

Velcro-Dancing: See Patch.

Venusto: An Italian Folk Coupledance, Graceful and beautiful.

Verbal-Pattern: See Cue.

Vertical Rhythm: A General Coupledance Term. Center-of-Balance Rising and Falling in Time with the music; Up-Down, or Down-Up, etc., Coupledance Movements.

(See Horizontal Rhythm, Bobbing, Bouncing, Samba, and Balboa.)

Verve: A General Coupledance Term. To dance with vitality and liveliness, but perhaps without precision.

Viennese-Left-Turn: See Viennese-Turn.

Viennese-Lock: A partially Leadable, Basic Coupledance Movement. As Partners Couple-Rotate Counter-Clockwise, and alternating, first one Partner then the other, one's **Left Foot Crosses to Lock In-Front** of the Right Supporting-Foot, then a Change-of-Weight to the Left Crossing Foot is made.

(See Cross-Turn, Viennese-Turn, FrontLock, FrontCut, and Cross-In-Front.)

Viennese-Reverse-Turn: See Viennese-Turn.

Viennese-Step-Thru: See Left-Twinkle-in-Closed.

Viennese-Turn (*vien trn*) or **Basic-Left-Turn** or **He-Locks-Then-She-Locks** or **Viennese-Reverse-Turn** or **Reverse-Turn** or **Viennese-Left-Turn** or **Left-Cross-Turn** or **Basic-Reverse-Turn:** A Leadable, two- or one-Measure Coupledance Pattern, suitable for Hesitation, Slow- and Medium-, and both Viennese **Waltzes**; both **Foxtrots**, both **Quicksteps**, and for International **Tango**, among other dances.

Rhythm Timing varies; Timing for Viennese and the other Waltzes is *1 2 3, 4 5 6*; or, *Slow Slow Slow, Slow Slow Slow*; for the Foxtrots and Quicksteps is *Slow Quick Quick, Slow Quick Quick*; for International Tango (one-Measure) is *Quick Quick And Quick Quick And*.

Viennese-Turn Footwork is Performed the same way in any dance. **Lock** when Turning **Counter-Clockwise** only; no **Viennese-Locks** are made during Clockwise Turns. Danced in a Closed Position. Total Couple-Rotation is a Full-Turn Counter-Clockwise in six Steps, with **He-Locks-Then-She-Locks**.

Man dances *forturn1/4CCW DiagBackSwivel1/4CCW* Right Side-Stretch *risecrossinfrontturn1/8CCW* Right Side-Stretch, *BackTurn1/4CCW diagforturn1/8CCW* Left Side-Stretch *RiseClose* Left Side-Stretch.

Lady, Following with Head-Closed, dances *BackTurn1/4CCW diagforturn1/8CCW* Left Side-Stretch *RiseClose* Left Side-Stretch, *forturn1/4CCW DiagBackSwivel1/4CCW* Right Side-Stretch *risecrossinfrontturn1/8CCW* Right Side-Stretch.

(See Samba-Viennese-Turn, Left-Face-Waltz-Turn, Viennese-Lock, Progressive-Rotation, Cross-Turn, and Canter-Rocks-Left.)

Notes: 1) Partners dance in Closed-Position #1 throughout for **International Viennese Waltz**, while they dance in Closed-Position #2 for **American Viennese Waltz**.

2) May be preceded by a **Forward-Change-Natural-to-Reverse** or a **Reverse-Fleckerl**.

3) For International Viennese, repeat either eight or sixteen Measures of **Viennese-Turn**ing, while Traveling Line-of-Dance around the Dancefloor.

4) May be followed by a **Forward-Change-Reverse-to-Natural** or a **Reverse-Fleckerl**.

5) This **Viennese-Left-Turn** is the most used Viennese Waltz Pattern in the United States, while the **Natural-Right-Turn** is the most used Viennese Waltz Pattern in Europe.

Viennese Waltz: A Modern and Smooth, Standard, Classic, Traveling-Coupledance, danced in Lilting Rotations, in Quick 3/4 or 6/8 Time. Danced ideally at 58 to 60 Bars per minute (MPM) Tempo, (but may range from 50 to 60 MPM, some say even from 44 to 64 MPM,) twice the rate of a Slow-Waltz. (This range is played at 150 to 180 BPM.) All **Viennese Waltzes** are danced on the One-Beat Rhythm-Station. Most often there is one Step per Beat, although Viennese Steps are distinct from those of other Waltzes.

(See Waltz, American Viennese Waltz, and International Viennese Waltz.)

Vigorous: A General Coupledance Term. Full of physical vigor; robust. Or, Performed with vigor. Or, Forceful exertion of strength. Or, to be Lively and energetic.

(See Bee, Firm, and Violent.)

Villanella: A rustic Italian Folk Coupledance, with singing.

Vine: See Open-Vine.

Vine-Apart-and-Together: Two Unleadable Figures, Left and Right, suitable for the American **Twostep** Coupledance. Six Steps in two Measures, Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow.*

Both Figures are danced Solo. All Hands are released and Partners Face in the same direction throughout.

Partners dance Away *Sideward CrossBehind Sideward,* then Together *Sideward CrossBehind Sideward.*

Vine-Behind: Two Leadable, General Coupledance Figures, Left or Right, Mirror-Image Opposite, suitable for many dances. Three Steps, Timing varies. Each Partner dances *Sideward CrossBehind Sideward.*

(See Front-Vine, and Grapevine.)

Vine-Eight or **Grapevine:** Two Leadable, Mirror-Image Coupledance Patterns, Left and Right, suitable for the American **Twostep**, Medium **Foxtrot**, and for other dances. Eight Steps, either One Measure long with *And Quick And Quick And Quick And Quick* Timing, or two Measures long with *Quick Quick Quick Quick, Quick Quick Quick Quick* Timing. Both dances are in 4/4 Time.

Partners remain in Butterfly Position and dance Opposite Footwork, *Sideward CrossBehind Sideward CrossInFront Sideward CrossBehind Sideward CrossInFront.*

(See Quick-Vine-Eight, and Vine-Four.)

Vine-Four: Two Leadable, Traveling-Coupledance Figures, four Steps Left or Right Opposite, suitable for the American **Twostep** and **Onestep**, and for other dances. Assuming 4/4 Time, Vine-Four is one Measure long with *Quick Quick Quick Quick* Timing, or two Measures long with *Slow Slow, Slow Slow* Timing.

Couple remains in Butterfly Position or in Loose-Closed Position. Partners dance on Opposite Footwork. *Quick* Steps are danced with Softened-Knees and on Balls-of-Feet. With no Turn on the first Step, each makes an Opposing 1/8-Turn three times.

Both Partners dance *Sideward CrossBehindTurn* Fallaway *SideTurn* to Face *CrossInFrontTurn* Step-Thru.

(See Open-Vine, Quick-Vine-Eight, Vine-Three, and Lock-Step.)

Vine-Six: Two Leadable, General Traveling-Coupledance Patterns, Left or Right Opposite, suitable for Medium, Country-Western and Period **Waltzes**, **Onestep**, Medium-**Foxtrot**, Slow-, American and Texas-**Twosteps**, among other dances. Six Steps, two or three Measures long. Waltz and Onestep Timing is *Slow Slow Slow, Slow Slow Slow,* or *Slow Slow, Slow Slow, Slow Slow;* Foxtrot Timing is *Slow Quick Quick, Slow Quick Quick;* Twostep Timing is *Quick Quick Slow, Quick Quick Slow.*

Partners, generally Facing, dance Opposite Footwork. Danced with Softened-Knees and on Balls-of-Feet if *Quick* Steps. With no Turn on the first Step, each makes an Opposing 1/4-Turn five times if Changing-Hands, or a 1/8-Turn five times if in Butterfly Position.

Both Partners dance *Sideward CrossBehindTurn SideTurn* Facing *CrossInFrontTurn* Step-Thru *SideTurn* Facing *CrossBehindTurn.*

(See Vine-Three, and Vine-Four.)

Vine-Three: Two Leadable, Basic Coupledance Figures, Left or Right Opposite, suitable for Medium, Country-Western and Period **Waltzes, Onestep**, and American and Texas-**Twosteps**, among other dances. Three Steps, one Measure long. Waltz and Onestep Timing is *Slow Slow Slow*; Twostep Rhythm Timing is *Quick Quick Slow*.

Partners, generally Facing, dance Opposite Footwork. If *Quick* Steps, they dance with Softened-Knees and on Balls-of-Feet. With no Turn on the first Step, they make an Opposing 1/4-Turn twice if Changing-Hands, or a 1/8-Turn twice if in Butterfly Position.

Both Partners dance *Sideward CrossBehindTurn SideTurn* to Face.

(See Vine-Four.)

Vintage-Dances: A Term for Coupledances that have seen their prime and are no longer in vogue.

(See Traditional, and Group-Dance. Also see High-Dance; Saltarello, Song-Dance, Volta, and Capriole. Also see Basse-Danze; Danse-Macabre, and L'Anglaise. Also see Morris-Dance; Country-Gardens, Lads a Bunchun, Shepherd's Hey, and Laudnum Bunches. Also see Landler, and Country-Dance. Also see Court-Dance; Branle, Gavotte, Minuet, Canary, Allemande, Galliard, Sink-a-Pace, Pavane, Passemezzo, Escorting a Bride, Opening a Ball, Courante, Continenza, Sarabande, Passepied, Rigaudon, Quadrille, and Cotillion. Also see Reel, Jig, and Hornpipe. Also see Folk-Dance; Scottish, Serb, Swiss, Norwegian, and Swedish Folkdances. Also see Spanish-Folkdance-by-Region, and Classical-Espanol. Also see Period Waltzes. Also see Longway-Set.)

Violent: A General Coupledance Term. Use of Intense physical Force or roughness. Or, fierce, abusive and overwhelming excitement. Or, harsh, severe and undue exercise of Force.

(See Batucado, and Vigorous.)

Virginia-Reel: See Reel.

Vivace: A lively and sprightly Italian Folk Coupledance.

Volta(1) or **LaVolta** or **Volte:** An early **High-Dance**, one of many sprightly Folkdances Performed in Triple-Meter.

The **Volta** was brought to the French Court by Catherine de Medici (1519-1589). There, the Man would Rotate his Lady several times and then "help" her to take a High Spring into the air.

And at the English Court, Elizabeth I (1558-1603), who loved to Coupledance vigorously, would be lifted airward in a very unladylike fashion by the Earl of Leicester, to the **Volta**. This Hopping and Leaping Coupledance was considered daring at the time. With one Hand about his Partner's waist and the other at her crotch, she was boosted High by his thigh under her buttocks.

LaVolta is mentioned by Thoinot-Arbeau in his book, `Orchesographie', published in 1588. It suggests that such dancing was not proper for gentlefolk but was acceptable when dancing with a strapping hussy.

But at parties in the 1700s, and even into the early 1800s, the **Volte** was sometimes danced in conjunction with the Gallop and Country-Dances.

Similar to the **Landler**. (See Aerials, Caper, Cabriole, and Capriole.)

Volta(2) or **Traveling-Volta:** (Volta means *Turn* or *Time* in Italian.) Two Leadable, one-Measure long Coupledance Figures, Left or Right, used in both **Sambas**, in **Cumbia**, and in other dances. Consisting of seven Steps, *1&2&3& 4*; Rhythm with 4/4 Timing is *Quick And Quick And Quick And Slow.*

Normally danced Progressively in Butterfly Position or in Left-Open-Facing Position, with Floating and with no Turning. May be danced in short Steps or with long Strides.

Man dances basic (Right) Volta, Draw *latin-cross-in-front,* Step *On-Ball-Side-Right*, (repeat twice more,) Draw *latin-cross-in-front.*

Lady dances Opposite Footwork, (she dances **Contrary-Volta**, Facing Man.)

(See Cross-Shuffle, Crab-Walk, Gallop, Push-Step, and Scooting.)

Volta-Backlocks: See Com-Pasos.

Volta-Spot-Run: See Spot-Volta.

Volte: See Volta.

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TANGO

Progressive-Side-Step
Cabaret Performance

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Wabble: See Waddle.

Waddle(1) or **Duck-Walk** or **Charlie-Chaplin-Walk:** An Unleadable, General Coupledance Traveling Movement or Figure.

With no Hands touching and usually Trailing in Tandem, one Waddles Forward with *Quick* Tilting Steps, usually four, (Waddle-Four). Steps are very short and Flat with Toes pointed Outward. Swaying, the hip Opposite the Stepped Foot protrudes (Side-Stretch) as the Lower-Body Torques with CBM.

(See Wag, One-Piece, Pitch, and Totter.)

Waddle(2) or **Wabble:** A 1960s novelty Fad American Singles dance. Having been derived from the **Frug**, the **Waddle** was related to the **Swim**, the **Monkey**, the **Dog**, the **Watusi**, and the **Jerk** dances. Danced In-Place, dancers **Waddled** and Swung hips Side-to-Side, with certain added arm Movements.

(See the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, Twist, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Wag: A General Coupledance Term. The Motion of Wagging; to Move briskly and repeatedly, Tottering from Sideward to Sideward, or Forward and Rearward, or Up and Down. Or, Waving One's posterior back and forth like a dog.

(See Waddle, Waving, Metronomic-Motion, Pendulum-Motion, Pitch, Sway, Sway-To-and-Fro, Side-Stretch, and Side-Lift.)

Wagon-Wheel: A General Coupledance Term for referring to certain more specific, Leadable Figures or Patterns. A **Wagon-Wheel** is two or more dancers Rotating as a unit, usually a Full-Turn total, from any Position and in either direction.

(See Swing, Allemande, Elbow-Swing, Reeling-Action, Waist-Swing, Highland-Swing, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, WheelAround, Windmill, and Buzz-Step, Partners.)

Waist-Hand-Hold: See Closed Position, and Semi-Closed Position.

Waist-Level: A Basic Coupledance Term, Clasping Hands or doing whatever at waist Height, (from the Dancefloor.)

(See Eye-Level, and Shoulder-Level.)

Waist-Swing(1): A Term for two Leadable Figures or Patterns, Right or Left, used mostly in Traditional **Folkdance** and **Country-Dance**, and suitable for **Twostep**, **Square Dance**, and other dances.

Right-Waist-Swing is Coupledanced Hip-to-Hip, with arms as in Facing-Offset Position. Both Partners Shuffle or Scoot on Same-Feet. Forward Clockwise Couple-Rotation is a Half-Turn, Full-Turn, or 1 1/2-Turns. Inside-Foot Steps almost In-Place.

Dance Left-Waist-Swing Hip-to-Hip, Mirror-Image Opposite in Left-Outside Position.

Identical to **Swing #5**, (Waist-Swing.) Similar to **Highland-Swing**. (See Figure 29.) (See Wagon-Wheel, Swing, Allemande, Elbow-Swing, Reeling-Action, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Orbit, Wheel, Wheel-Side-by-Side, Spanish-Arms, Windmill, and Buzz-Step, Partners.)

Figure 29, **Waist-Swing**

Waist Swing(2): See Swing.

Waist-Swing Position: See Hip-to-Hip Position.

Waiting-To-Go-On: A General Show-Business and Coupledance Term for persons waiting, perhaps In-the-Wings, behind the curtains at the sides of the stage.

(See On-Stage, Stage-Struck, Tryouts, Gig, Curtain-Call, Stepping-On-To-the-Floor, Hitting-the-Mat, Theatre-Arts Dancing, and Show-Business.)

Walk(1) (*wlk*): A Leadable, Basic, Progressive Coupledance Movement, Figure, or activity.

A *Slow* to moderate gait in which Feet are Stepped alternately. Advancing with one Foot-part always on the Dancefloor. A series of even-Rhythm Forward Steps, normally about 120 Steps-per-Minute Cadence, Transferring Weight from one Foot to the other.

(See Forward-Walk, Backward-Walk, SideWalks, Forward, Backward, Sideward, Side-Step, Back-Step, and Back-Off. Also see Walking-Step, Normal-Walking-Cadence, March, Brisk-Walk, Swing-Time, Ballet-March, Classical-Walk, One-Step, Body-Rhythm, Stroll, Trot, Jog, Run, Strut, Band-Step, Skate, Skim, Ramble, and Meander. Also see Kiki-Walks, ChaCha-Walk, ChaCha-BackWalk, ChaCha-SideWalks, Mambo-Walk, Mambo-Backward-Walk, Mambo-SideWalks, Rumba-Walk, Rumba-Rearward-Walk, Rumba-SideWalks, Bolero-Walk, Bolero-Rearward-Walk, and Bolero-SideWalks. Also see Forward-Twostep, Backward-Twostep, Sideward-Twostep, Forward-Foxtrot, Backward-Foxtrot, and Sideward-Foxtrot. Also see FootWork, Foot-Movements, Foot-Placement, and Foot Positions.)

Walk(2): See Forward-Walk.

Walkaround: See Underarm-Turn, and Spot-Turn.

Walk-Backward: See Backward-Walk.

Walk-Forward: See Forward-Walk.

Walking-A-Wire: See Kiki-Walks.

Walking-Height: See Straight-Kneed.

Walking-Step: One of the Basic Coupledance Steps to be mastered, **Forward** and **Backward**; or, two Basic Coupledancing Stances, Mirror-Image, Left or Right; see fourth of Five Basic Foot Positions.

(See Back-Step, Walk, Forward-Walk, Backward-Walk, Forward, Backward, and Back-Off. Also see Normal-Walking-Cadence, Brisk-Walk, Swing-Time, Body-Rhythm, March, Classical-Walk, Ballet-March, Strut, Stroll, Skate, Skim, Ramble, Meander, Trot, Jog, and Run. Also see Control, Balance, Center-of-Balance, and Press. Also see Forward-Twostep, Backward-Twostep, Forward-Foxtrot, Backward-Foxtrot, ChaCha-Walk, ChaCha-BackWalk, Mambo-Walk, Mambo-Backward-Walk, Rumba-Walk, Rumba-Rearward-Walk, Bolero-Walk, Bolero-Rearward-Walk, and Kiki-Walks.)

Walking-Switches: See Swivel-Walks.

Walking-Turns: A Leadable, two-Measure, six-Step, Traveling-Coupledance Pattern, suitable for the American Medium-**Foxtrot**, and for other dances. Rhythm Timing is *Slow Quick Quick, Slow Quick Quick.*

Begins and ends in Closed Position #1 or #2. Couple-Rotation is a Full-Turn total, Counter-Clockwise.

Man dances *BackTurn1/8CCW brushdiagforswivel3/8CCW Forward, forturn1/8CCW* with CBM *BrushDiagForSwivel3/8CCW backward.*

Lady, Following with Head-Closed, dances *forturn1/8CCW* with CBM *BrushDiagForSwivel3/8CCW backward, BackTurn1/8CCW brushdiagforswivel3/8CCW Forward.*

(See Walking-Turns-with-Right-Parallel, Reverse-Turn-Closed-Finish, and Reverse-Turn.)

Walking-Turns-with-Right-Parallel: A Leadable, two-Measure, six-Step, Traveling-Coupledance Pattern, suitable for the American Medium-**Foxtrot**, and for other dances. Rhythm Timing is *Slow Quick Quick, Slow Quick Quick.*

Begins in Closed Position #1 or #2, Blends to Feathered Position, then Ends in Closed Position #1 or #2. Couple-Rotation is a Full-Turn total, Counter-Clockwise.

Man dances *BackTurn1/8CCW brushdiagforswivel3/8CCW* Lady Outside *Forward, forturn1/8CCW* with CBM Lady Close *BrushDiagForSwivel3/8CCW backward.*

Lady, Following with Head-Closed, dances *forturn1/8CCW* with CBM *BrushDiagForSwivel3/8CCW backward, BackTurn1/8CCW brushdiagforswivel3/8CCW Forward.*

(See Walking-Turns, and Reverse-Turn-Open-Finish.)

Walk-Sideward: See SideWalks.

Walk-Thru: A General Coupledance Term for Practicing; for Stepping through a dance Figure, Pattern, or Routine without its accompanying music playing.

(See Rehearse, Disciplined, and Structured.)

Wall: A General Coupledance Term referring to dance area. To the Right as one Faces Line-of-Dance; visualized as Circular or oval when Roundancing.

(See Center-of-Hall, Line-of-Dance, and Reverse-Line-of-Dance.)

WallFlower: A General Coupledance slang Term, referring to a single Lady who is never asked by a Man to Coupledance. She may be shy. She is without a Partner and may feel she is "Just a wall decoration". She may hopefully sit to the side or stand all evening along the Dancehall wall.

Waltz or **Valce** or **Valse** or **Walzer:** A Coupledance believed to have originated in Bohemia, with the centuries-old, Closed-Couple, Turning dance called the **Landler**. But the real origin of the **Waltz** is obscure. Tracing back more than 400 years, perhaps it was a dance of Turns, Glides, Leaps, and Stomps, perhaps influenced by the Italian **Volta**, the French **Volte**, and/or the German **Weller**. Perhaps the seed of the **Waltz** was from such dances danced In-the-Round, where at its Ending, the Circle would break up into Couples who would madly Whirl then Jump. The **Landler** was the most likely **Waltz** forerunner because it Glided more than Hopped.

Johann Strauss Jr. (1825-1899) filled Europe's Ballrooms with his **Waltzes**, and with them, modern Social Dancing was born. As the **Waltz** came into vogue, it completely repudiated four centuries of group-dancing at arm's length, ritual and open-Couple Formations.

The major Coupledance of the 19th Century, the **Waltz** has been even more popular in the 20th Century, beginning with the **Hesitation Waltz** of about 1913. The 3/4 Time **Waltz** Genre has become three completely different amalgamations, in addition to the **Period Waltzes** and the **Viennese Waltzes**. One family of Styles is the Modern and Smooth, **International Slow-Waltz**. The second Style is the Standard, Classic, **American Medium-Waltz**. The third Style is the **Country-Western Waltz**.

All Waltzes are danced on the One-Beat Rhythm-Station. Always in three-quarter Time, each Measure is one DownBeat then two UpBeats. With many exceptions, every Waltz is generally danced one Step to each music Beat.

(See Vals, Spanish-Waltz, and Dance-Glide.)

Waltz-Backward-Change: See Back-Waltz.

Waltz-Backward-Lock or **Back-BackLock-Back** or **Backward-BackLock-Backward** or **Backward-Lock:** A partially Leadable, one-Measure, four Step, Coupledance Figure, suitable for most **Waltzes**. A Britisher named Henry Jacques originated the **Waltz-Backward-Lock** in the 1930s.

Usually danced entirely in Feathered Position, but may begin in Fall-Away Position. No Turning. Leading the Lock is a problem but early, Man can verbally tell Lady to Lock. May be preceded by a Curving-ThreeStep. Timing is *Slow Quick And Slow*.

Man dances *backward* with CBM *Backward frontlock Backward*.

Lady, if Feathered, dances *Forward* with CBM *forward LockBehind forward*, with Head-Closed.

Note: Man dances Lady's part for **Waltz-Forward-Lock**. (See Lock-Twice, Back-Lock series; Backward-Lock series, including Backward-Lock-Backward, Backward-Lock-Backward-Lock, and Cross-Step.)

Waltz-Balance or **Balance-Touch:** A Followable, Basic Movement, useful in any **Waltz**; Coupledanced in any direction and from any Position. A Balancing Step with either Foot, followed by a Touch next to that Supporting-Foot by the Opposite Foot. This Touch, on the second Beat, is usually Held for the third Waltz Beat.

(See Balance, Waltz-Balances-Together-and-Apart, Waltz-Balances-Forward-and-Backward, Balance-Back, Touch-Step, and Balance-Together.)

Waltz-Balance-Holds: See Waltz-Balances-Forward-and-Backward, and Waltz-Balances-Together-and-Apart.

Waltz-Balances-Forward-and-Backward or **Waltz-Balance-Holds** or **Forward-Hesitation:** A Leadable Coupledance Pattern suitable for all Waltzes, but mainly the **Hesitation** and the **American Viennese Waltzes**. Danced in a Closed Position or Butterfly Position, two Steps in six Beats. No Accordioning. Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Quick QuickHold, Quick QuickHold*; or, *Slow SlowHold, Slow SlowHold.*

Man dances *forward CloseTouchHold, Backward closetouchhold.* Or the Man may dance *forward and Point, Backward and point.*

Lady, Following, dances *Backward closetouchhold, forward CloseTouchHold*; or *Backward and point, forward and Point.*

Normally repeated several times, these **Waltz-Balance-Holds** are handy for a momentary rest while Coupledancing any **Viennese** Waltz. There is very slight CCW or no Turning.

Waltz-Balances-Backward-and-Forward: These same Waltz-Balances may begin first Backward then Forward.

(See Waltz-Balances-Together-and-Apart, Balance, Waltz-Balance, Balance-Together, Balance-Forward-and-Back, Balance-Backward-and-Forward, Balance-Back, Hitch-Forward-and-Back, and Hitch-Backward-and-Forward.)

Waltz-Balance-Sideward-Behind or **Waltz-Side-Balance,** or **Balance-Sideward-Behind** or **Balance-Side:** A Leadable, Left then Right, two-Measure, six-Step Pattern, suitable for American Medium, Country-Western and Period **Waltzes**, and for other dances. Waltz Rhythm is *Slow Slow Slow, Slow Slow Slow.*

Danced Generally in Loose-Closed or Butterfly Positions. Danced with a wide *Sideward* Step, a *CrossBehind* and beyond Step with a Slight Opening-Out, a *CrossRecoverForward* Step, then repeated Mirror-Image Opposite.

Identical to **Samba-Balance-Sideward-Behind**, **DiscoSwing**, and Basic **Slow-Twostep** Patterns, except for Rhythm Timing. Similar to **Side-Cross-Hesitation**. (Slightly similar to the NightClub-Twostep, and Fifth-Position-Break. See Progressive-Hesitation, Butterfly-Breaks, Balance-Sideward-Close, Twisty-Balance, Waltz-Balance, and Balance-Forward-and-Back.)

Waltz-Balances-Together-and-Apart or **Waltz-Balance-Holds:** A Leadable, Accordioning-Coupledance Pattern suitable for all Waltzes, but mainly the **Hesitation** and the **American Viennese Waltzes**. Rhythm with 3/4 Timing is *1 2 3, 4 5 6*; or, *Quick QuickHold, Quick QuickHold*; or, *Slow SlowHold, Slow SlowHold.*

Danced in Butterfly Position with all Hands retained, Partners Move Together then drift Apart, two Steps in six Beats, *Step CloseTouchHold, Step CloseTouchHold;* or *Forward and Point* Away, *Backward and Point* Away.

Partners Close Together, Balancing with spread arms to Chest-Level Hand-Hold. Partners separate, Balancing to Waist-Level Hand-Hold.

Man dances *forward CloseTouchHold, Backward closetouchhold.* Or the Man may dance *forward and Point, Backward and point.*

Lady, Following, dances *Forward closetouchhold, backward CloseTouchHold.* Or the Lady may dance *Forward and point, backward and Point.*

Normally repeated several times, these **Waltz-Balance-Holds** are handy for a momentary rest while Coupledancing any **Viennese** Waltz. There is very slight CCW or no Turning.

Waltz-Balances-Apart-and-Together: These same Waltz-Balances may begin first Backward then Forward.

Similar to **Minuet**. (See Reverse-Minuet, Waltz-Balances-Forward-and-Backward, Balance, Waltz-Balance, Balance-Together, Balance-Back, Hitch-Apart, and Hitch-Together.)

Waltz-Box: A Leadable Spot-Coupledance Pattern, suitable for all Waltzes, but mainly for the Medium-**Waltz**. Rhythm Timing is *Slow Slow Slow, Slow Slow Slow.*

Executed in Closed Position #2 or #1. The Slower the Cadence, the larger the Box is danced. Longer Strides are required for the Slow-Waltz, to use up the Slower Cadence. A tiny Box is danced for the Viennese Waltzes.

Man dances either *forward Sideward riseclose, Backward sideward RiseClose*; or, *forward DiagForward riseclose, Backward diagbackward RiseClose*, which forms a Box Pattern.

Lady Follows, dancing *Backward sideward RiseClose, forward Sideward riseclose*; or, *Backward diagbackward RiseClose, forward DiagForward riseclose.*

(See, for Waltz; Basic-Box, Forward-Waltz, Back-Waltz, Box-Finish, Left-Turning-Box, Right-Turning-Box, Left-Face-Waltz-Turn, and Right-Face-Waltz-Turn.)

Waltz-Closed-Change: See Forward-Waltz, and Backward-Waltz.

Waltz-Forward-Lock or **Forward-ForwardLock-Forward** or **Forward-Lock:** A Leadable, one-Measure, four Step, Coupledance Figure, suitable for most **Waltzes**. Danced entirely in Feathered Position. No Turning. Timing is *Slow Quick And Slow.* Usually preceded by a Whisk.

Man dances *Forward* with CBM *forward LockBehind forward.*

Lady, Following with Head-Closed, dances *backward* with CBM *Backward frontlock Backward.*

Note: Man dances Lady's part for **Waltz-Backward-Lock**. (See Forward-Lock series, including Forward-Lock-Forward-Lock, Lock-Twice, and Cross-Step.)

Walzer: (German) See Waltz.

Waltz-Forward-Change: See Forward-Waltz.

Waltz-Left-Turn: See Left-Face-Waltz-Turn.

Waltz-Natural-Turn: See Right-Face-Waltz-Turn.

Waltz-Promenade-Run: See Waltz-Syncopated-Vine.

Waltz-Reverse-Turn: See Left-Face-Waltz-Turn.

Waltz-Right-Turn: See Right-Face-Waltz-Turn.

Waltz-Side-Balance: See Waltz-Balance-Sideward-Behind.

Waltz-Syncopated-Vine or **Waltz-Promenade-Run** or **Syncopated-Vine** or **Promenade-Run:** A partially Leadable, Traveling-Coupledance Figure, suitable for the **Slow-Waltz**, that has one Measure, four Steps, with no Turning.

Waltz Rhythm Timing can be either *One And Two Three*, or *One Two And Three.* Danced Mirror-Image Opposite to each other, either entirely in Butterfly Position or entirely in Semi-Closed Position.

Partners dance *Thru* with CBM, *DiagForward* with Outside Feet and Forward Side-Stretch, both *LockBehind* with Heads Rearward, then *DiagForward* with Outside Feet and Forward Shoulder-Lead.

(See Ripple-Chasse, Tipple-Chasse, and PeekaBoo-Chasse.)

Washington-Post-Twostep: A novelty Fad **Twostep** Coupledanced to its own particular music. John Philip Sousa composed the *Washington Post March* in 1891, to which this Twostep was danced, with a Skip in each Step. It became popular for a short period when brought to England in 1894.

(See the Twostep. Also see the Grizzly-Bear, Lanciers, and Money-Musk; which were all novelty Fads in vogue in the 1800s.)

Watusi: A 1960s novelty Fad, Singles dance of American origin. Having been derived from the **Frug**, the **Watusi** was related to the **Swim**, the **Monkey**, the **Dog**, the **Waddle**, and the **Jerk** dances. Danced In-Place, dancers Swung hips Side-to-Side, with certain added arm Movements.

(Also see the Bambuco, Bop, Bunny-Hop, Calypso, Creep, Fish, Flea-Hop, Guapacha, Hokey-Pokey, Hullie-Gullie, Limbo-Rock, Mashed-Potato, Pachanga, Plena, Pony, Rock-and-Around, Scooter, Slide, Strole, Surfers, Tumba-Cha, Twist, and the Twister; which were all novelty Fads in vogue in the 1950-60s.)

Wave: See Reverse-Wave.

Wave-Down: See Body-Wave.

Waves: See Side-Body-Waves.

Waving or **Undulate:** A General Coupledance Term. Movement Sideward to Sideward, or Forward and Rearward, or Up and Down, Undulating with a sinuous and wavelike Motion. Or, Waving the Hand as in goodby.

(See Wag, Waddle, Metronomic-Motion, Pendulum-Motion, Sway, Sway-To-and-Fro, and Side-Stretch.)

Way-Back-Step: A possibly Leadable, One-Count Spot-Coupledance Movement, used in the **Latin-Hustle**, **Same-Foot-Hustle**, **Couple-Hustle**, and in other dances.

For the major Patterns of these Hustles, one Step is the *StrideWayBackward* Step. This **Way-Back-Step** is on Count *2* for the Latin-Hustle and Same-Foot-Hustle; Count *1* for the Couple-Hustle. This Step reaches Rearward with a Long-Stride for both Partners.

(See Back-Step, Toe-Release, and Throwing-the-Foot.)

Way-of-Life: See Mode-of-Dress-and-Behavior.

Weave(1): A Leadable, Traveling-Coupledance Pattern. A **Weave** is a **Grapevine** with eight or more Steps, although some say with four or five or more Steps. Some others say a **Weave** is a Movement, or Figure, to the Right or Left, having two or more Sideward Steps plus two or more Crossing Steps, In-Front and Behind alternating, or visa-versa.

(See Grapevine.)

Weave(2): A Leadable 1 1/2- or 2-Measure, six-Step, Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing is *Quick Quick Quick Quick, Quick Quick* for Foxtrot, and *Slow Slow Slow, Slow Slow Slow* for the Waltz.

Begins in Feathered or Closed Position #1; Partners Couple-Rotate a Full-Turn **Counter-Clockwise** total, to end in Feathered or in Semi-Closed Position.

Man, Driving-Her, dances *forturn1/4CCW* in CBM *SideTurn1/4CCW* with Right-Side-Stretch *backfeathered* in CBMP *BackTurn1/4CCW* in Closed with CBM, *diagforturn1/4CCW* with Left-Side-Stretch *ForThruFeathered* or *StepThru*.

Lady, Following with Head-Closed, dances *BackTurn1/4CCW* in CBM *sideturn1/4CCW* with Left-Side-Stretch *ForFeathered* in CBMP *forward* in Closed with CBM, *DiagBackTurn1/2CCW* with Right-Side-Stretch *backfeathered* in CBMP; or, Lady's Semi-Closed ending is *Forward* with Right-Side-Stretch *stepthru*.

Similar to **Weave**-from-Promenade. (See Promenade-Weave for Slow-Foxtrot, and for Slow-Waltz; and Quick-Weave.)

Weave(3) or **Weave-from-Promenade** or (incorrectly called) **Promenade-Weave:** A Leadable two-Measure, six-Step, Traveling-Coupledance Pattern, suitable for the Slow-**Waltz**. Rhythm with 3/4 Timing is *Slow Slow Slow, Slow Slow Slow*.

Begins in Semi-Closed Position; Partners Couple-Rotate a Full-Turn Counter-Clockwise total, to end in Feathered or Semi-Closed Position.

Man dances *StepThru* in CBMP *forturn1/4CCW* Driving-Her in CBM *SideTurn1/4CCW* with Right-Side-Stretch, *backfeather* in CBMP *BackTurn1/4CCW* in Closed with CBM *diagforturn1/4CCW* with Left-Side-Stretch.

Lady, Following, dances *stepthru* Across in CBMP *BackTurn1/4CCW* in CBM *sideturn1/4CCW* with Left-Side-Stretch *ForFeather* in CBMP *forward* in Closed with CBM, *DiagBackTurn1/2CCW* with Right-Side-Stretch; or, Lady's Semi-Closed ending is *DiagForward* with Right-Side-Stretch.

Similar to **Weave** from Feathered. (See Promenade-Weave, Quick-Weave, and Natural-Weave.)

Weave-from-Feathered: See Quick-Weave.

Weave-from-Promenade: See Promenade-Weave for Slow-Foxtrot or for Slow-Waltz.

Wedging: A General Coupledance Term for the insertion or placing of a particular Movement or Figure within the Steps of a Standard Figure or Pattern.
(See Interlude, Bridge, and Variation.)

Weggis-Dance: A Swiss Folk Coupledance; a Schottische.
(See Doctor-Gsatzlig.)

Weight-Change: See Change-of-Weight.

Weight-Connection: A Leadable, General Coupledance Movement. **Weight-Connection** is that condition resulting from Partners' Body Weights either **Leaning-Into-EachOther** or **Leaning-Away-from-EachOther**.
(See Push, Pull, and Change-of-Weight.)

Weighted-Foot: See Supporting-Foot.

Weight-Transfer: See Change-of-Weight.

Well: A Basic Coupledance Term; as an adjective, meaning extremely so.
(See Sharply.)

West-Coast-Swing or **Western Swing** or **Push** or **Whip** or **Slot-Dance** or **Slotted-Swing** or **Tracked-Swing:** A Genre of Six-Count and Eight-Count **Swing**, smooth and Linear, Rhythm-style Coupledances, where the Lady is danced in a Slot, InLine in a narrow, rectangular Dancefloor area.

West-Coast-Swing is more Stylized, Advanced and sophisticated than is Eastern Swing. All the West-Coast-Swing Family of Coupledances are generally danced to a Slower Beat than are those of the Eastern Swing Family. Stances are more upright in the 1990s, while the Man's Stance was low and scrouched over in the 1950s. The Lady is not allowed to Rock-Apart. Instead, she Steps Forward with Resistance. **West-Coast-Swing** has Push and Pull Action, Shuffles, and Coaster-Steps.

Danced both Six- and Eight-Count, in Syncopated 4/4 Time, at 28 to 36 MPM Tempo, ideally at 32 Measures per Minute. 32 MPM x 4 = 128 BPM. Danced to Big-Band, Disco, Rock, Ballroom, and Country-Western music.

The **West-Coast-Swing** Family of Coupledances has many varieties and styles, all interchangeable:

(1) **West-Coast-Swing** has been officially designated California's State Dance. Previously called **Western Swing** until 1980, the name being changed to differentiate from Country-Western Coupledancing. Incongruously, West-Coast-Swing has since been incorporated into the Country-Western Amalgamation, (see Country-Western Swing.)

(2) **Push** is a version of West-Coast-Swing principally Coupledanced in Texas and Oklahoma.
(See Slot, SugarPush, PullThru, and Whip.)

West-Coast-Swing Teamdancing: See Teamdance.

Western-Polka Position: See Varsouvienne Position.

Western-Swing: A confusing Term for two different Coupledances. West-Coast-Swing was called Western Swing before 1980. The name was changed to differentiate that dance from Country-Western Swing. Later, about 1990, the name Country-Western Swing was shortened to Western-Swing, being an entirely different dance from West-Coast-Swing. Incongruously, West-Coast-Swing dancing has since been incorporated into the Country-Western Amalgamation of dances.
(See West-Coast-Swing, Country-Western Swing, and Country-Swing.)

Western-Swing: See West-Coast-Swing, and Country-Western Swing.

Western-Twirl: Various Leadable, General, **Country-Western**, Traveling-Coupledance Movements or Figures. Man Leads Lady beside him in a Traveling-Spiral or Twirl, Clockwise or Counter-Clockwise.
(See Twirl, Reverse-Twirl, Torque-Turn, Chaine, Roll, Spin, Single-Spin, Halo-Lead, and Cup-and-Pin-Hold.)

Whaletail (*whtl*): A partially Leadable, Spot-Coupledance Pattern, consisting of eight *Quick* Steps in two Measures, suitable for both **Quicksteps**, the American **Twostep**, and for other dances.

Danced entirely in Feathered Position.

Man, from *Check* in CBMP, dances *crossbehind* with Left Side-Stretch *Sideward forward LockBehind* with Left Shoulder-Lead, *sideward SpreadInPlace crossbehind Forward.*

Lady dances *CrossInFront* with Right Side-Stretch *sideward Backward lockinfront* with Right Shoulder-Lead, *Sideward spreadinplace CrossInFront backward.*

The first four Steps are identical to the **Fishtail**.

Wheel (*whl*) or **Wheel-Forward:** A Leadable two-Measure, six-Step, Basic Coupledance Pattern, suitable for the American, and Slow-**Twosteps**, the Medium-**Foxtrot**, the **Onestep**, and the Medium, Country-Western and Period **Waltzes**, among other dances.

Twostep Timing is *Quick Quick Slow, Quick Quick Slow*; Foxtrot Timing is *Slow Quick Quick, Slow Quick Quick*; Onestep Timing is *Slow Slow Slow Slow, Slow Slow*; and Waltz Timing is *Slow Slow Slow, Slow Slow Slow.* Timing could also be *Quick Quick Quick Quick, Quick Quick Quick Quick.*

Danced entirely in Butterfly-Facing-Offset Position, among other *Positions, usually Clockwise in a tight Circle for a Full Couple-Rotation on Opposing-Feet.

Both Partners normally Wheel using all *ForTurn* Steps, but Pattern may be Wheeled *ForTurn ForTurn Close* for Waltz, and *ForTurn Close ForTurn* for all others.

All may be danced Mirror-Image Opposite, i.e., Counter-Clockwise and in Butterfly-Left-Outside Position.

More explicit than **Orbit**. (*See Wheel-Side-by-Side, WheelAround, PasoDoble-Hold, and Facing-Offset, Open-Facing-Offset, Hip-to-Hip, Star, Pretzel, and Tamara Positions.)

(Also see Right-Outside-RunAround, Allemande-Right, Arm-Right, Right-Reel, Right-Waist-Swing, Right-Highland-Swing, Paddle-Turn-Right, and Buzz-Step-Right.)

Wheel: See Wheel-Side-by-Side.

WheelAround: Four Leadable, General Spot-Coupledance Figures, Man or Lady, either Curving Forward or Rearward, for a Clockwise or Counter-Clockwise **WheelAround** of 180 degrees. Name is borrowed from Square Dancing.

Begins and ends in Cradled, Left-Cradled, Wrapped, Left-Wrapped, Promenade, Left-Promenade, Varsouvienne, Left-Varsouvienne, TurkishTowel, Left-TurkishTowel, Shadow, left-Shadow, Skaters, Left-Dancing-Skaters, Skirt-Skaters, or any of the other **Offset-Facing-Same Positions**.

Partners **WheelAround** an imaginary pivot point between them, gently reversing their direction they were facing. One Partner will dance Rearward as the other dances Forward, Curving. Normally a three- or Four-Step, one-Measure Figure, where Forward Motion matches Rearward Motion. Often, shoulders are touching.

Similar to **Wheel-Side-by-Side**. (See Figure 30.) (See Wheel-Forward, Wagon-Wheel, SwitchWalk, and BackTrack. Also see Partner-Trade, California-Twirl, Box-the-Gnat, Swat-the-Flea, Star-Thru, Left-Star-Thru, and Curlique. Also see Bow, and Curtsy.)

Wheel-Forward: See Wheel.

Wheel-Like: A General Coupledance Term for a Rotating, Wheel-Like Movement or Figure, where one is the Hub-Partner while the other is the Rim-Partner.

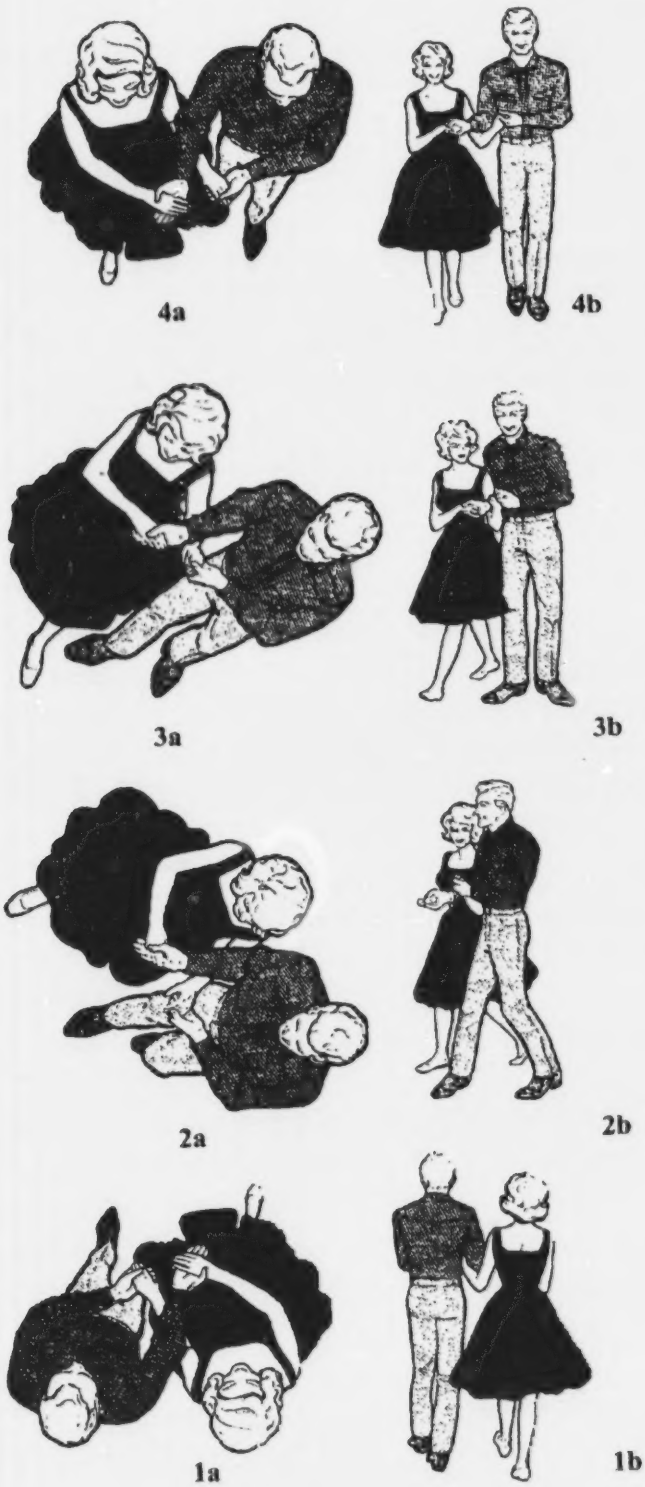

Figure 30, **WheelAround**

Wheel-Side-by-Side or **Wheel:** A Leadable two-Measure, six-Step, Basic Coupledance Pattern, suitable for the American, and Slow-**Twosteps**, the Medium-**Foxtrot**, the **Onestep**, and the Medium, Country-Western and Period **Waltzes**, among other dances.

Twostep Timing is *Quick Quick Slow, Quick Quick Slow*; Foxtrot Timing is *Slow Quick Quick, Slow Quick Quick*; Onestep Timing is *Slow Slow Slow Slow, Slow Slow*; and Waltz Timing is *Slow Slow Slow, Slow Slow Slow*. Timing could also be *Quick Quick Quick Quick, Quick Quick Quick Quick*.

Danced entirely in Varsouvienne Position, among other *Positions, usually Clockwise in a tight Circle for a Full Couple-Rotation, on either Opposing-Feet or Same-Feet.

Man normally Wheels all *ForTurn* Steps with his Lady Wheeling all *BackTurn* Steps. Variations are Wheeling *ForTurn ForTurn Close* (or *BackTurn BackTurn Close*) for Waltz, and *ForTurn Close ForTurn* (or *BackTurn Close BackTurn*) for all others.

All may be danced Mirror-Image Opposite, i.e., Counter-Clockwise and in Left-Varsouvienne Position.

Similar to **WheelAround**. (*See Wheel-Forward, and Skaters, Wrap, Cradle, Snake, Buddy-Buddy, and Open Positions.)

(Also see Right-Outside-RunAround, Allemande-Right, Arm-Right, Right-Reel, Right-Waist-Swing, Right-Highland-Swing, Orbit, Paddle-Turn-Right, and Buzz-Step-Right.)

Whip(1) (Dance): See West-Coast-Swing.

Whip(2) (Latin): A Leadable, one-Measure Coupledance Figure, suitable for each **ChaCha, Mambo, Rumba** and **Bolero**, for most **Waltzes**, and for other dances.

Man Leads his Lady Cross-Body. Begins usually in Left-Open-Facing Position; the Man dances *BackTurn diagforward* Whipping her then *Forward*. His Lady Follows. Ends Facing Opposite Direction-of-Dance from beginning.

Man may Inside-Twirl his Lady a Full-Turn while Whipping her Cross-Body.

(See Cross-Body, New-Yorker, and Half-Moon.)

Whip(3) (C/W): An Unleadable, General, Singular or Coupledance Movement or Figure, mostly referring to Spot-Dancing in **Country-Western** Line- or Partner-Dancing. An abrupt Turn away from one's previous Action or Movement.

Whip(4) or **Straight-Whip** or **Whip-Turn:** One of the three prime-Basic **West-Coast-Swing** Coupledance Patterns. The **Whip** is named because of its Action of **Whip**ping the Lady from one side of the Man to the Opposite side and back again. Leadable, Eight-Count, Timing is *Slow Slow, Quick And Slow; Slow Slow, Quick And Slow*. Lady keeps to her Slot.

Begins and ends Left-Open-Facing in same direction:

Man dances Backward on Left then Cross-Right to Banjo, Quarter-Turning Clockwise then Side-Touches with Left; applies Weight then Swivels Quarter-Turn Clockwise on Left, then Forward on Right; Forward on Left with Half-Turn Clockwise then Anchor-Steps or Half-Sailor-Shuffles.

Lady dances Forward Right into Man; Inside-Half-Turns then Backward to Coaster-Step, Inside-Half-Turns then Backward to Anchor-Step.

(See Apache-Whips, Contest-Whips, Continuous-Whips, Double-Whips, HugMe-Whips, Inside-Whips, Interrupted-Whips, Outside-Whips, Sling-Shot, Traveling-Whip, Neck-Wrap-Whip, Ronde-Whip, and Tummy-Whip.)

Whip-Inside-Turn: See Inside-Whip.

Whiplash: A Leadable one-Measure Coupledance Figure, suitable for the Slow-**Foxtrot** and Slow-**Waltz**. Rhythm Timing for Slow-Foxtrot is *Slow Slow*; Timing for Waltz is *Slow Slow Slow*.

Begins in Semi-Closed Position. With Inside-Feet free, both Step-Thru with Bodies Turning Slightly Counter-Clockwise into Loose-Closed Position. Each with a Well Softened Supporting-Knee, both Point and look Sideward with Outside-Feet, then Hold.

Man dances a short *CrossInFront* with CBM then a Slight Turn Counter-Clockwise.

Lady, Following, dances *forswivel* 1/4 to 3/8 Counter-Clockwise.

Whip-Man's-Right-Double-Spin: A Leadable, Eight-Count **West-Coast-Swing** Coupledance Pattern, identical to the Straight-Whip, except Pattern ends with Man Spinning **two Full-Turns** Clockwise, instead of his Anchor-Step. After his last Forward on Left Foot, Half-Turning Clockwise, Man then **Locks Behind and Spins** two Full-Turns to Left-Open-Facing Position.

Whip-Man's-Right-Spin: A Leadable, Eight-Count **West-Coast-Swing** Coupledance Pattern, identical to the Straight-Whip, except Pattern ends with Man Spinning **one Full-Turn** Clockwise instead of his Anchor-Step. After his last Forward on Left, Half-Turning Clockwise, he then **Locks Behind and Spins** to Left-Open-Facing Position.

Whip-Outside-Turn: See Outside-Whip.

Whip-Spin: See Lindy.

Whip-Throwaway: See Swing-Out.

Whip-Tummy-Return or **Lindy-Catch** or **Tummy-Whip** or **Straight-Whip-Tummy-Return:** A Leadable Eight-Count, **West-Coast-Swing** Coupledance Figure, that begins and ends Left-Open-Facing in same direction.

Begins as a Straight-Whip. Lady is prevented from Inside-Turning at her second Step by the Man's Right arm at her waist, Tummy-Returning her. This causes Lady to do her Contest-Whip Footwork. The Man's Footwork is the same as for Straight-Whip.

(See PullThru-Interrupted.)

Whip-Turn: See Whip.

WhirlAway: Four Leadable, General Spot-Coupledance Figures, two each Mirror-Image Opposite, Left and Right, Man or Lady Rolls-Across in three Steps*, **Changing-Sides**. Suitable for all **Twosteps**, all **Waltzes** but Viennese, for all **Foxtrots**, **Boleros**, **Rumbas**, **ChaChas**, **Mambos**, for **Polka**, and for other dances. Rhythm Timing is *Slow Quick Quick*; or, *Quick Quick Slow*; or, *Slow Slow Slow*.

Begins Side-by-Side in Open Position or Left-Open Position. Dancing Forward and looking in Turn direction, one Rolls-Across with Inside-Foot In-Front of Partner a Full-Turn**, to the Opposite Left-Open or Open Position, Changing-Hands, as Partner Chasses Sideward in Opposite direction.

Identical to **RollAcross** except for Hands. (See Figure 31.) (See Roll-In; Roll-Out; Rolling-Turn; Switches; and Man-Across, Lady-Across. Also see Half-Sashay, and ReSashay. Also see Bow, and Curtsy.)

Note: *Four WhirlAway Steps work best for some dances. **Some dancers prefer two Full-Turns.

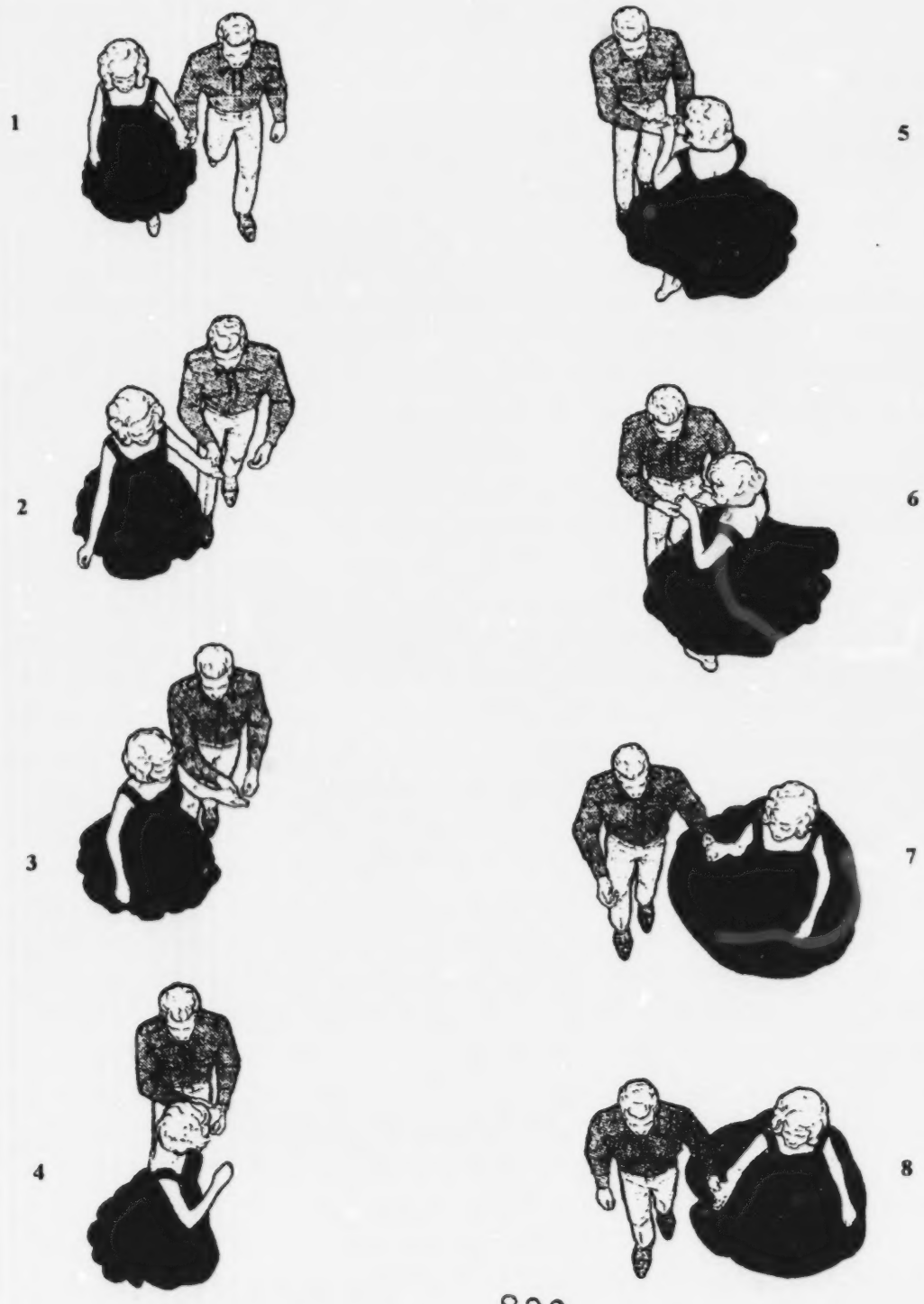

Figure 31, **WhirlAway**

Whirling or **Gyrating:** Two General Singular or Coupledance Movements, Left or Right; Spinning rapidly.

(See Spiral, and Toe-Spin.)

Whirling-Dervish: See Zikrs.

Whisk(1): A Leadable, one- or 1 1/2-Measure, three-Step, Checked-Coupledance Figure, suitable for the Slow-**Foxtrot**, Slow-**Waltz**, and both **Quicksteps**. Rhythm Timing for Foxtrot is *Slow Quick Quick*; for Waltz is *Slow Slow Slow*; and for Quickstep is *Slow Slow, Slow*, or *Slow Quick Quick*. Both Partners Cross Behind and Rise.

Begins in Feathered or in Closed Position #1. First Step Moves to or is in Closed Position, then ends in Semi-Closed Position except with Inside-Feet Touching-Thru. Only Lady is Opened, while the Man may Turn Slightly into Lady.

Man dances *forcheck SideRise* in Closed *crossbehind* take Weight on Ball.

Lady, Following, dances *BackCheck* Head-Opens *sideturn1/8CWrise CrossBehind* take Weight on Ball.

(See Hover, Hover-Telemark, and Left-Whisk.)

Whisk(2): A Leadable one-Measure, three-Step, Checked-Coupledance Figure, suitable for the International, American, and Argentine **Tangos**. Rhythm with 2/4 Timing is *Quick Quick Slow*, with both Partners Crossing Behind and Flat, with no Rises.

Begins in Feathered or in Closed Position #1 for Tango. First Step Moves to or is in Closed Position, then ends in Promenade Position except with Inside-Feet Touching-Thru. Only Lady is Opened, while the Man may Turn Slightly into Lady.

Man dances *forcheck Sideflat* in Closed *crossbehind* take Weight Flat.

Lady, Following, dances *BackCheck* Head-Opens *sideturn1/8CWflat CrossBehind* take Weight Flat.

(See Progressive-Link. Also see Back-Whisk, Fallaway-Whisk, Ecart, Whisk Position, and Flat-Whisk Position.)

Whisk Position (*wsk*): A tight, Semi-Closed, Basic Coupledance Position, suitable for the Modern Smooth dances.

Positioned with Inside-Feet Touching-Thru, with both Upper-Bodies in CBMP, and with Lady's Head-Open. Inside Toes Point Down-Line and Toward Partner.

Similar to **Flat-Whisk Position**. (See Left-Whisk.)

Whole-Foot: See Flat-of-Foot.

Whole-Set: A Traditional Coupledance Term used in **Folkdance** and **Country-Dance**, referring to all Couples in a Longway-Set.

(See Set-Dance.)

Why-Dance: A Coupledancer's Term for certain dance music that isn't dance music, "why dance?". Either the music is uncomfortably Slow, requiring excessive control, or the Beat is too irratic to correctly anticipate the needed Timing.

(See Slow, Dirge, Normal-Walking-Cadence, and Ragtime.)

Wiggle: An Unleadable, General Coupledance Action; Slight, short, quick and irregular Body Movements from Side to Side.

(See Wriggle, and Jiggle.)

Willies or **Willie-Walk:** Unleadable, General, Traveling, Singular or Coupledance Figures or Patterns.

Willies are Performed in two ways:

(1) By Tip-Toeing Forward with Toe-In and Weight on Balls-of-Feet, then one's Heel smacks the Dancefloor on the next Beat.

(2) By Stepping Forward with Heel-Lead and with Toe-In, and with Weight on Heels, then one's Toe smacks the Dancefloor on the next Beat.

(See Strut.)

Willie-Walk: See Willies, and Strut.

Windmill: A Leadable Coupledance Circular Pattern, eight Steps, 1 1/2-Measures long, suitable for Eastern **Swing** and Jive. Rhythm Timing is *Slow Slow Quick And Slow, Quick And Slow.*

Danced entirely in Butterfly Position, except Partners to Left-Outside Position during Rotation. Pattern Couple-Rotates a Half-Turn Counter-Clockwise. Lead arms Lower and Trail arms Rise for first Triple; arms level for second Triple.

Man dances *rockapart Recover crossinfront Close forturn1/4CCW, Sideward close SideTurn1/4CCW.*

Lady, Following, dances *RockApart recoverturn1/4CCW Sideward close SideTurn1/4CCW, sideward Close sideward.*

Opposite direction of **Orbit**, and **Wheel**. (For similar Patterns, see Four-Count, and Latin-Hustle.) (See Spanish-Arms, Elbow-Swing, Waist-Swing, and Highland-Swing. Also see Wagon-Wheel, Swing, Allemande, Reeling-Action, Paddle-Turn, Basket, Right-Outside-RunAround, Promenade-RunAround, Natural-Fleckerl, Reverse-Fleckerl, Horse-and-Cart, Wheel-Side-by-Side, and Buzz-Step, Partners.)

Window: A Leadable Coupledance Action, of forming a "Window" of arms, through which Partners view each other. Suitable for all **ChaChas**, **Mambos**, and **Rumbas**, for **West-Coast-Swing**, and for other dances.

From Left-Open-Facing Position or from Fan Position, Man's Left and Lady's Right Joined Hands are Raised and Passed in-between them, forming a "Window", as Lady Passes Man on his Right. Lady Rotates her Right elbow Inward so as to not harm her Man.

(See HockeyStick, Pull-Thru, and Tunnel-Window.)

Windshield-Wiper: A Leadable, one-Count, *Quick Quick*, Coupledance Hand-Action, suitable for all **Swings**. Normally the Man's Action.

Turned-Away and using either of his Raised arms, he uses the one with the Hand Clasped to his Lady's Hand. The forearm of this arm is quickly Passed once, back-and-forth before his own eyes.

Wing(1): A Leadable one-Measure Coupledance Figure suitable for the Slow-**Foxtrot**, Slow-**Waltz** and both **Quicksteps**, with one Step for the Man and three Steps for the Lady. Timing is *Slow Quick Quick* for Foxtrot and Quickstep, sometimes *Slow Slow, Slow* for Quickstep, and *Slow Slow Slow* for Waltz.

Begins in Semi-Closed Position. The Lady is Led a Half-Turn total Counter-Clockwise to Cross Man's Right Foot, and ends in a tight Feathered-Left Position. Partners end this Figure looking into each other's eyes with Shoulders-Square.

Man Steps *ForThru* in CBMP, Leads Lady with CBM then finally *touchHeel.*

Lady dances *forcrossturn1/8CCW* with CBM *ForTurn1/8CCW* Outside *forturncheck1/4CCW* in CBMP, Head-Closed, looking at each other.

(See Closed-Wing, Progressive-Wing, and Three-Wings.)

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Wing(2): A Basic Coupledance Term. The Wing is the scapula or shoulder blade, Left and Right. The Man's Standard Lead is by his Right fingers to his Lady's Left Wing.

Wing-Catch or **Wing-Pickup** or **Wing-Lead Position:** A Basic form of Leading the Lady is in this Position, mainly while Coupledancing **Hustles** and **Discos**. With Lady at his Right side, 90 degrees from Facing, Man Catches her at her Left **Wing** with his Right Hand fingers, in Preparation for Leading her Cross-Body. He Catches Lady early, before she has time to Face him.

Wing-Lead Position: See Wing-Catch.

Wing-Pickup: See Wing-Catch.

Winging-It: A General Coupledancing Term, slang for no routine or cues, where the Lady follows the Man's extemperaneous Lead.
(See Improvise, Free-Expression, and Freewheeling.)

Winning: A Competitive Coupledancer's Term. Obtain success by ATTAINing INCREMENTAL GOALS. This is a grueling but proven practical means of Winning. Concentrate upon steady development instead of dramatic victories. Inspired by challenge, talent rises from within. Pieces fall into place in increments.

Wipe-Her-Nose-Turn: See Inside-Turn, Lady's; and Lady's-Left-Underarm-Turn.

Wolf-Glide or **Full-Wolf-Glide** or **Shoulder-Drapes** or **Shoulder-Drape-Double** or **Arm-Slide** or **Arm-Slide-Full:** Four Leadable, General Spot-Coupledance, Arm-Wrap Facing Movements. Mainly used in **West-Coast-Swing**, **Country-Twostep**, **Polka, Hustles,** and **Onestep**, but suitable for all Swings and other dances.

As with the **Caress**, two of the Movements begin with Crossed-Hands, with Right Hands above or below. The other two Movements start with Double-Crossing-Hands, wound either Left or Right. Man Raises both Lady's arms then slips HIS Head between them.

Each Movement ends with Man holding both his arms Forward, straight and level with the Dancefloor, Palms-Up under Lady's armpits, causing her to slide her Hands along his arms until she Grasps his Hand(s) as she Moves Away.

(See Head-Loop, Continuous-Head-Loop, Duck, Continuous-Duck, and Tunnel.)

Wolf-Glide-One-Arm: See Head-Loop.

Woman: "Lady" is the preferred Coupledancing Term.

Woman's-Left-Turn: See Inside-Turn, Lady's; and Lady's-Left-Underarm-Turn.

Woman's-Right-Turn: See Outside-Turn, Lady's.

Woodpecker or **Charleston:** An Unleadable Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4, Eight-Count-Timing is *Slow Slow Slow Quick Quick, Slow Slow Slow Quick Quick*.

Danced in Loose-Closed Position. Each *Slow* is a **Hop-Tap**, (*And Quick*.) Lady dances Mirror-Image to Man.

Man dances *hopTapBehind hopChangetapbehind HopchangeTapBehind TapBehind TapBehind*, then Mirror-Image Opposite, *Hoptapbehind HopchangeTapBehind hopChangetapbehind tapbehind tapbehind*.

Lady dances *Hoptapbehind HopchangeTapBehind hopChangetapbehind tapbehind tapbehind*, then Mirror-Image Opposite, *hopTapBehind hopChangetapbehind HopchangeTapBehind TapBehind TapBehind*.

(See Woodpecker-Taps, and Shag.)

Woodpecker-Taps or **Hop-Taps:** An Unleadable Coupledance Pattern, suitable for both **Quicksteps**. Any number of tiny Hops or Rises on one Foot, simultaneously Tapping Toe of Opposite Foot Behind one's Supporting-Foot and beyond. Timing is *And Quick* for each Woodpecker-Tap.

(See Woodpecker.)

Working-Foot: See Free-Foot.

Working-Leg: See Free-Foot.

Workshop: A General Coupledance Term. A special session, class, seminar or clinic dancers attend to review or learn new Routines, or more Advanced Steps or Coupledance Figures.

(See Clinic, Teach, Dance-Camp, and Seminar.)

World Aerobic Championship: There are three **ISAC SportAerobics** Competition categories, (1) Pairs, (2) Women's, and (3) Men's, in the **World Aerobic Championship**, held once a year. Contestants Spot Compete in Time to music, and are graded by Judges for (1) Technical-Merit, (2) Artistic-Presentation, and (3) Difficulty-Level.

(See International Sport Aerobics Competition. Also see National Cheerleading Association, and Drum Corps International.)

World-Cup: Cheerleading Teams Compete once a year to win the "**Nationals**", sponsored by the **National Cheerleading Association**. The winning All-Star-Squads win an **NCA** jacket for each member. The **NCA** has future planning for "**World-Cup**" participation.

Competition-Categories are Co-Ed CheerLeading, All-Girl CheerLeading, Large-Squads CheerLeading, and Small-Squads CheerLeading. Large-Squads CheerLeading, whether Co-Ed-Squad or All-Girl-Squad, all have 25 Spots on each Team, and each has six girl Flyers.

The Dallas, Texas Convention Center, at times jammed with over 250 Teams and some 10,000 CheerLeader moms, is the **NCA** center of activity and Competition. More than half of these Teams won't make it past the Preliminaries and will spend Finals-Day in the stands.

Although the allotted Performance time is only 2 1/2 minutes long for each Team or Squad, each of these groups Practices for perfection all year long. Their Routines are Choreographed to bits and pieces of music, strung together with sound effects.

A typical winning Team might be the "NCA All-Star National Champion, Large Co-Ed CheerLeaders".

World-Salsa-Congress: See Congreso-Mundial-de-Salsa.

Wrap (*wrp*)(Verb): Basic Coupledance Movements. Leadable means to achieve two Basic Coupledance arms-crossed In-Front, Partners Side-by-Side Figures; either the Lady or Man is Wrapped or Left-Wrapped. Only the two Figures for the Lady to be Wrapped are delt with here. To Wrap or Left-Wrap the Lady is to Position her so that the **Lady's Right arm becomes crossed on top**. There are two ways to **Wrap** or Left-Wrap the Lady, (and two ways to **Cradle** or Left-Cradle the Lady):

1. **Inside**-Turning the Lady **from Butterfly** Position, by Raising her Right Hand, to **Lindy-Wrap** or to **Wrapped** Position, (locating Lady to Man's **Right** side,) results in Lady's **Right arm** becoming crossed **on top**; or to **Left-Wrapped** Position, (locating Lady to Man's **Left** side,) which again results in Lady's **Right arm** becoming crossed **on top**. (See Spaghetti #1.)
2. To **Wrap** the Lady **from Open** Position: With Hands at Waist-Level, the Lady Rolls-In a Full-Turn to the Man's Right side. Taking her Right Hand results in the Lady's **Right arm** becoming crossed **on top**. By switching her to his Left side while in this Stance, the Lady is placed in **Left-Wrapped** Position, with the Lady's **Right arm** remaining crossed **on top**. (The same as for Spaghetti #1.)

(See Cradle, Roll, Basket, and Lindy-Wrap.)

Wrap-Around Position(1): A Leadable, Basic Coupledancing Stance, suitable for **Country-Western**, and other dances. Partners Travel-Dance in this Position.

Partners Face the same direction, Side-by-Side, with Lady on Man's Right. Both of his arms extend In-Front of Lady; Man's Right arm Crosses over her Left arm with Matched-Hands; (Man Clasps Right Hand in Right Hand, and Left Hand in Left Hand.)

Similar to **Open Position**. Mirror-Image Opposite to **Left-Wrap-Around Position**. (See Promenade Position, Escort Position, and Offset-Facing-Same Position.)

Wrap-Around Position(2): See Wrapped Position, and Bundle.

Wrapped-Bolero: Two Leadable, Spot-Coupledance six-Step Patterns, Left or Right, Mirror-Image Opposite, suitable for the American **Bolero**. Both begin and end in Butterfly Position and are danced with no Couple-Rotation. Rhythm Timing is *Slow And Quick, Slow And Quick.*

The Man dances similar to his International Bolero-Basic Step. For Right-**Wrapped-Bolero**, in one Measure, the Man Raises their Joined hands, his Left and her Right, and Rotates her Counter-Clockwise into Wrapped Position, on his Right. Then, in one more Measure, he Raises their same arms to return her to Butterfly Position.

Man dances *sideswoop* with Left-Side-Stretch *BackCheck recover* with Softened Knee, *SideSwoop* with Right-Side-Stretch *backcheck Recover* with Softened Knee.

Lady, Following, dances *ForDipSwivel1/2CCW* with Right-Side-Stretch *backcheck Recover* with Softened Knee, *fordipswivel1/2CW* with Left-Side-Stretch *ForCheck recover* with Softened Knee.

For the Couple's Left-Wrapped-Bolero, Man Raises Lady's Left arm with his Right and Rotates her Clockwise into Left-Wrapped Position, on his Left.

(See Pretzel-Bolero, and Lindy-Wrap.)

Wrapped-Cha: Two Spot-Coupledance, ten-Step, two-Measure Patterns, to Man's Right or Left, Mirror-Image Opposite, suitable for the American **ChaCha**. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow; Slow Slow Quick Quick Slow*; or, *1 2 3& 4, 1 2 3& 4.*

Both Patterns begin and end in Butterfly Position and are danced as a ChaCha in a Slot on the One-Beat.

For **Wrapped-Cha** to Man's Right, Man Raises their Joined Hands, his Left and Lady's Right, and Rotates her Counter-Clockwise into Wrapped Position, on his Right. He Raises their same arms to return her to Butterfly Position.

Man dances *forward Backward* Left hand Up *cha Cha cha, Backward forward* Left hand Up *Cha cha Cha.*

Lady, Following, dances *Backward forward CrossInFrontSwivel3/8CCW backturn1/8CCW InPlace, backward Forward crossinfrontswivel3/8CW BackTurn1/8CW inplace.*

For the Couple's Left-Wrapped-Cha, Man Raises Lady's Left arm with his Right and Rotates her Clockwise into Left-Wrapped Position, on his Left.

(See Lindy-Wrap.)

Wrapped-Lindy or **Wrapped-Spin** or **Lindy-Spin:** A Leadable, Spot-Coupledance lengthy Pattern, suitable for Eastern **Swing**, **Jive**, and American **ChaCha**. Swing and Jive Rhythm in Syncopated 4/4 Time is *Slow Slow Quick And Slow, Slow Slow Quick And Slow*; ChaCha Rhythm in Syncopated 4/4 Time is *Slow Slow Quick Quick Slow, Slow Slow Quick Quick Slow.*

From Butterfly Position, in two Measures, he Raises their Joined Hands, his Left and her Right, and Rotates her Counter-Clockwise into **Wrapped Position**, whereupon they proceed to Spin Clockwise. With Momentum, they dance the **Lindy basic Pattern** while Wrapped, even for ChaCha. Amount of Measures Spun is Optional. To end, in two more Measures, he Raises their same arms to return her to Butterfly Position.

Man Locks-Behind on every other *Slow Slow*, dancing a Full-Turn minimum, *diagbackward DiagCrossInFrontTurn1/8CW diagforturn1/8CW Close sideturn1/4CW, LockBehind sideturn1/4CW DiagCrossInFrontTurn1/8CW sideturn1/8CW Close.* Lady Follows.

Begins and ends as does a **Lindy-Wrap** or a **Right-Cradle-Cha**. (See Free-Arm-Lindy.)

Wrapped Position (*WRP*) or **Wrap-Around Position** or **Basket Position** or **Egg-Beater Position** or **Cuddle Position** or **Flirtation Position:** A Leadable, General Coupledance Position, suitable for beginning and during all **Waltzes**, for **Onestep**, and for all **Twosteps**, **Tangos**, **Rumbas**, **Boleros**, **ChaChas**, **Mambos**, **Sambas**, **Polkas**, **Discos**, **Hustles**, **Swings** and **PasoDobles**, among other dances.

When the Lady is **Wrapped**, the Lady's arms are crossed In-Front, **Right** on top. Man Shadows with Lady to his Right. Lady's Right and Man's Left Hands are Clasped In-Front; Man's Right Hand around Lady Clasps her Left Hand.

Similar to Cradled Position where Lady's **Left** arm is on top. (See Left-Wrapped Position, Rolling-Wrap, and Lindy-Wrap.)

Note: Some erroneously call this Position, "Sweetheart Position" or "Cuddle Position".

Wrapped-Rumba: Two Leadable Spot-Coupledance, 12-Step, Four-Measure Patterns, Left or Right, Mirror-Image Opposite, suitable for the American **Rumba**. Rhythm with 4/4 Timing is *Quick Quick Slow, Quick Quick Slow; Quick Quick Slow, Quick Quick Slow.*

Both Patterns begin and end in Butterfly Position and are danced in a Slot. Man dances his International Rumba Step.

In two Measures, for **Wrapped-Rumba** to Man's Right, the Man Raises their Joined Hands, his Left and Lady's Right, and Rotates her Counter-Clockwise into Wrapped Position, to his Right. Then, in two more Measures, he Raises their same arms to return her to Butterfly Position.

(See Pretzel-Rumba, and Lindy-Wrap.)

Wrapped-Spin: See Wrapped-Lindy.

Wrapped-Whip: See Contest-Whip.

Wrap-then-Tunnel-then-Wolf: A Leadable 12-Count, **West-Coast-Swing** Coupledance Pattern. Rhythm with 4/4 Timing is *Slow Slow Quick Quick Slow*, three times.

Begins and ends in same direction and in Butterfly Position. Man Half-Turns Counter-Clockwise, Wrapping Lady; he Backup-Tunnels her, Half-Turns Clockwise to Face her; then either Full-Wolf-Glides or Caresses her, and then both Anchor-Step. No Turning for Lady.

Man dances *backturn1/4CCW SideTurn1/4CCW, close Step step;* Thumb-Lead *Backward recoverturn1/4CW, CrossInFronTurn1/4CW sideward Close; backward* Wolf-Glide *Backward, touch step Recover.*

Lady dances *Forward forward, Hold hold; Backward backward, Backward step Step; forward Backward, backward Step step.*

Wriggle: An Unleadable, General Coupledance Action; short, sinuous and irregular Body Movement by alternately Twisting and Turning.

(See Wiggle, and Jiggle.)

Wrist-Bend: A General Coupledance Term or Action, pertaining to the Man's Left Hand Clasping his Lady's Right Hand. Wrists are bent in order to Clasp. Wrist-Bend, Forward or Rearward, is normally held equal for both Partners, neither bending her wrist back nor straightening it. Clasped Hands are normally vertical. Wrists also Rotate, see Wrist-Twist.

(See Hand-Hold, Palm-Front, Palm-Inward, and Palm-Outward.)

Wrist-Dip: Two Leadable Coupledance Spinning Movements, Right or Left, Mirror-Image Opposite, suitable for the **Hustle**s and other dances. The Right Wrist-Dip is as follows: Spinning in Reverse directions, he Counter-Clockwise and she Clockwise, he catches her when instantly Back-to-Back. With his quick Right Wrist-Dip into her Left elbow crook, he Reverses her Spin with his Body-Lead, by his continuing to Spin Counter-Clockwise.

(See Wrist-Dip-Spin-and-Pickup.)

Wrist-Dip-Spin-and-Pickup: A Leadable three-Measure Spinning Coupledance Pattern suitable for the California-**Hustle**. Begins from Left-Hammerlock Position, with a release of Right Hand-Hold. The Man Strides Across Left with Inside-Foot as he Spins her Clockwise. Swiveling a Half-Turn Counter-Clockwise, he Catches her with his Right Wrist-Dip into her Left elbow crook, to Reverse her Spin. With Body-Lead, he Elbow-Spins her 1 1/2-Turns Counter-Clockwise by his looking Left to Spin a Full-Turn Counter-Clockwise. With his Pickup to her Left Wing, he sends her Away and Out.

(See Wrist-Dip.)

Wrist-Hold or **Ring-of-Fingers:** Two Standard Coupledance Finger-Clasps, Left or Right, Mirror-Image Opposite, used in many dances but mainly in various **Hustle**s. Man encircles one of his Lady's wrists with his finger tips without Gripping, Thumb-tip to middle finger-tip and optionally his ring finger-tip. This Ring-of-Fingers barely contacts her wrist until the Ring-of-Fingers slides to the widening heel of her Hand. She may be Led either along her wrist or at this Heel-of-Hand.

Wrist Position: A General Coupledance Term for the prescribed Position of the Man's Right wrist at his Lady's back in Closed Position #1. Positioning of his wrist and fingers are usually Adjudicated in **International Modern and Smooth** Coupledance Competitions.

Man's Right wrist is under and past Lady's armpit, fingers together. Man's Right fingers may be pointing Slightly Down, which Raises his Right elbow. Or his fingers may, by having a straight wrist, point parallel with the Dancefloor. The way his fingers point depends upon the Lady's relative Height to his, to Position his elbow, since she needs to Lightly rest her arm on his arm as an aid in Following him.

(See Fingers-Closed, Frame, Tone, and Ideal-Dance-Position.)

Wrist-to-Wrist: Two Leadable, Basic Coupledance Stances, Right-to-Right or Left-to-Left. Partners Grasp each other's wrists by their Hand for a more secure hold than by Hand-in-Hand.

Similar to **Forearm-Grasp**. (See Figure 32.) (See Wrist-Twist, Swivel-Walks, and Circular-Swivel-Walks.)

Wrist-to-Wrist-Lead: Several General Coupledance Actions; Partners Cross one set of Opposing Wrists, but with no Hand hold. The Man may Cross his Wrist on top of her Extended Wrist then Press Downward to Spin her. Or, they may Cross their Raised Opposing Wrists, then, with a Push-Off, both Spin.

(See Port-de-Bras, and Free-Hand-Fashioning-Raised-Wrist.)

Wrist-Twist or **Hand-Twist:** Leadable, Basic Coupledance Movement or Movements. **Wrist-Twist** is Man's Single-Hands Lead in order to **Swivel** his Partner. Led while in Shake-Hands Position or in extended Left-Open-Facing Position. **Wrist-to-Wrist** is the most efficient method. Man's Lead is to rather extensively **Wrist-Twist** his Lady's Right arm either CCW or CW. His CCW **Wrist-Twist** causes Lady to Swivel Right on her Right Foot, and visa-versa.

(See Hand-Hold, Wrist-Bend, Turn-Out, Turn-In, Palm-Inward, Palm-Outward, Palm-Down, Palm-Up, Swivel-Walks, Circular-Swivel-Walks, Arm-Raise, and Block-and-Catch.)

Wrong-Foot-Ronde: See Ronde, Split.

X **WSDC:** The World Swing Dance Council

Figure 32, **Wrist-to-Wrist**

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SURRENDER

Lady's Drape in the Rumba
International Latin Division

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X-Line Position: A partially Leadable Coupledance Picture-Figure, suitable for ending **International Tango, Quickstep** and **Viennese**, Slow-**Waltz** and Slow-**Foxtrot**, among other dances. With Lady on Man's Right, both Turning Head and Body Away from Partner to Side-by-Side, and both Pointing Free-Leg Away from Partner. Optionally, Clasped-Hands may be released and Pointed Up and Away, to form an `X'.

Xongo (*CHAN-go*): A Brazilian **Macumba** native ritual dance, in honor of their jungle god, Xango.

(See Kankukus, and Yurupari.)

Xtoles (*chi-TOL-les*): **Xtoles** is a **Mayan** warrior dance, from Mexico.

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OLE

Latin Cabaret Performance
Waist-Swing

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Yale: A name given by Arthur Murray to a certain Figure of his for the **Hesitation-Waltz** Coupledance.
(See Biltmore, and Arthur-Murray-Turn.)

Yambu: The Coupledance Term for one of three Traditional Cuban **Rumba** Styles of music and Folkdance, (see **Rumba-Columbia**, and **Guahuanco**, for the other two Styles.)
Yambu drumbeats are Traditionally played on on resonant wooden crates of various sizes, called Cajones. **Yambu**'s medium Cadence music is similar to **Sohn** music but it is more funky from African influence. It has a Slow to medium Tempo, double-meter Style. The similar **Guahuanco** Afro-Cubano Rhythm is Slightly Faster. **Yambu** is danced by male-female Couples, but the sexy Vacunao of the **Guahuanco** is not incorporated.

Yank: A General Coupledance Action; to suddenly and/or vigorously Jerk one's Partner, (do not do.)
(See Pull, Push, Force, Heavy, Pulse, Spring-Action, and Driving-Her.)

Yankee Doodle: An old American Folk Country-Dance.

Yoboso: A Coupledance Term dealing with **Salsa**. One of the many kinds of Salsa music and dance is called **Yoboso**, where Body-Rhythm is *Quick And Quick Slow, Quick And Quick Slow.* Danced well Into-the-Knees, then Rising and Turning with a Touch or a Flick on the *Slow*s.
(See Salsa-Suave.)

Yoke: See Buddy-Buddy.

Yoke Position: See Buddy-Buddy Position.

Yurupari: The rites of **Yurupari** are a ritual dance of the Amazon jungle basin Indians of **Brazil**. The dance is supposed to protect young male dancers from feminine seduction.
(See Kankukus, and Xongo.)

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CORKY & SHIRLEY

Partners Press Apart in Shadow
ChaCha in the International Latin Division

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Zamacueca (*thah-mah-KOO-kah*): (Spanish for *lady dunce*.) A Latin-American **Folk** Coupledance, where Partners **dance Apart** in flirtatious, light, and playful courtship, with the Lady waving her kerchief.

Similar to **LaCueca**, **Bailecito**, **Marinera**, and **Sanjuanito**. (See Flirtation-Dances-of-Latin-America.)

Zambapalo: An old, lost, Spanish **Folk**dance from **Andalusia**, appearing in the 16th and 17th Centuries. Its origins are still unexplained, but are often attributed to the cultural influences of **Morisca** dances.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Zambras: A Spanish Gypsy **Flamenco** Spot-dance of Moorish origin; allied to **Cante Chico**. Certain dances of the Gitana Ladies. A prize was given to the young Man who could best dance a **Zambra** with his Moorish Lady, during the Caliphate of Cordoba.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

Zandunga (*thahn-DOON-gah*): Topical ballad type Latin-American **Folk** Coupledances. These are the songs and dances in Waltz Time of Southern **Mexico**. Their lyrics tell stories. Comic personal situations are rhymed and danced.

Similar to **Corrido**, and **Calypso**.

Zapateado(1) (*thah-pah-TAY-doh*) or **Heel-and-Foot-Stamping** or **Flamenco-Heel-Rapping** or **Flamenco-Taps**: Unleadable, **Flamenco** Coupledance Movements. **Zapateado** is constant Heel-Rapping out of Syncopated or broken Rhythm, accompanied by **Flamenco Hand-Claps**. **Zapateado** is Rhythmic Beats with both Heels and Ball-of-Foot, danced in the **Inwards-and-Downwards-Style**.

Zapateado involves the Rhythmical Beating of the Feet on the Dancefloor. One's Feet are hammers which, like Castanets, Beat a certain Rhythm. **Zapateado** is using the whole Foot to make the sound, while **Taconeo** is Beating of the Heels only. So **Taconeo** is best mastered before attempting **Zapateado**. Beat to one's Right or Left, and Forward or Rearward. Clarity of sound should resemble that of a smooth typewriter.

There is a Quick Change-of-Weight between the different types of Beat. To facilitate an even share of sound, an easy Weight Transference is made from one Foot to the other, or from one Foot part to the other part. One's Foot must fall relaxed, using Weight of the leg below the Knee without Change-of-Weight, or of the whole Body if with Change-of-Weight.

With no shoulder Rise, and while keeping Weight directly under one's Body, the Dancefloor is struck by Slightly Flexing one's Knee, barely Raising the Foot or Heel **behind** one's Body. (Do not Raise one's Knee In-Front to Rap.) Weight must be relaxed Downwards when one's Weight is on Ball-of-Foot.

(See Spanish Dance, another Zapateado, Zapateados, Flamenco Dancer, Spanish-Folkdance-by-Region, Five-Foot-Positions-Spanish-Dance, Sevillana, and Fandango.)

Zapateado(2) (*thah-pah-TAY-doh*): (Spanish for *Heel and Foot Stamping*.) A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin; allied to **Cante Jondo**. Rhythmic Patterns are Executed with the Heel and Ball of Filigrano.

One of the oldest of the Flamenco dances, the **Zapateado** was already danced as a Spanish-Folkdance-by-Region by the 16th century. The **Zapateado** became a Flamenco dance about 1850, when individual Men dancing this began to show off their Footwork virtuosity, purely with intricate Stomping. Men then felt it more masculine to keep their arms still. They were strongly influenced by bullfighting and incorporated such Postures into their dance. El Estampio was a famous **Zapateado** dancer.

(See Spanish Dance, Zapateados, another Zapateado, Spanish-Folkdance-by-Region, Jarabe, and Inwards-and-Downwards-Style.)

Zapateados: These are the most popular **Folkdances** in Mexico. Mexican in spirit, theme and structure, Zapateados are also similar to Spanish Flamenco dancing, with Heel and Toe Stamping. In white with hats, the Men Clasp their Hands behind, while their Ladies hold their full and colorful skirts Up. Couples dance closely in a flirtatious aspect as in Flamenco. Stamping Footwork is Quick with barely Raised Small-Steps.

(See Zapateado, and another Zapateado, Spanish Dance, Quinceanera, Caballito-Blanco, Chiapanecas, Corrido, and LaRaspa.)

Zarambeque: An old, lost, Spanish **Folk**dance from **Andalusia**, appearing in the 16th and 17th Centuries. Its origins are still unexplained, but are often attributed to the cultural influences of **Morisca** dances.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

ZigZag(1) (*ZZ*)**:** A possibly Leadable, General, Traveling, Singular or **C**oupledance Movement or Figure.

ZigZag is to Move Diagonally Cross-Line-of-Dance as one makes a Change-of-Direction; considering Stepping the distance between opposite ends of two parallel lines. Or, **ZigZag** is to Move Diagonally of Line-of-Dance, Left and Right, In and Out.

(See Inbound, Outbound, Line-of-Dance-and-Center, and Line-of-Dance-and-Wall.)

ZigZag(2)**:** A Leadable one-Measure, four-Step, Traveling-**C**oupledance Figure, suitable for the International **Slow-Waltz**. Rhythm with 3/4 Timing, for both the original and revised ZigZag, is *Quick And Slow Slow.*

Pattern begins with both Partners Stepping-Thru from Semi-Closed Position and ends in Feathered Position. Only the original ZigZag Twists to Left-Feathered in-between. For both, the Lady Turns 3/8 Counter-Clockwise. For the **original**, the Man Turns 3/8 Clockwise then 3/8 Counter-Clockwise; while for the **revised**, the Man straightens 1/8 Counter-Clockwise then returns Clockwise to Feathered.

For the **original**, **Man** dances a long *StepThruSwivel3/8CW* with CBM *backturn1/4CCW* Left Shoulder-Lead Outside Partner *ForTurn1/8CCWRise* Hold on Toes *forturn1/8CWrise* Left Shoulder-Lead.

For the **original**, **Lady**, Following, dances *stepthruswivel3/8CCW* with CBM *DiagBackward* Right Shoulder-Lead Partner Outside *crossbehindrise* Hold on Toes *lowerDiagBackRise* Right Shoulder-Lead.

For the **revised**, **Man** dances a long *StepThru* with CBM *diagforward* Left Shoulder-Lead Outside Partner *ForTurn1/8CCWRise* Hold on Toes *forturn1/8CWrise* Left Shoulder-Lead.

For the **revised**, **Lady**, Following, dances *stepthruswivel3/8CCW* with CBM *DiagBackward* Right Shoulder-Lead Partner Outside *crossbehindrise* Hold on Toes *lowerDiagBackRise* Right Shoulder-Lead.

(See Running-ZigZag, ZigZag-from-Closed, Tacking, Natural-Promenade-ZigZag, and ZigZag-from-Semi-Closed.)

ZigZag-from-Semi-Closed: A Leadable 1 1/2-Measure, five-Step, Traveling-Coupledance Pattern, suitable for the Slow-**Foxtrot** and for both **Quicksteps**. Rhythm with 4/4 Timing for both dances is *Slow Quick Quick, Quick Quick*.

Pattern begins with both Partners Stepping-Thru from Semi-Closed Position and ends in Feathered Position, Twisting to Left-Feathered in-between. The Man Turns 3/8 Clockwise then 3/8 Counter-Clockwise; his Lady Turns only the 3/8 Counter-Clockwise.

Man dances a short *CrossInFrontTurn1/8CW* with CBM *sideturn1/4CW BackTurn1/8CCW, sideturn1/4CCW Forward* with CBM.

Lady, Following, dances *crossinfront* with CBM *Forward forturn1/8CCW, SideTurn1/4CCW backward* with CBM.

(See Running-ZigZag, ZigZag-from-Closed, Tacking, Natural-Promenade-ZigZag, and ZigZag.)

ZigZag-from-Closed or **Reverse-ZigZag:** A Leadable 2 1/2-Measure, five-Step, Traveling-Coupledance Pattern, suitable for both **Quicksteps**. Rhythm with 4/4 Timing is *Slow Slow, Slow Slow, Slow*.

Pattern begins and ends in Closed Position #1, Twisting to Feathered in-between. Total Couple-Rotation is a 3/8-Turn Counter-Clockwise then a 3/8-Turn Clockwise.

Man dances *forturn1/8CCW* with CBM *SideTurn1/4CCW, backward* in CBMP Partner Outside *HeelPullTurn3/8CW, forward* with CBM.

Lady, Following with Head-Closed, dances *BackTurn1/8CCW* with CBM *heelpullturn1/4CCW, ForTurn1/8CW* Outside Partner in CBMP *sideturn1/4CW, BrushBackward* with CBM.

(See Running-ZigZag, ZigZag-from-Semi-Closed, Natural-Promenade-ZigZag, and ZigZag.)

Zikrs or **Whirling-Dervish:** The **religious dances** of the Dervishes in Egypt.

Zingareska: A Gypsy **Folk** Coupledance and song.

Zorongo: A Spanish Gypsy **Flamenco** Spot-dance of Andalusian origin; allied to **Cante Chico**.

(See Spanish Dance, and Spanish-Folkdance-by-Region.)

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PASSION IV

Lady's Kneel
Rumba in the International Latin Division

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